

||||ITRAPPED!

A ROLE-PLAYING GAME OF COMEDIC HORROR

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More information and updates will be available at
<http://adam.legendary.org/index.php/Trapped>

I: INTRODUCTION

Trapped! is a role-playing game for 3-6 players. That means you make up a fictional character and guide him through an imaginary world. In this game, the imaginary world is some dangerous place you can't easily escape, and your character is likely somewhat comical in nature. Sometimes the other players make bad things happen to your character and you determine how you'll try to get your character out of trouble.

The game comes with a scenario called *Trapped on the Spaceship with the Alien!* You can use this scenario or make up your own. In the sample scenario, you play a passenger stuck on a spaceship in the middle of uncharted space. A tentacled alien is loose in the air ducts and it has killed the pilot and crew. Most of the other passengers panicked and left in the escape pods. There's one pod left, but it isn't functioning, but it has a working radio, if only someone could retrieve it...

WHAT YOU NEED TO PLAY

All you need to play is a standard 52-card deck of playing cards (remove the jokers), one copy of the Character Sheet and the Extra Sheet for each player, and some pencils and paper. Oh, and plenty of imagination and a good sense of humor!

The game is most easily played anywhere you would normally play cards: a table with comfortable chairs or even on the floor. The game will last 4-5 hours probably, but the time will fly by.

WHAT HAPPENS?

Once the group agrees on the setting for the game (like the "spaceship and alien" example above), everyone makes up a character to play. The group together creates a bunch of "Extras" — expendable characters that you can control to help you, do dangerous things, or just entertain the other players.

Then each player takes a turn at trying to make an impact in the imaginary world and ultimately determine who escapes and who dies. Players do all

kinds of crazy things to each other's characters, causing them to fall in love with Extras, go off alone to find food, attack a monster to prove their bravery, or take a shower (for example). It's interactive storytelling with some cards thrown in to make things random and chaotic.

Every action you take carries a consequence. If you do something to help another player, you may have won an ally. If you do something to harm another player, you may have created an enemy. You could get your character or another player's character or one of the Extras into big trouble. They could even die. Your character could find or lose love, or earn an Extra's respect or disdain.

Eventually, either there's only one character left alive or some of the characters manage to escape. Those players are the winners. Everyone else loses. Everyone has fun though!

How the Cards Work

During the game, you'll draw cards and play cards from your hand and add cards from your character sheet. You'll total these cards and the player with the highest total will win the hand. Each hand controls something relevant to your character's story goals, like beating up the monster, finding food, or convincing the hunky soldier Extra to fall in love with your character.

The cards are used much like in Blackjack. They are added together to see who has the highest total but there's no penalty for going over 21. Number cards (2-10) are worth their face value. Jacks, Queens, and Kings are worth 10 apiece. Aces are always worth 11 points. When two or more players have the same total, the tie is broken by comparing the highest card of each tied player (highest card wins). If Adam has King + Queen + 10 and Beth has King + Queen + Jack, both players have 30 points, but Beth wins (Kings tie, Queens tie, but Beth's Jack beats Adam's 10). If somehow two players have the same exact cards, compare suits of the highest cards: Hearts beats Diamonds beats Spades beats Clubs.

There are things on Character Sheets and on Extra Sheets that have card ratings on them. These work like permanent cards and get added to your total under certain circumstances (explained later).

PICK A GAME MASTER

One player must be the Game Master (GM). The GM has some special duties. He keeps the game moving, plays the part of the monster and the environment and sometimes the Extras, and passes judgment on what actions are appropriate in certain situations.

The GM doesn't get to create a character like the other players. He'll be busy enough with the monster and place the characters are trapped. The GM gets to draw cards to inject danger and adventure into the lives of the characters. The role requires creativity and the ability to make stuff up at the drop of a hat.

2: ||||CREATING THE ||||SETTING

The setting of **Trapped!** is a fictional place, imagined in the minds of the players. It includes the location, some barriers that keep characters from just leaving, some goals to achieve in order to escape, some obstacles in the way of those goals, and a monster of some kind. It also includes a rough map of the environment so players can visualize how you get from one imaginary place to another.

The setting can differ from game to game or you can play the same setting over and over, each time with different characters. This game comes with a pre-built setting called *Trapped on the Spaceship with the Alien!* That setting is described in detail, later in the rules.

WHERE ARE THE PLAYERS TRAPPED? (PLACE)

The players are stuck somewhere. It's a controlled environment with all its ties to the outside world severed. Some possible settings are:

- a spaceship, out of control and adrift in space
- a haunted mansion
- a mine shaft
- another planet, like Mars
- a locked high school
- a submarine
- Limbo, caught between Hell, Earth, and Heaven
- the dark forest of Grimm's fairy tales
- a tropical island
- the Land of Oz

Every setting should include a "safe" place where the characters begin play. It doesn't have to stay safe, though. Events of play may very well make it the most dangerous place in the setting.

WHY CAN'T YOU JUST LEAVE? (BARRIERS)

The most important aspect of the setting is that the characters are trapped. There are barriers or problems that keep them from just leaving. These barriers are not easily circumvented but it is very clear what must be done to get out. Here are some barriers for the examples mentioned above:

- spaceship: dead pilot and crew, jettisoned space pods, broken space pod, broken radio (except in space pod)
- haunted mansion: locked gates, 100-foot cliffs, crocodile-infested moat, drawbridge
- mine shaft: collapsed tunnels, unstable tunnels, poisonous gases, flooding, vertical shaft, broken elevator
- Mars: poisonous atmosphere, solar radiation, damaged space suits, malfunctioning Mars rover, locked tunnel shafts, spaceship out of fuel
- locked high school: locked doors, telephones out of service, cut power lines
- submarine: deep sea pressure, flooded chambers, burned-out engine, enemy submarine or depth charges, jammed propellor
- Limbo: St. Peter's Gate, burning fires of Hell, Wall of Sins
- Grimm's dark forest: disorienting woods, hypnotic faerie circles, edge of the Earth, giant-sized wall
- tropical island: miles of ocean, broken boat, no radio
- Land of Oz: only the Wizard knows how to get home, field of poppies, dangerous forest, annoying city gatekeeper

WHY CAN'T YOU JUST WAIT? (THE MONSTER AND EVENTS)

The setting always includes some kind of monster to keep the characters (and the players) on their toes. The characters are always under pressure to escape before the monster gets them. The monster is tireless and ruthless and as evil as can be. The monster is very difficult to kill but it always has a weakness. Here are some sample monsters for the settings in the above example:

- spaceship: a tentacled alien, a strange time-traveling man who toys with people
- haunted mansion: a tortured ghost, a werewolf
- mine shaft: a psychotic killer
- Mars: “defense” robots gone amok, a superfast ex-con who can see in the dark
- locked high school: vampires, an evil psion who can put thoughts in people’s heads
- submarine: a strange siren woman who lures people to a death by drowning, a Nazi general
- Limbo: Satan, Gabriel
- Grimm’s dark forest: the Giant, “Lion” — the King of the Beasts, Rumpelstiltskin
- tropical island: velociraptors, cannibals, a crazy doctor who experiments on people
- Land of Oz: The Wicked Witch of the West, The Wizard of Oz

A good monster is defined by its ability to move around, its invulnerability to normal attacks, a special vulnerability, and powerful and dangerous methods of attack.

