

***Vendetta***

a roleplaying game of trashy vengeance

by

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Submitted for the first round of The Ronnies

Chosen elements: Girlfriend and Hatred

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*The roar of a V8 Hemi broke the silence of the desert night... Suzie gunned the Charger down the highway towards Vegas. She checked the rear-view for any sign of trouble before turning to look at her girlfriends. Carol still looked dazed and frightened, clutching a bottle of JD like it was a teddy bear. Bobby-Jo's face was grim; the cut on her forehead still leaking blood, both hands still gripping the Magnum.*

*Suzie flicked ash out the window into the darkness, and with a voice laid low by a thousand cigarettes, growled to no one in particular:*

*"Don't worry... we'll get that no good boyfriend of yours... and when we do, he'll wish his papa woulda pulled out early..."*

*Vendetta...*

... is a trashy exploitation-vengeance-tits-and-ass-road-movie roleplaying game.

Imagine the world of Russ Meyer, mashed up with the nasty revenge horror of the late seventies. It is set in somewhere in the southern states of America, probably Texas, Arizona, Nevada or California. The characters are all young women, usually very foxy, large-breasted and wasp-waisted, but still by and large, independent and powerful. They are all friends, although there may be tensions within the group. One of them is The Girlfriend. She has a boyfriend who is a low-down good-for-nothing punk. He's done something bad... real bad. And now our girls want revenge...

### ***Films which inspired this***

Faster Pussycat, Kill! Kill! (Russ Meyer)

Last House on the Left (Wes Craven)

The Hills Have Eyes (Wes Craven)

I Spit on Your Grave (Meir Zarchi)

### ***The Group***

You need at least 2 people to play this game. It will work better with three players or more, however. One assumes the role of the GM, all the others take the role of a single character who they create. As mentioned before all the characters are young women or older teenage girls, between the ages of 17 and about 30 should be best. They should all be friends.

### ***The Game***

The game follows a fairly traditional GM/players split in terms of who performs what functions of running the game. The GM runs all NPCs and creates the obstacles at each Stage (more on Stages later). The players play their characters, although they do have certain rights to frame scenes which will be described.

The structure of the game is quite formalized. It follows the structure of the mythic Heroic Journey as described by Joseph Campbell in the book "The Hero with a Thousand Faces". More specifically it follows the structure described by Christopher Vogler in "The Writer's Journey" which is based on Campbell's work. Why does it follow this structure? Because I was reading Vogler's book just before the Ronnies, and was thinking about the Hero's Journey.

I have truncated Vogler's Stages somewhat, combining some aspects and deleting others, as I felt that certain elements would not work in a roleplaying game.

Each Stage of the Hero's Journey is described in the rules. The PCs journey through each Stage, with the GM creating the various obstacles and NPCs along the way. The GM works according to the scheme of the Hero's Journey, placing certain types of obstacle and NPC at different points along the way. Each Stage can comprise of many different scenes.

I imagine each Stage would occupy approximately one session of play, but I may be wrong.

The idea is that through playing out a specific structure you end up with the game feeling like a certain kind of mythic / archetypal road-trip movie. This could also turn out to be an area in which I am very wrong.

The characters have a very clear aim: they are trying to find the asshole boyfriend to exact revenge on him.

The game itself also has a very clear aim: to plunge the characters into an orgy of violence and destruction. All the while advancing them along their journey towards vengeance.

Hopefully this will be brought out by the Hatred rules, and the Journey Structure.

### ***Creating Characters***

First up, think of a name and character concept. Think archetypal young women of American movies from the 50s to the 70s as well as Russ Meyer-esque Super-Vixen types.

Some of the girls can be “squares” others can be outlaw-hipster-swinger types. Try to have a nice mix in the group.

<i>Cheerleader</i>	<i>Drag racer girl</i>
<i>Rock chick</i>	<i>Young innocent bride to be</i>
<i>Stripper</i>	<i>College student</i>
<i>Trashy town slut</i>	<i>Trailer Park Single Mom</i>
<i>Hipster Lesbian DJ</i>	<i>Hill-billy farmer's daughter</i>
<i>Homecoming Queen</i>	<i>Jail Bait Nymphet</i>
<i>Scruffy Tomboy</i>	<i>Gun Bunny</i>
<i>Petty Criminal Minx</i>	<i>Bored Housewife</i>

Notice how they're mostly all kinds of stereotypes? And how they mostly follow that old virgin vs. bad-girrl dichotomy? Well that's the movies for you people, especially the kind of trashy movies *Vendetta* is supposed to be.

After choosing a name and concept, you should probably take a few moments to write down a short description of your character's appearance and personality. Whilst you're at it, think of something horrible that happened to you character once...

### ***Personal Trauma***

Each character should have something traumatic that happened to her in the past. Perhaps she was beaten up by her boyfriend, perhaps her father disowned her. Maybe she was slung out of school for smoking, or maybe she's pregnant by the star quarterback... and he doesn't want anything to do with her.

At any rate, it's scarred your character, and you should write it down on her character sheet. It doesn't have any value attached to it unlike the Attributes (to come) it's just there so the GM can use it to give you hell later in the game.

**Attributes**

Got a name, concept and Personal Trauma? OK, onto the numbers. The characters have five attributes:

**Vixen** *This is how much of a badass your character is. If she's tough and good at fighting you need to put more points into Vixen. Any time you need to do something physical especially involving violence then you roll this attribute.*

**Booty** *This is how a measure of how booty-licious your character is. Higher scores in Booty represent a sexy and attractive woman. Booty is used in most social situations as in this genre, nearly all social conflicts are gonna have a sexual edge.*

**Rebel** *This is how far outside the bounds of square society you are. Higher scores mean you're something of an outlaw, a maverick personality. It represents personal willpower, knowledge of the criminal world and a certain amount of how "cool" you are.*

**Smarts** *This is a measure of intelligence and perception. Characters with higher Smarts notice things others don't, have a good education and realize when they are being played.*

**Cherry-Pie** *This is a measure of how sweet and wholesome your character is. Higher ratings mean a character who is naive and innocent in a good way. It represents the All-American appeal of bobby-socks and sweaters.*

You have **13 points** to allocate between these five attributes. You must allocate at least one point to each attribute, but no more than 5 to any single attribute. One point in an attribute should be considered a weakness in that area. Two points is nothing special. Three is getting good, whilst four or more is pretty special. Each point represents a dice which can be rolled in a conflict.

## **A quick note on dice**

Just so you have some context, here's a quick intro to the dice thing:

Each Attribute is a dice pool of six sided dice. The d6 are rolled and the scores added together, with any 6s counting as zero. Any modifiers are then added or subtracted.

*Example: Suzie has a Vixen score of 3. If she gets in a fight with someone she rolls 3d6 and adds them together, with any 6s rolled counting as zero.*

*She rolls 2, 5, 6*

*Her score on the dice is  $(2+5+0) = 7$*

## **Hatred**

Characters also have a Hatred score. Hatred is the degree to which your character is screwed up inside by the bad stuff that has happened to her.

Everyone starts with a Hatred rating equal to your Rebel Attribute minus your Cherry-Pie Attribute. Characters must start with a Hatred score of at least one.

$$\text{Rebel} - \text{Cherry-Pie} = \text{Hatred}$$

If this results in zero or less, just start Hatred at one.

Hatred is a big deal in the game. There are several rules attached to it. The GM should keep a careful note of the Hatred rating of each character.

*\*Every time you lose a conflict you gain one point of Hatred.*

*\*Every time a player backs down from a conflict by avoiding the issue or ceding to the demands of the other party, the character gains a point of Hatred.*

*\*Every time you roll the dice for any conflict you **subtract** your Hatred rating as a modifier from the overall total.*

*\*Once per Stage you may optionally **add** your Hatred rating as a modifier to the total of a roll, but following that roll you must add **two** points to your Hatred whether you succeed or fail.*

*\*If you ever make a roll in which subtracting your Hatred from your dice total pushes the total to **zero or less** you go into Mondo-Psycho-Mode and start tearing up the place.*

More on Mondo-Psycho-Mode later.