Events are randomly-occurring mishaps or challenges that plague the characters. Whenever it’s the GM’s turn, he draws a card and consults a list of event ideas specific to the setting. A good setting should have at least 20 event ideas (five ideas for each of the four categories). A GM can also make up a new Event on the fly but the Event should reflect the suit of the card drawn.

The suit indicates what kind of Event has occurred.

♣ Clubs represent violence and danger. ♥ Hearts represent relationship turmoil. ♠ Spades represent technical difficulties and equipment malfunction. ♦ Diamonds represent opportunities for greedy or self-serving players.

The GM may interpret the face value as an indication of how powerful the Event is. The 2♥ might mean a small slight but the Ace♥ could mean utter betrayal.

WHAT CAN YOU DO TO GET OUT? (GOALS)

There are a handful of things you can do to help. These are clear goals that, if your character can accomplish them, will allow you to escape or kill the monster. Check out these examples:

- spaceship and alien: get to the space pod, repair it, remove the radio and call for help, repair the antenna on the outside of the spaceship, get the flamethrower out of the weapons locker
- haunted mansion and werewolf: get rope, climb down the cliffs, raise the portcullis, lower the drawbridge, find silver objects, melt silver and make musket balls, find a musket to fire silver musket balls
- mine shaft and killer: repair the lifts, make underwater breathing equipment, swim through submerged tunnels, find the psycho’s bedroom and learn his weakness (Mom’s nickname for him)
- Mars and the nightstalker: repair the rover, find a spacesuit, drive or hike across the Martian desert, steal the nightstalker’s sunglasses, find energy cells for the spaceship, fly the spaceship off the planet
- locked high school and vampires: reactivate the fire alarm system, set off the alarms, get a pair of bolt cutters out of the janitor’s room, cut the locks on the doors, break into the chemical locker in the lab, make “holy water” from chemicals, get garlic from the cafeteria kitchen
- submarine and siren: unflood chambers to engine room, repair engine, torpedo enemy sub, get to minisub, use minisub to get outside to unjam propellor, analyze siren’s song with computer to understand defenses, rig PA system to counteract siren’s song
- Limbo and Satan: confess all sins, make amends for all sins, learn Satan’s secret, make deal with St. Peter
- Grimm’s dark forest and Rumpelstiltskin: find gingerbread house, use crumbs from house to leave a trail to avoid getting lost, get Rapunzel to give you her golden hair, trick Rumpelstiltskin with “golden” thread (hair)
- tropical island and velociraptors: cross into dangerous dinosaur territory, deactivate power to electric fences, climb fences, avoid dinosaur stampede, cross dangerous bridge and avoid pterodactyls, reactivate power to computers, hack computer to gain access to telephones, call for help, find shotguns, run to helicopter pickup zone

- Land of Oz and Wicked Witch of the West: kill the Wicked Witch of the East and take her ruby slippers, find a heart for Tin Man, find a brain for Scarecrow, find the nerve for Cowardly Lion, pass through the field of poppies, find the Wizard of Oz

COLLABORATIVE SETTING

As you might have guessed, making up the setting is a lot of fun but it can be quite time-consuming. If you don't want to spend the time making up a setting, go ahead and use the pre-built setting, *Trapped on the Spaceship with the Alien!*

If you don't want to use the pre-built setting, consider making it up as a group. When all of the players work together to invent the setting and the monster, then everyone is more invested in the game. Also, four players will create a far more twisted setting than one player will. Never underestimate the creative power of a group of people brainstorming ideas.

The GM should lead the process to create a collaborative setting but he isn't in charge of the setting. He's just a facilitator, keeping discussion headed in the right direction. Let the players brainstorm at first. Make it clear that brainstorming means not judging ideas or throwing any out. After a few minutes of chaos, the GM should stop the players and read back the suggestions so far. Try to get consensus from the group about which options to eliminate. Then develop the idea further.

Development of a setting requires that the players answer the questions posed above: Where are the characters trapped? Why can't they just leave? Why can't they just wait? (What is the monster?) What can they do to get out?

TRAPPED ON THE SPACESHIP WITH THE ALIEN

Place: The characters are trapped on a large spaceship. They start in the crew lounge. All the walls are metal and are largely impenetrable. There is one door to the crew lounge and it is locked from inside (that is, the characters could unlock it if they want to leave). Tables and couches have been stacked to block the air duct to the room. Enough air gets in for people to breathe normally, but nothing else can come into the room past the furniture. The air ducts are large enough for a person to crawl in, and they go to every room and corridor on the ship.

Barriers: The pilot and crew to the ship are dead. The ship itself is adrift in space. Its engines work and are sending the ship on a slow course towards a crash into a nearby star. Communication with the outside world is impossible because the radio dish on the outside of the ship is damaged. Exiting the spacecraft is impossible without a space suit. Most of the other passengers escaped in emergency lifepods when things got bad. There is one remaining pod, but it is malfunctioning and it can carry only two adults. It has a radio homing beacon on it that will operate only when the pod is jettisoned.

Monster: There is a horrible, protoplasmic, tentacled alien onboard the ship. A scientist inadvertently hatched its egg in the science lab and it escaped into the air ducts. It hid there and fed on rodents until it grew to adult size, when it started attacking people. It killed the crew. It is intelligent and cunning and knows the ship very well. It can survive in the vacuum of space, is immune to cold, and it heals from bullet wounds very quickly. Its tentacles can be chopped off but they regrow within minutes. Its only vulnerability is that it hates heat. Lasers and small flames will drive it back. Only an intense fire or explosion can kill it.

Events:

Violence (♣Clubs):

- The alien bursts into the room and attacks a character or an Extra.
- The alien steals something of importance from a character or Extra.
- The ship is struck by debris or an asteroid, causing decompression in certain corridors.
- An Extra goes nuts from stress and starts attacking someone he doesn't like.

Relationship (♥Hearts):

- An Extra quietly approaches a character and explains he knows where a secret radio can be found, if the character promises to take the Extra with her on the escape pod.
- The Extra with the highest ♥Heart relationship doesn't feel safe unless he or she is with that character.
- An Extra gets sick or injured and needs supplies from the sick bay or will die in two turns.

Technical Difficulties (♠Spades):

- Equipment on the ship malfunctions, causing lights to go out,
- panels to spark,

- floors to electrify,
- artificial gravity to double or change direction.
- The door to the crew lounge won't lock anymore and the alien can get in.

Opportunities (♦ Diamonds):

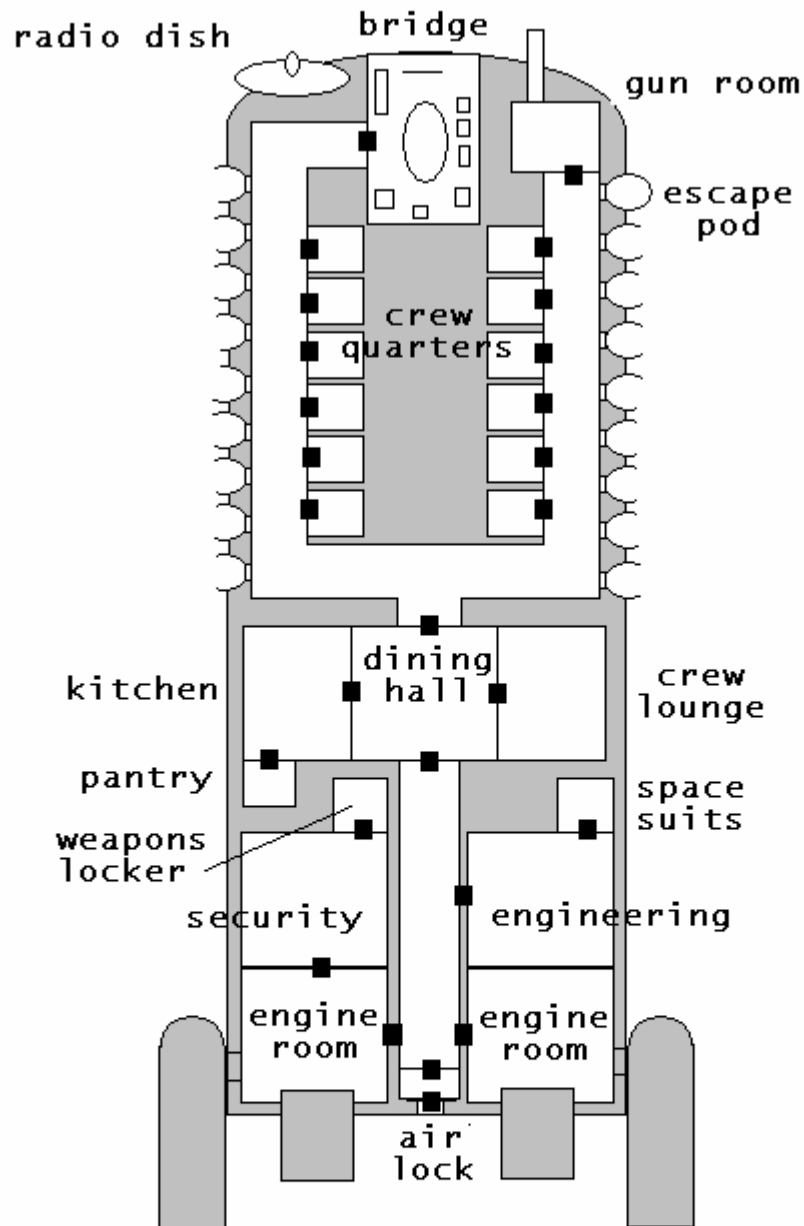
- The character with the lowest Clever score finds bottles of rum that could be made into firebombs.
- The Extra with the highest Dangerous makes a run for the escape pod with the vague hope of ejecting in it, even if he knows it's broken.
- The character with the highest Sexy gets an extra turn as long as she can get another character to take a shower with her.

Goals: Characters can try to contact the outside world, escape the ship using the one lifepod, or destroy the alien with fire. Here are some specific goals:

- Get to the lifepod.
- Determine what is wrong with the lifepod (it is jammed and can be unjammed from outside the spaceship).
- Get to the airlock. There are space suits there.
- Wearing a space suit, navigate through the airlock to the outside of the ship, and carefully navigate to an outside destination.
- Unjam the lifepod outside the spaceship.
- Remove the radio beacon from the lifepod.
- Get to the bridge.
- Determine why the bridge computer isn't working (severed power cable).

- Reroute power from a different cable to the computer. Requires running a new cable through the air ducts.
- Use the powered astrogation computer to determine the spaceship's current location.
- Rig the radio to send an SOS signal with the ship's current location.
- Use the damage control panel on the powered bridge computer to determine why the communications system is not working (damaged radio dish).
- Repair the radio dish outside the spaceship.
- Get to the weapons locker. Discover the locker is, well, locked.
- Find the key to the locker. The GM picks a secret location and writes it down.
- Return to the weapons locker with the key, get the flamethrower and fuel tanks.
- Use the flamethrower to kill the alien three times. The first two times, the alien hides and the characters must hunt it down.
- Find the engine room.
- Rig the engines to blow up the entire ship (anyone onboard loses the game).
- Enter and jettison a fully-functional lifepod to escape (and win the game). Two people fit in the pod.

Note that only by escaping in the pod can the game be won. Killing the alien is not enough to win, though it makes achieving the other goals a lot easier. The alien can move one to any adjacent room each player turn. The GM should mentally track the alien's location at all times and may not "cheat" for any reason, even if it benefits the players.



spaceship Blueprint

TRAPPED! CHARACTER SHEET

Name

Gender

Occupation

Attributes		Relationships	
	score	character	score
Brave	<input type="text"/>	Self	<input type="text"/>
Sexy	<input type="text"/>	<input type="text"/>	<input type="text"/>
Clever	<input type="text"/>	<input type="text"/>	<input type="text"/>
Fast	<input type="text"/>	<input type="text"/>	<input type="text"/>
Dangerous	<input type="text"/>	<input type="text"/>	<input type="text"/>
Lucky	<input type="text"/>	<input type="text"/>	<input type="text"/>

3: ||||CREATING ||||CHARACTERS

This chapter explains how to create a character to play **Trapped!** and explains the various aspects that comprise a character.