## ***The Thing***

Next up you need to choose your *Thing*. Your *Thing* is an object, possession, relationship or defining trait which influences what role you will play in the game. Here is the list.

You may choose one *Thing* for your character, and there can only be one of each *Thing* in the group.

There may be other *Things*, you can make them up, as well as what they do. Be sensible and stay within the genre.

### ***The Girlfriend***

*The Gun*

*The Leathers*

### ***The Car***

*The Hot-pants*

*The Booze*

You will notice in the table above that The Girlfriend and The Car are picked out in bold. This is because they must both be picked by somebody. If you are playing with only one PC, that PC must take both. If you have two or more PCs decide who has The Girlfriend and who has The Car first, then everyone else decides amongst the rest of the Things. If you have more players than Things you've probably got too many players anyway, but you can just make up some more stuff.

## ***The Girlfriend***

You are the unlucky girl who has the asshole boyfriend. You hate him. As do your friends. Decide what he's done, and write it down on your character sheet. During the game you get to decide what to do about the various obstacles you meet along the road to vengeance. The Girlfriend cannot die except in the Ordeal scene. This rule supersedes all others referring to character death.

## ***The Car***

Your character has The Car. This is what the girls will travel in their journey of mayhem. Decide what kind of car it is. If you *didn't* pick a Dodge Charger or a Ford Mustang or a Plymouth Roadrunner or something like that, ask the GM to give you a slap, then pick a cool muscle-car type of vehicle. Pick-ups are cool too. If you have a large group, don't worry about whether the whole lot of them will fit in the car, *they just will OK?* They can sit on each others laps or whatever, stop

being difficult. Having The Car is quite a responsibility. You have to frame all the scenes for the other players.

## ***The Gun***

You have a gun. It's probably a Magnum. It could optionally be a shotgun. Decide what kind of gun it is. Once per Stage you may automatically win any single conflict involving violence by shooting the other side. It's up to you to narrate the events and the outcome and whether they're dead or not. You may not narrate the death of another PC.

## ***The Hot-pants***

Your character is wearing a tight pair of hot-pants and fills them nicely, just like Daisy Duke. Men's heads turn when you walk past. Once per Stage you may automatically win any single conflict involving the sex-appeal of your character by generally *workin' that ass*. It's up to you to narrate the events and the outcome.

## ***The Leathers***

Your character is dressed in rock-chick or biker leathers. Squares find you intimidating; hep-cats think you're cool. Once per Stage you may automatically win any single conflict involving the outlaw nature of your character by being intimidating and playing up your tough outsider image. It's up to you to narrate the events and the outcome.

You also get to negate the first Success against you in any fighting extended conflict, as your Leathers absorb blows. Cool huh?

## ***The Booze***

Your character has a bottle of the hard stuff. It's some kind of liquor. Maybe it's moonshine, maybe it's Jack Daniels, maybe it's Tequila, you decide. Whatever it is, it'll get you wasted fast and it never runs out. Once per Stage you may take a few shots of liquor *before* entering a contest involving *Booty*, *Rebel* or *Cherry-Pie*. In the resulting contest you will not gain Hatred at all, as you are too drunk to remember it afterwards. Using this ability *does not* incur the drunkenness penalty described below, and *does* negate the double Hatred gain incurred when using Hatred to supplement an Attribute.

Any time between Stages that you want to kick back and relax you can frame a scene in which your character and any others you wish to include take time out to get totally wasted. Any character who gets drunk with you at this point can reduce their Hatred by 2 points, but for the entire next Stage they will be hung over and at a -2 modifier to all dice totals for activities requiring physical or mental concentration. GM: if they're drinking whilst driving, make sure the cops pull them over!

### ***Conflicts and how to resolve them***

Most of the time during the game players just say what their character does, and she does it. However sooner or later they are going to run into someone or something which the GM thinks they can't just waltz past without a struggle.

That's when you launch a conflict.

Conflicts always take the form of a player rolling character attributes against the GM. The GM rolls the appropriate attribute of the opposing NPC.

Everyone else in the game world has five Attributes just like the girls. The NPC Attributes aren't called the same things, but they also get 13 points to distribute between them. They don't get *Things* however. And they don't have Hatred... There points are distributed by the GM when it becomes necessary.