CHARACTER SHEET

The character sheet on the following page provides a way to record all the information necessary to play a character in **Trapped!**. During the character creation phase, you will fill in all the information on that sheet. Write it in pencil because some of the numbers will change during play.

The sheet contains boxes for your character's name, gender, and occupation, six boxes for "attributes," and boxes for relationships to other characters. Attributes and relationships are filled in from values of cards that you draw from the deck but the rest you make up.

You can do these in any order you like. Some people like to come up with a character concept first, then build the attributes to match, then set relationships in a way that make sense. Other people like to randomly create their attributes first and then figure out what kind of character concept fits that. People usually do relationships at the end of the process and think of a character name as the very last thing.

WHO ARE YOU? (NAME, GENDER, OCCUPATION)

Imagine a group of people trapped in a spaceship with an alien — or whatever situation your group has created for the game today. Who are those people? Which one of them do you want to play?

The setting will constrain your choices to a certain degree. It probably doesn't make sense to play a jousting knight in a game set on a spaceship, for example. More appropriate for that game are space pirates, technicians, space marines, and scientists.

Pick a short phrase that sums up who you are and what you do. That is your character's occupation. If you imagine you're some kind of exotic royalty from a faraway planet, you might write "Valdarian Princess" for your occupation. It doesn't matter if no one knows where Valdaria is. Make stuff up. Don't write too much. This is a broad stereotype. Think about the clichés in horror movies.

You don't have to be human. If you're playing a game set in space, you could play an intelligent robot or a bug-eyed alien. If you do something really weird, you need the blessing of the GM and the other players, but they'll probably say yes. No matter what you choose, your character doesn't get super powers like the ability to fly, walk through walls, cast magical spells, or read people's minds.

Pick a gender for your character. You don't have to play a character that is the same gender as you are in real life. If you choose to play the opposite gender, please try not to offend your friends by being a sexist pig. One must walk a fine line when making fun of stereotypes.

Some strange alien or fantasy characters might be asexual, might be hermaphroditic, or might be too alien to "sex." This is fine but if you do something to weird, you need the blessing of the GM and other players.

ATTRIBUTES

There are six adjectives (called attributes) and six numbers (called attribute scores) that describe who your character is. These are Brave, Sexy, Clever, Fast, Dangerous, and Lucky.

These descriptors allow your character to be tested in different ways during the game. Is your character courageous enough to leap the chasm? Apply your Brave score. Is your character smart enough to figure out the witch's spell? Apply your Clever score. Is your character alluring enough to seduce the gatekeeper? Apply your Sexy score.

Draw six cards from a shuffled deck and assign one card to each attribute. Write down the face value, but not the suit, in the box next to each attribute name on your character sheet. Face cards and Aces are the highest cards and give you the best scores. If you want your character to be very brave, pick a high card out of your hand and write its face value in your Brave box.

A score of 2-5 is considered low. A score of 6-10 is considered average. A score of Jack, Queen, King, or Ace is considered high.

This is how each of the six attributes is applied during the game:

Brave characters do scary things without freaking out. A character with a high Brave score doesn't flinch when faced with danger. A character with a low Brave score will find it difficult not to curl up in a ball when faced with even mundane dangers. You'll use your Brave score when facing dangerous situations and not fighting, like when you want to stand in front of the monster as bait while someone else runs into its lair, or when you need to crawl through a tunnel full of spiders.

Sexy characters are good looking, charismatic, and alluring. A character with a high Sexy score can easily seduce or convince people to do what he or she wants. A character with a low Sexy score finds it difficult to get other people to notice him or her. You'll use your Sexy score when trying to influence Extras.

Clever characters are knowledgeable and intelligent. A character with a high Clever score has a wealth of information in his or her brain and can think of solutions on-the-fly. A character with a low Clever score has a hard time with math, usually does the obvious thing, and isn't good with devices. You'll use your Clever score when repairing equipment, figuring out devices and languages and codes, and thinking on your feet.

Fast characters are speedy and agile. A character with a high Fast score can run quickly, run far without tiring, all the while dodging obstacles in his or her path. A character with a low Fast score moves slowly and bangs into things clumsily. You'll use your Fast score to avoid monsters and traps, escape from danger, and dodge bullets.

Dangerous characters are trained combatants. A character with a high Dangerous score might be an expert martial artist, a master swordsman, a dead shot with a pistol, or very knowledgeable about explosives. A character with a low Dangerous score isn't good at any of those things. You'll use your Dangerous score when fighting or dealing with weapons, explosives, and other devices of destruction.

Lucky characters have the blessings of Fate or God or just plain luck. Lucky is a special attribute in that it is used only once then is discarded. You can substitute your Lucky score in place of another attribute score at any time, but then you must cross out the score and you cannot use it again. If you draw an Ace, you could assign it to another attribute and

have that high score available for specific situations (like things a Fast character can do) over and over through the game or you could assign it to Lucky and use it in any situation but only once during the game.

RELATIONSHIPS

Your character has relationships to the other player characters. There's also a reflexive relationship — how the character feels about himself or herself. This is mainly for "color." You will indicate how you feel about the other person, not the other way around.

Each relationship is rated with a card. That card produces a score with two parts: face value and suit. The face value determines the strength of the relationship. The suit determines the nature of the relationship. From the same deck you drew your six cards for attributes, draw one card for each player in the game, including yourself but excluding the GM. From that "hand" of cards, assign one card to each character including yourself (but not the GM or Extras). In the Relationships section of the character sheet, write each character's name and the card (face value and suit) assigned to it.

Each suit means something different.

♥ **Hearts** are love and respect. Real feeling. A low Heart score means mild but true caring for the person. A high Heart score indicates intense love or deep respect for the person.

♣ **Clubs** indicates hatred. A low Clubs score suggests you mildly dislike the person. A high Clubs score indicates intense loathing towards them.

♦ **Diamonds** indicate desire. You want a relationship with the person — perhaps sexually, but just as likely you want them as protection, as a status symbol, or as a "toy." These are shallow relationships. A low Diamonds score indicates that you have a mild interest in the person. A high Diamonds score means you feel you must have them at all costs.

♠ **Spades** indicate manipulation. The person controls you somehow, through blackmail, guilt, bribery, or fear. A low Spades score means that the person exerts a very small amount of control over you, perhaps only occasionally. A high Spades score suggests that you are their puppet.

|||||TRAPPED!

|||||EXTRAS |||||SHEET

Name

Gender

Occupation

Attributes		Relationships			
	score	character	score	extra	score
Brave	<div></div>	<div></div>	<div></div>	Self	<div></div>
Sexy	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>
Clever	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>
Fast	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>
Dangerous	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>
Lucky	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>

4: ||||CREATING ||||EXTRAS

Extras are fictional people controlled by either the GM or by players. They are essentially expendable tools to be used by the main characters — “red shirts,” if you will. The players collectively will create a number of Extras for use in the game. This is done by going around the table taking turns setting one aspect of the character from a hand of cards.

Do not start creating Extras until everyone has finished creating his or her own main character. Gather all the cards and shuffle the deck, then deal 5 cards to each player. Starting with the player to the GM’s left, go clockwise around the table taking turns. A player does the following things in order during every turn:

1. Draw a card and add it to her hand.
2. Choose a card and “play” it. Toss it in the discard pile.
3. Choose one Extra and one unassigned aspect of that Extra. Apply the suit and value of that card to that Extra’s aspect.
4. Record the value on the Extra’s sheet.

A player may choose any unassigned aspect to set. The order these are set is not important and players may have different strategies for choosing what to set when.

Continue taking turns clockwise around the table until every aspect of every Extra has a value.

EXTRA SHEET

The Extra Sheet looks a lot like a Character Sheet. The only difference is that it has more places for relationships and it says EXTRA on it. So the GM doesn’t have to do all the writing, each of the players should record one Extra. Give each player an Extra Sheet.

The aspects include name and gender (as a pair), occupation, each of the six attributes, and each of the relationships to the main characters, to the other Extras, and to itself. In a game with a GM and three players (thus three characters and three Extras), each Extra will have 14 aspects that a player can set (name/gender, occupation, 6 attributes, 3 character relationships, and 3 Extra relationships).

WHO ARE THEY? (NAME/GENDER, OCCUPATION)

Name and gender are a linked pair. That is, when a player sets name, she also sets the gender. This is so you don’t end up with women named Frank.

Occupations for Extras are selected in the same way that character occupations are created. Be creative.

Although you must play a card when you set an Extra’s name and gender or set an Extra’s occupation, the card itself doesn’t matter.

ATTRIBUTES

Extras have the same six attributes that characters have: Brave, Sexy, Clever, Fast, Dangerous, and Lucky. They mean the same thing. See the **Chapter 3: Creating Characters** for descriptions of those attributes.

Play a card from your hand to set the value of any single attribute score for an Extra. If you want the Senator’s Aide to be charismatic, play a high card and assign it to her Sexy score. The suit doesn’t matter when assigning attribute scores.

RELATIONSHIPS

Each Extra has a relationship to itself, to each other Extra, and to each character. By assigning cards to an Extra’s relationships, you are determining how that Extra feels about other people. If you want an Extra to really like you, assign a high ♥ Heart. If you want an Extra to have bad self-esteem issues, assign it a ♣ Club. If you want the Extra to be manipulated by you, give it a ♠ Spade. If you want the Extra to lust after another character, assign a ♦ Diamond.

The suit you assign will limit the ways you will be allowed to exert influence on the Extra during the game. See **Chapter 6: It’s All in the Cards** for more details.

5: ||||PLAYING THE ||||GAME

Okay. You’ve assembled a small group of players, picked a setting, made characters, and created some Extras to push around. Now it’s time to play. Sure, all that other stuff is fun play, too, but it’s meaningless without the context of the “play” that you’re about to make. This is the part of the game that all this has been leading to. Now you get to tell stories, make your character do strange and crazy things, talk in silly accents if you like, and send Extras to their screaming deaths. This is when you get to test out the character you built to see if she has what it takes to survive the challenges set in front of you.

TAKING TURNS

A game of **Trapped!** is played in turns. Play proceeds around the table in a clockwise fashion and each player gets a turn, in which she may do different things. The things a player can do can affect Extras and other players’ characters, so you have to pay attention all the time. Even if an action doesn’t directly involve your character or an Extra under your control, you might have a character or Extra “nearby” where she can see what is happening and you’re expected to provide their reactions to the game’s imaginary events.

In general, while turns provide structure for most player actions, role-playing can occur spontaneously at any time during the game. Try not to steal the spotlight from other players, though. Every player deserves her own time in the limelight.

Start the game by gathering the cards, shuffling the deck again, and dealing out 5 cards to each player (not the GM). Players should keep their hand hidden from others.

A PLAYER’S TURN

During a player’s turn, he draws a card and adds it to his hand, then chooses from one of the following actions:

- Challenge another character — force another player to make his character do something interesting
- Control an Extra — take control of an Extra and have them do something for your character

- Explore the imaginary world — move your character around in the imaginary world to learn what is in other places
- Overcome an obstacle, achieve a goal — have your own character conquer the imaginary world and achieve goals that may lead to escape
- Attack the monster — engage in dangerous combat with the monster, perhaps killing it
- Escape — assuming you have overcome the right obstacles, you can escape and win the game

Each of these actions is explained in detail in **Chapter 7: Making Things Happen**.

THE GM’S TURN

The GM gets a turn, too, but he doesn’t have a character with whom to explore the imaginary world or manipulate characters or Extras. Instead, he manages Events. Events are special occurrences that move the plot along and inject additional chaos into an already crazy situation.

During his turn, the GM draws a card from the deck and interprets its value. The suit indicates what kind of Event has occurred. ♣Clubs represent violence and danger. ♥Hearts represent relationship turmoil. ♠Spades represent technical difficulties and equipment malfunction. ♦Diamonds represent opportunities for greedy or self-serving players.

The sample setting, *Trapped on the Spaceship with the Alien!*, includes 15-20 Events sorted by suit. These are ideas and suggestions. Creating Events is the one place the GM has wide latitude in being creative and making stuff up. The GM decides what the Event is and which characters and Extras are affected by it. An Event must not pre-determine (force) a player’s reaction but can test the character’s attributes using a challenge.

MAKING STUFF UP

The most fun and most difficult part of the game is making stuff up. Each player is given a lot of leeway in inventing situations and setting material on the spot. If you want a slicer-dicer Ginsu robot in the spaceship’s kitchen, say there’s one there. If you

think it'd be cool or fun to find a potion that can turn someone into a frog, say you find one.

The only rule is that you need the blessing of the other players and the GM. Majority rules. Convince the group that your idea is cool. Sell it. If there's not unanimous agreement, do a quick show of hands for a vote. If there's a tie vote, settle it by a draw of cards (high card wins). Abide by the group's decision and move on, one way or another.

This also means that you need to be open-minded about other players' crazy ideas. Try to say yes more often than you say no. **Trapped!** is supposed to be a humorous game so a couple zany ideas shouldn't hurt.