### ***NPC Attributes***

The names have been changed for NPC Attributes simply because it sounds weird having a tough traffic cop use his "vixen" skill when trying to wrestle one of our heroines into submission. NPC Attributes are as follows:

<b><i>PC Attribute</i></b>	<b>&gt;</b>	<b><i>Analogous NPC Attribute</i></b>
Vixen	>	Toughness
Booty	>	Social
Rebel	>	Will
Smarts	>	Brains
Cherry-Pie	>	Conformity

### ***Simple Conflicts***

In a simple conflict the player or GM states what they are trying to achieve and how. Make sure both sides understand the nature of the conflict and what's at stake.

### ***Choosing Attributes***

The description of how should give some kind of indication what Attribute to use in the conflict.

Trying to seduce someone? Use Booty versus Will if they're a tough biker, or Booty versus Conformity if they're the timid store clerk.

Trying to convince the Sheriff you're innocent of all charges? Use Smarts versus Brains if you're trying to baffle him with logic and reasoned argument. Use Cherry-Pie versus Brains if you're crying and insisting to him how good and innocent you are.

Trying to kick someone's ass!? Vixen versus Toughness girlfriend!

### ***Bonus Dice***

You can gain bonus dice for describing your actions in the conflict in a cool way. You get one extra die if you make a witty quip, describe a cool action or do something that makes everyone express their approval. The GM decides if you get the die or not.

You can also get a bonus die for doing something trashy, slutty, raunchy or full of sexual innuendo. Again the GM decides if you get the die.

Of course if you do something that fulfills both bonus criteria you get two bonus dice. Made a cheesy quip which refers to your ample breasts? That's witty *and* trashy! 2 bonus dice for you!

### ***Rolling the Dice***

Having decided which Attribute you are using you then roll a number of d6 equal to your Attribute. First up, discount any sixes. Sixes count for zero. Then add the remaining dice together.

Next, subtract any modifiers such as being hung-over.

Finally subtract your Hatred.

That's your final score. The GM does the same process for the NPC. Whoever gets the highest score wins the conflict and the GM describes how things play out.

### ***Rolling Summary***

*Roll Attribute plus any bonus dice.*

*Add up total, counting 6s as zeros.*

*Subtract modifiers*

*Subtract Hatred*

### ***Extended Conflicts***

Sometimes you might lose a conflict but not want to. Sometimes the GM feels that an NPC is too important to go down without much of a fight. In these circumstances you can use the extended conflict rules.

The conflict is broken down into rounds. Each round consists of one simple conflict, however instead of simply winning the entire conflict, the character with the highest total gains one Success in the conflict. The winner is the first to achieve the target number of Successes. How many Successes are needed depends on the type of conflict. Also, remember that a girl with The Leathers as her Thing may disregard the first Success against her in any fighting extended conflict.

<b><i>If the conflict is...</i></b>	<b><i>you need Successes...</i></b>
fighting/physical	equal to opponent's Vixen/Toughness
argument/persuasion	equal to opponent's Smarts/Brains
seduction	equal to opponent's Cherry-Pie/Conformity or Rebel/Will (depends on context)

Once you have gained the target number of Successes you have won. Standard conditions for winning a conflict are now followed, however you must still gain a point of Hatred for every round of the conflict that you lost, even if you won overall.

Either a player or the GM can nominate a conflict as extended. The player may choose to make a conflict extended if they have just lost a simple conflict versus an opponent. Just mark up one success for the opponent and go straight into the extended rules outlined here. However once you're into an extended conflict you can't back out until it's over one way or the other.

### ***Narration in Conflicts***

Any time you roll the dice you must describe what you are doing in order to defeat your opponent. Failure to do so means you have not actually taken any action, and any dice you have just rolled are not counted. Think of something, describe it then roll the dice.

### **Multiple Participants in Conflicts**

One player is always the primary participant in a conflict and it is they who roll their Attribute and narrate the outcome if they win. However other players may help a friend if they are present in the scene and can feasibly participate. The player who is helping must narrate what they are doing and how it helps. The primary participant then gains a modifier to her dice total equal to the helping character's applicable Attribute. Unfeasible or tenuous uses of Attributes for helping should be denied by the GM. The rules for helping also apply for NPCs of course.