There are, however, some things to watch out for. Avoid any device that allows for easy escape and derails the game. Likewise, prohibit anything that provides an easy way to kill the monster. Vote down any kind of power or ability to control Extras or characters without using the normal rules. Try to keep your inventions within the conventions of the genre of your setting (for example, in a space setting, a laser gun makes sense but a magic wand does not).

USING THE MAP

In general, **Trapped!** does not care that much about exact location. The map is intended as a means to tell if you can get from one area to the next but not how

long it takes to get there. In general, if two areas are adjacent, you can travel from one to the next in a turn.

DESCRIBING WHAT HAPPENS

During your turn, you are responsible for narration. Narration simply is describing to everyone else what is happening in the imaginary world. Try to be colorful and exciting. Allow other players to give input about anything at all, but especially about what their own characters and the Extras they control are doing. Weave their input into your own ideas and verbally paint a picture of what is going on. Imagine it as a film director might, with crashing scaffolding, flickering lights, extreme closeups, and "Bullet Time," if you like.

Play to the crowd. If they are put off by blood and gore, tone that part down. If they love slapstick, play up the funny reactions of the Extras and the parts where characters fall on their asses. Don't get sexually graphic unless you know everyone will be comfortable with that. If you're not sure, ask first. These are your friends and you can have a mature conversation with them about preferences during the game.

6: IT'S ALL IN THE CARDS

This chapter is about cards and how they're used and what they mean. Depending on the situation, a card's face value or suit means something specific. The scores on a character sheet or Extra sheet are essentially "virtual cards." All of this is explained in this chapter.

FACE VALUE

Every card has a face value, from 2 to Ace. 2 is the lowest (least desirable) value. Ace is the highest (most desirable) value. The order of the cards is 2 through 10, then Jack, Queen, King, then Ace.

Numbered cards (2-10) are worth as many points as their number (a 2 is worth 2 points). The "face cards" (Jack, Queen, and King) are worth 10 points each. An Ace is worth 11 points.

A set of cards has a point value. For example, if you play an Ace with a 5, you have 16 points. If you play two Jacks and a King, you have 30 points.

Ties are broken by looking at the highest card. The highest card wins. If you have King, 7, 2 and another player has Jack, 9, you both have 19 points but you win because your King is higher than her Jack. If

your highest card ties her highest card, look at your next highest cards.

If, by some luck of the draw, you have exactly the same face values (like you both have King and 5), compare the suits of the highest cards:

- ♥ Hearts beats everything
- ♦ Diamonds beats ♠ Spades and ♣ Clubs
- ♠ Spades beats ♣ Clubs
- ♣ Clubs beats nothing.

(An attribute score is considered "nothing" for suit, so a 10♣ beats a 10 Clever, since Clever is suitless.)

SUITS AND THEIR MEANING

The suit of a card carries a special meaning in different contexts. The suit of a relationship indicates the nature of that relationship. The suit of an Event indicates what kind of event is occurring. The suit of a card played from your hand indicates how you are approaching a problem. The meanings of the different suits in these three contexts is explained below.

Suit	♥ Heart	♦ Diamond	♠ Spade	♣ Club
Relationship	Love and Respect	Desire and Longing	Manipulation by	Hate and Fear
Action Card	Appeal for Aid	Negotiate or Bribe	Guilt, Con, or Nag	Intimidate or Force
Event Card	Relationship Turmoil	Opportunity for Betrayal	Technical Difficulties	Violence or Danger

HANDS

There are four times that a player has a hand of cards. First, during character creation, a player draws five cards and assigns them to attributes, then second, he draws one card for each player and assigns them to relationships. Then the cards are collected and shuffled. Third, a player draws a hand of 5 cards when assigning aspects to Extras. Each turn, he draws a sixth card and then plays and discards one from his hand. If you have more than three players (excluding the GM), expect to shuffle the discard pile when you run out of cards to draw.

After Extras are finished, shuffle the deck of cards again and deal a hand of 5 cards to everyone for the main play session. Each player draws a card then plays (bids) and discards one from his hand. There are opportunities for a player to play cards when it is not her turn. This means that a player can end up with less than 5 cards in her hand. This is okay.

If a player ever runs out of cards, the player may draw a full hand of 5 new cards at the beginning of her next turn. However, she does not get a normal turn. Instead, the GM draws an Event card and plays it on her character as a penalty. Don't worry: it's probably a lot of fun.

BIDDING

During game play, players bid cards from their hand. Bidding is always done face down so that the other players can't see the card. Going clockwise around the table starting with the player left of the player who is taking her turn, each player may pass or bid a card to help or hinder the current player.

For example, it's Beth's turn. She wants her pirate character to leap on the alien and free their monkey friend by slicing off the constricting tentacles, and she describes what she wants to do. She picks a reasonably high Club♣ card (Force) from her hand and places it face down in front of her. Carrie is to her left. Carrie says she will help and places a card from her hand face down in front of her. Diana is to Carrie's left. Diana says she will hinder and she places a card from her hand face down in front of her. Eric passes. Since everyone has had a chance to bid, all the cards are turned face up and bids are compared.

When your character is helping someone, you describe how you are helping during your bid. Your bid automatically includes the value of one of your attributes that seems to apply to what you are doing. If you are diving into a knife fight, you're using your Dangerous attribute, for example. The GM is the final arbiter over which attribute is appropriate. You'll add the attribute score and the card you bid to the current player's total.

When your character is hindering someone, you describe how during you are opposing them during your bid. As when you help, your bid to hinder automatically includes a relevant attribute score. You'll subtract the attribute score and the card you bid from the current player's total.

You can bid without getting your character involved if you can describe a complication to the scene. For example, you might not want your character to leap into melee, but you might have a steel beam fall on the alien. If you help or hinder in this way, you still bid a card of the appropriate suit, but you do not automatically add any attribute scores from your character.

You can bid the attributes of Extras that you control as if they were your own character's. Describe what the hapless Extra is doing when you bid. You can bid only once per turn, so you cannot do something at the same time your Extra is doing something at the same time a complication is occurring. Choose one and bid that way only.

ATTRIBUTES AND RELATIONSHIPS AS CARDS

The scores next to each attribute and relationship for characters and Extras are virtual cards. That is, they stand in for cards and add up just like cards. You can have a Clever rated as "King" and it is worth 10 points and beats everything but an Ace or another King.

Relationship scores always have a suit. Attribute scores have no suit, so in ties broken by suit they lose to suited cards.

THE RELATIONSHIP RULES

Any time you bid a card to help or hinder a character or Extra, you must follow the Relationship Rules.:

Rule 1: Your character may not help or hinder someone with a card whose suit opposes your relationship with them.

♥Hearts opposes ♠Spades

♣Clubs opposes ♦Diamonds

Rule 2: If your character helps or hinders someone with a card whose suit is adjacent to but not identical to your relationship with them, and you lose the conflict, your relationship changes to the suit of the card just played.

For an Extra, use his relationship to you. For a character, use your character's relationship to her.

For example, your character helps an Extra in a conflict. The Extra's relationship to you is 5♥. Your hand is 3♥, 10♣, 3♦, 6♦, J♠, A♠. You can bid the 3♥ without consequences if you lose. You cannot bid the J♠ or A♠ because ♥Hearts opposes ♠Spades. You can bid the 10♣, but if you lose the conflict, your relationship changes to 5♣ (the 5 stays the same, but the suit changes to ♣Clubs). You can bid the 3♦ or 6♦, but if you lose the conflict, your relationship changes to 5♦.

7: |||MAKING |||THINGS |||HAPPEN

In **Chapter 5: Playing the Game**, the rules mentioned a number of actions that a player can take during her turn. This chapter explains each of those actions in detail.

CHALLENGE ANOTHER CHARACTER

Is Eric a little too quiet over there in his chair? How about sending his character off to find food?

During your turn, you may challenge another character by saying “I challenge (name of character) to (description of action).” For example, “I challenge Sergeant Biff to lure the beast away from us in the crew lounge.” The challenge should say what should be done but not how it should be done. The how is left to the imagination of the player who you challenged.

Once challenged, a player may accept or decline. If she accepts, she gets to draw a card as a reward and she describes a scene in which her character attempts to accomplish the goal. That player bids a card and everything else a player normally does. Basically, they do one of the other actions listed below. If the player declines, the challenger must bid a card to try to influence the character she challenged and the challenged player bids a card to try to resist the influence. The cards bid must follow the Relationship Rules in **Chapter 6: It’s All in the Cards**.

Each player may choose a relevant attribute to add to their total. Whoever has the higher total wins. If the challenger wins, the challenged player has to attempt to accomplish the goal set for her character. She does not draw a card as a reward. If the challenger loses, the challenged player draws a card as a reward and her character does not have to attempt the challenge.

Challenge is accepted	Challenged player attempts challenge	Challenged player draws a card
Challenge is declined, challenger wins	Challenged player attempts challenge	Challenged player does not draw a card
Challenge is	Challenged player	Challenged

declined, challenger loses	does not attempt challenge	player draws a card
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CONTROL AN EXTRA

During your turn, you can attempt to take control of an Extra. When you control an Extra, you are responsible for determining their reactions to whatever happens during scenes. You can only control one Extra at a time. If you take control of an Extra, you lose control of any other Extra you controlled.

An uncontrolled Extra reacts predictably to danger. He or she panics and “turtles” in the face of danger. This makes it very easy for the GM to control them. The GM is given latitude to have uncontrolled Extras behave in other ways, though. Use them to needle the characters.

To control an Extra, announce your intention and bid a card. Explain how you are influencing the Extra and what you want to make the Extra do. The card that you bid is subject to the Relationship Rules explained in **Chapter 6: It’s All in the Cards**. You add a relevant attribute score to your total.

Other players may bid to help or hinder, or they may pass. If their character is helping or hindering, they add a relevant attribute score to their total and they are subject to the Relationship Rules. If they are adding a complication, their character is not involved and they are not subject to the Relationship Rules, but they do not add a relevant attribute score.

The GM draws a card for the Extra and adds this to his relationship towards you. Hindering players add their bids and scores to this total. Helping players add their totals to your total. If your total + all helpers beats the Extra’s total + all hinderers, you win. Otherwise, you lose. If you win, the Extra comes under your control and does what you asked. The Extra stays under your control until you release him.

Narrate the interaction with the Extra you are influencing. The player who currently controls the Extra (or the GM, if uncontrolled) should role-play

his or her reaction while you role-play your character. Players of helping and hindering characters can role-play, too. Include complications in your narration.

EXPLORE THE IMAGINARY WORLD

If you just wish to have your character move from place to place in the imaginary world, just announce you are doing so. For example, you might say, “I want to walk down the corridor and see what’s in the bridge.” Because this isn’t exciting, the GM will draw a card and play it as an Event for your character. Now it’s exciting.

When you move around the imaginary world, keep track of where you are. If you’re split up from the rest of the characters and Extras, you cannot influence them. That is, you cannot control an Extra with whom your character could not communicate. You can still challenge players because you’re challenging the player, not the character. Also, being apart from the group means that their characters can’t help or hinder your character and vice versa.

Narrate what you find out there.

OVERCOME AN OBSTACLE, ACHIEVE A GOAL

The setting is defined by a number of clear obstacles and goals. Overcoming the obstacles and achieving the goals will allow your character (and perhaps others) to escape. During your turn, you may attempt to achieve one of the goals, provided that all prerequisites for that goal are met. For example, the goal of repairing the radio dish outside the spaceship requires that you first find a space suit and get to the airlock. Each of those goals must be completed successfully. Use common sense. Majority rules when players can’t agree what common sense dictates.

You may attempt only one goal per turn. Other characters and Extras can help your character and players can introduce complications that help or hinder you, but each player may bid only once during a turn. You explain what you want to accomplish and how, say which attribute you think is relevant (verified or changed by the GM), and bid a card face down. Clockwise around the table from you, each player may pass, or bid to help or hinder you (with their character via the Relationship Rules and a relevant attribute or via a complication). The GM draws two cards for the goal and adds all hindrances and compares that to the total of your attribute and bid plus all helping attributes and bids. The high total wins.

If you win, you achieve the goal. Narrate a scene describing how you overcome the obstacles and achieve your goal. Players of helping and hindering characters can role-play, too. Include other players’ complications in your narration.

If you lose, you may take damage. Draw a card and add it to your losing total. If your adjusted total is enough to beat or tie the obstacle, you don’t take damage. If it is not enough to beat the obstacle, you are damaged. The GM may choose one of your attributes, one of your relationships, or an Extra’s relationship to you and replace the number with the face value (and suit, if appropriate) of the damage card. For example, you lose with 15 points to the obstacle’s 20 points. If you draw a 5 or better, you won’t take damage. Unfortunately, you draw a 4 of ♣Clubs. The GM replaces your character’s relationship to the Space Pirate Extra with the 4 of ♣Clubs. The relationship was previously a 10♥, so this is a major loss.