*Example: Carol is trying to persuade the garage attendant to fix The Car, but she hasn't got enough money to pay him...*

*She smiles sweetly and tries to convince him of how helpless she is and in need of a nice man to help her. She's rolling her Cherry-Pie (2dice) against his Brains (3dice). Bobby-Jo meanwhile leans out the window of the car and makes sure he gets a good look down her top. Carol can add Bobby-Jo's Booty Attribute (3dice) as a modifier to her dice total for her Cherry-Pie roll.*

*Carol rolls 3, 5 for a sub-total of 8. Adding in Bobby-Jo's Booty of 3 Carol has a total of 11. Let's hope it's enough to beat the garage attendant's Brains...*

### **Losing Conflicts**

If PCs lose conflicts then the GM must decide what happens. Often the result will be clear, the stakes of the conflict should have been clearly delineated at the beginning. In these cases the intent of the winner is narrated. However there may occur conflicts in which it is not clear what happens in the event of a PC losing. In this event the GM should narrate something suitably horrible happening which is in keeping with the nature of the scene and contrary to the overall plans of the players.

However something to note is that a PC cannot die from a normal conflict. The only time that a PC can die is at certain Stages of the journey, which will be noted later in the Game Structure Section.

### **What about all that Hatred?**

As you may remember, Hatred is gained every time you lose a conflict, even the mini-conflicts within an extended conflict. It's also gained if you avoid a conflict or back down when confronted. It's gained doubly if you choose to add your Hatred to your dice roll total.

So what happens when your Hatred gets too high?

***Mondo-Psycho-Mode***

Every time you roll the dice in a conflict you risk letting your Hatred get the better of you. It works like this:

***If a dice roll total works out at zero or below after Hatred has been subtracted then your character goes nuts and lets her Hatred take over.***

As soon as a girl has a dice total reduced to zero or below by Hatred she enters Mondo-Psycho-Mode: she flips out and starts attacking everything around her. She no longer subtracts her Hatred from her dice totals, instead she *adds it to all dice totals* for the remainder of the scene.

***Her every action must be to kill and maim those around her, until she is subdued or no one is left standing.***

She will not attack her friends unless they attack her.

For the purposes of determining whether a PC may die or not, Mondo-Psycho-Mode always entails death or maiming in the Stakes of a conflict. Therefore any PC who is currently in Mondo-Psycho-Mode may die if she is at a Stage which permits character death.

Following the Mondo-Psycho-Mode attacks the PC's Hatred score drops immediately to zero.

***Mondo-Psycho-Mode should be an orgy of bloodshed and violence.***

***Be as graphic as you can.***

### ***The Structure of the Game***

Ok, so you've created the characters, the player of The Girlfriend has decided who her boyfriend is and what he's done, now it's time to get started.

As mentioned before the game is divided into Stages. A Stage can consist of multiple scenes. The characters cannot progress to the next Stage, and therefore further towards revenge without overcoming the obstacles within the Stage.

Whilst all scenes barring the first few are framed by the PC with The Car, the GM still has full responsibility for playing NPCs in the scenes and for creating obstacles and conflicts for the PCs. Each stage should have a conflict in it directed at each of the girls.

### ***When can the PCs progress to the next Stage?***

When *each of the girls* has *won one conflict* created by the GM as a challenge for that Stage, the girl with The Car may call the end of the Stage and move the Journey onwards. This is important. Each PC must win a conflict proposed by the GM before the Stage can be left.

### ***The girl with The Car frames scenes, the GM plays the opposition***

As a side note, the difference between the GM and the PC with The Car is that whilst the PC with The Car decides where to go and what it's like as a place, the GM decides on what NPCs are there and what they do. It is the GM's responsibility to create an appropriate Stage out of the scene given by the PC with The Car

### ***The Stages***

*(adapted from Christopher Vogler's book "The Writer's Journey")*

- 1: *The Ordinary World > The Call to Adventure*
- 2: *Meeting With the Mentor*
- 3: *Crossing the First Threshold > Tests, Allies, Enemies*
- 4: *The Ordeal*
- 5: *Reward (Seizing the Sword)*
- 6: *The Road Back > Resurrection*

**1: The Ordinary World > The Call to Adventure**

This Stage is the beginning of the game. We see the characters in their normal lives, which is interrupted by the call to adventure.

Once all characters have been created, each player in turn frames a scene detailing their everyday life; whether it is holding up liquor stores in the desert, pole-dancing at the Silky Kitty bar, attending college or playing bass in a rock band.

After the initial scene description the GM should step in and add an element of conflict. The scene ends when the girl has either dealt with the conflict or avoided it. GM: make note of what conflict is introduced in this initial scene. There is clearly a good chance that the opponents will return in the future!

Don't worry about doing the individual scenes in a particular order, except that the player of The Girlfriend should go last. This scene should consist of The Girlfriend bursting in upon the other characters and describing the horrors of whatever the boyfriend has done. Presumably her friends wish to help avenge this evil.

The girls have received the Call to Adventure, or in this case, the Call to Vengeance. Let the mayhem commence.

The girls all get in the car and drive off to search for the boyfriend. This is important. If they don't *drive* off to find the boyfriend there's no vengeance and there's no road in this vengeance-road-movie...

From now on all scenes should be initially framed by the girl with The Car. She should of course take heed of what everyone else wants to do, but never the less it is finally up to her where she drives! The players should discuss where they want to go next, and what they want to do to find the boyfriend and based on this the PC with The Car can then frame scenes appropriately.

*None of the PCs can die in this Stage.*

## **2: Meeting With the Mentor**

The next stage is an interesting one. The characters meet with a situation or individual who in some way aids them. Perhaps they gain information as to the whereabouts of the boyfriend. Perhaps they are given an item which may help such as a radio scanner to monitor police transmissions. Perhaps they meet someone who may be able to aid them later, and thus they must befriend this individual.

As GM you should listen to the scene which has been framed by the player with The Car and then take over, inserting a suitable NPC or situation to fulfill the Mentor role. Here are some pointers:

*The Mentor function is that of a teacher.*

*It gives information or a gift.*

*Often gifts must be earned through some kind of test.*

*Sometimes the Mentor provides a role similar to the character's conscience, prompting her to action.*

*Occasionally the Mentor may bring some kind of sexual awakening or initiation.*

*Mentors need not be good. Seducers, thieves and other dark individuals may "teach" the characters a lesson the hard way!*

The characters should be tested in some way. Remember the Personal Trauma? Each character should be challenged along the lines of their Personal Trauma. If they successfully confront their dark past they gain an extra die in any conflict in which their experience would be relevant. They should write "+1die" on their character sheet next to Personal Trauma.

Once each character has met their challenge and succeeded or failed, the girl with The Car may announce the end of the Stage should she so desire. She should declare "OK girls, let's roll on out of this place..." or similar and get everyone in the car ready to drive to the next Stage. For reference, it is in sections like this, between Stages when the girls are simply traveling that the secondary ability of the girl with The Booze may be brought into play. (see The Thing section for details)

*None of the PCs can die in this Stage.*

### **3: Crossing the First Threshold > Tests, Allies, Enemies**

So the characters are now under way. They leave the environment of the Ordinary World and enter the world of the Journey. The characters are beset by a number of perils, both natural and human. If they wish to proceed along their path they must defeat these obstacles.

The PC with The Car describes where they are going and why. The other PCs may comment and interject ideas, but much like any back-seat-driver the extent to which they are heeded or ignored is up to the one behind the wheel.