When you lose, narrate a scene describing your valiant attempt and your bitter failure. You can decide why you failed. If you took damage, explain how and why your character or her relationship has changed.

If you ever take a Jack, Queen, King, or Ace for damage, your character dies or goes insane. See “What Happens if I Die?” in **Chapter 8: Ending the Game** for details.

ATTACK THE MONSTER

The most exciting scenes are when the monster is present. When the game starts to get slow, the GM should have the monster break down the doors and attack the characters and the Extras. Sometimes a character goes looking for the monster.

Play monster scenes like any other Obstacle/Goal action but draw three cards for the monster instead of the usual two for a normal goal. If you have determined the monster’s weakness and have the means to exploit it, reduce the monster’s toughness to two cards.

When you defeat the monster the first and second times, it just retreats and licks its wounds. Some monsters regenerate. You must defeat the monster three times to kill it.

ESCAPE

Escape is possible only if all of the prerequisite goals explained in the setting information have been

achieved. For example, in *Trapped on the Spaceship with the Alien!*, escape is as “simple” as unjamming the escape pod and launching it into space or getting a radio working and broadcasting an SOS with your ship’s location. But it’s not simple, because there are numerous goals that must be achieved to get to that point, and the monster doesn’t want to let you get away. You may find a spacesuit so you can go outside the ship and unjam the pod, but the monster will attack you in the airlock or cut the power to the ship. The GM should use Events to make Escape very difficult.

Once a character manages to meet all the conditions necessary to escape, however, there’s nothing

stopping her from doing it. The big question is, who does she take with her? Who has helped her and who has been a pain in the ass? Who does she care about and who does she hate? Who gets to win and who has to lose?

Some settings have escape conditions for only a few people. *Trapped on the Spaceship with the Alien!*, for example, allows only two people to leave in the escape pod. The entire group can win, however, by fixing the radio dish and broadcasting an SOS, but the escape pod is easier to manage.

Once someone escapes, follow the rules in the next chapter.

8: |||ENDING THE |||GAME

At some point, someone will escape or everyone will be dead. That’s when the game ends. Everyone who escapes is declared a winner. Everyone who does not escape is declared a loser. Everyone who died is a loser.

Each winner narrates his character’s happy ending. Each loser whose character isn’t already dead narrates how the character meets his demise, trapped with no escape. The end.

Then you talk about the next game of *Trapped!* that you want to play!

WHAT HAPPENS IF I DIE?

Any time you take a Jack, Queen, King, or Ace for damage, you die or go insane. Either way, you no longer control your character.

If you control an Extra, you may play him as your new character (ignore relationships to other Extras). If your character dies and you do not control an Extra, you may at any time take an uncontrolled Extra as your character. Even if you have no character, you may draw a card during your turn and bid cards for complications, but you don’t get to take an action without a character.

9: |||THE |||GAME |||MASTER

The GM has a very important role. Basically, he needs to stay out of the way of the players and let them do their thing, but he also has an active role in shaping the events of the game. This is all advice to the GM.

KEEP THE GAME MOVING

The GM’s most important duty is to keep the game moving. He’s the tick-tock of the clock and the timekeeper. You probably only have 4-5 hours during the evening at most to play this game and you’d like someone to win before you quit. The GM must keep

the players focused on the game and keep them from dragging their feet on decisions. Put a little gentle pressure on players who are taking too long. Remind slow players that this is supposed to be a fun, action-packed game. Don’t let players over-analyze a situation.

This is important at the beginning of the game when players are creating the setting and their characters and the Extras. Facilitate conversation but don’t cut players off when they have something useful to say. Keep players thinking about the subject at hand and don’t let them skip ahead.

DEALING CARDS

It's the GM's role to handle cards. That means shuffling and dealing. Don't make this complicated. One or two bridge shuffles is sufficient.

When a player needs to draw a card, flip one over to them face down. This keeps the game moving by letting everyone know who to pay attention to. When everyone has bid into a conflict, draw a card for the obstacle or goal or Extra or monster or whatever and flip it over or toss it down dramatically. React to the card. Sometimes you're on the player's side ("Oh, man, tough break!") and sometimes you're rooting for the monster ("Heh! A 10♣! Prepare for a beat-down!"). Never gloat over a character's or Extra's death.

ASSIGNING DAMAGE

The GM has total discretion over where to assign damage. Be ruthless but also be dramatic. Be ruthless because you need to slow down the characters so they don't win right away. Be dramatic because everything is better in comedic horror when clichéd and exaggerated. Hit a character's weak spot. Insert trouble into happy relationships. Weaken a character's strengths. It's pretty easy to win conflicts so they probably lost because another player screwed them. Tell them to blame the player, not you, for the damage.

INTERPRETING EVENTS

Events keep the game exciting. During the GM's turn, draw a card and do your best to interpret it as an Event. If you have a list of sample Events, check that list for something that seems appropriate. Make something up if you like, but follow the guidelines for the suit and the intensity (by face value). An A♣ ought to create a hell of a bang, but a 4♣ should be much smaller. Both should be violent and dangerous though.

Remember that during your turn, you can apply an Event to any player. When players take penalty Events, however, you must apply the Event to that player.

ROLE-PLAYING EXTRAS

After a few turns, a few of the Extras will be under the control of players. Let them be. The uncontrolled Extras are yours to play with. If you're overwhelmed, the Extras have a default behavior: they mindlessly cower and hide and run, sometimes straight into danger. If you have the mental energy, role-play the Extras. Use them to foil the characters by daring them, annoying them, or glomming onto them. Make some of the Extras very likeable so that players get attached to them, then send those beloved Extras into danger and watch the players scramble to aid them.

Don't treat an Extra like your own character though. You don't get a turn to make your Extras achieve goals and stuff. Only the players should be achieving goals towards winning. This is their story. Extras are expendable. You can say that your Extra is running off to do some goal and then immediately have them get caught by the alien or stuck in an elevator, though.

DON'T OVERSHADOW THE PLAYERS

As it says above, this is the players' story, not yours. You inject excitement into the story occasionally with a cattle-prod jolt from an Event, but the reactions belong to the players. Don't let an Extra outstage a character. Don't let the monster or even the setting become the star.

KEEP IT LIGHT

Don't forget this is a comedic horror game. It's supposed to be fun and hilarious, not scary and gross. Extras are a great tool for lightening the mood. Encourage the players to be a bit whacky with their actions and their narrations. Let them try silly things without paying the ultimate price for them. Even character deaths should be amusing in context of the story, but don't make fun of them. Set up the situation and let the funny speak for itself. Above all, make sure everyone is having fun.