Now the characters are at a Stage where they will be tested harshly for the first time. Here are some thoughts on this Stage:

*There is often some kind of Threshold Guardian who prevents access to the new world of the Journey. The characters must overcome this guardian to continue.*

*Often there is an actual crossing of some kind: a river, a border. What could prevent the characters from doing this?*

*The characters will meet many tests in the form of enemies and rivals. Who are these people and why are they trying to stop the characters? Often they may be linked to the greater enemy: the asshole boyfriend.*

*A recurrent feature of this Stage is the bar, cafe or saloon. The characters might stop along the way for a drink and find themselves attacked or challenged.*

*Sometimes there are friends to be made too. Challenges need not be fought off necessarily, enemies may be won over by the right tactics.*

This stage should be a series of testing situations. Make sure everyone gets challenged on a level that tests their creativity. Try to approach each character from the point of view of their weakness. If a character has a low Vixen rating, make her be the one to be attacked. The PC with low Brains should get played by a con-man etc. There is the chance to make something good of these conflicts however. The conflicts should be tough but not necessarily deadly, although death is an option at this Stage. Characters who win over an enemy rather than defeating it may claim that NPC as a friend who perhaps can be called upon for aid later on. Write down the name of the new friend on the character sheet.

*PCs can die or be badly injured in this Stage, should they lose a conflict which includes death or maiming in the stakes.*

## **4: The Ordeal**

Now we're getting to the crucial point of the Journey. The PCs, acting on the information gained from the Mentor stage, should be nearing the boyfriend. In fact they should be closing in on him right now. Before they can achieve their goal and defeat the boyfriend they must survive The Ordeal

The Ordeal is the final test before the Hero may claim the prize, whatever they have been journeying for. It is a dark part of the journey, one in which the Hero must face death... Some thoughts on this Stage:

*The Hero must face death. The characters must be placed in an almost impossible situation; will they escape?.*

*The Hero is changed by encountering Death. The characters should come away with a new perspective.*

*The Ordeal is a CRISIS, not the CLIMAX. The characters should be pushed to the edge, but they still haven't got their man!*

*Sometimes something must be sacrificed in order to cheat death. What are the characters willing to give up?*

After the initial scene has been framed by the PC with The Car then GM should launch into The Ordeal. Try and think up something horrific and threatening that assaults the group. The PCs should be pushed near to death, many conflicts should have the potential to kill or injure the PCs.

My thinking is that it might be quite nice to bring back one or two of the opponents the PCs faced in their initial challenges in the Ordinary World. Only this time their opponents are out for blood.

Any character who has made a friend from an enemy in the previous stage may call upon that individual for assistance in this Stage. They can narrate how the individual arrives and what kind of aid is given. The GM should follow the rules for character's helping one another in for this.

The characters change as a result of The Ordeal. Each PC should subtract one die from one Attribute and add it to another. Having completed this Stage, the girl with The Car is free to frame a scene in which the girls find the elusive boyfriend!

*PCs can die or be badly injured in this Stage, should they lose a conflict which includes death or maiming in the stakes.*

**5: The Supreme Ordeal > Resurrection**

Here's where the girls kill the boyfriend. Having faced death and survived, the characters meet their final test: the asshole they've been hunting all this time.

The Boyfriend should be created just like a normal NPC, except he has 16 points to spend on Attributes, he may also gain bonus dice for doing cool or trashy actions, and *Things* don't work on him... You can still narrate shooting him or whatever, but the auto-kill function of The Gun just doesn't work for the boyfriend, neither do any of the auto-success functions of the other Things. (The Leathers still provide protection against the first blow in combat however)

In addition to the Boyfriend are his henchmen. There should be one for each PC, although they are created like normal, and Things work on them as per the standard rules.

The GM should try and make the scene a tough one.

*PCs can die or be badly injured in this Stage, should they lose a conflict which includes death or maiming in the stakes.*

There is the potential for the characters to die in this scene. Obviously the only one who can't is The Girlfriend. If all the other characters die then The Girlfriend is allowed one last conflict with the Boyfriend. If he wins she takes him back and forgives his transgression, forever after she is under his control. If the Girlfriend wins, well she does what she likes with him.

Following the Supreme Ordeal the characters have again faced death and survived reborn. Each character who is still alive gets to narrate how she comes out of this adventure more experienced, changed and reborn. Go crazy.



***Character Name:***

***Concept:***

***Personal Trauma:***

***Vixen:***

***Booty:***

***Rebel:***

***Brains:***

***Cherry-Pie:***

***Thing:***

***HATRED:***

***Other:***