

SHOTGUNS & ZOMBIES

THE B-MOVIE HORROR/SURVIVAL RPG

FLESH & BONES | SURVIVOR'S MANUAL

WRITTEN & DEVELOPED BY

AJ FERGUSON

TABLE OF CONTENTS

Lights, Camera, Apocalypse! An Introduction	3
The Zombie Apocalypse Has It Been Done to Death?	3
Viewer Discretion Advised It's a No-Brainer	3
Behind the Screams Pre-Production	3
Quiet on the Set Roll Camera	3
Scream-Writing Elements of a Horror/Survival Script	4
The Dead of Night Setting & Theme	4
Alive & Kickin' Fleshing Out a Survivor	5
Stayin' Alive Life as a Survivor	5
Autopsy Anatomy of a Survivor Profile	5
Primary Incision Dissecting Your Qualities	7
Meager Scraps Equipping Your Survivor	8
Innards the Resolution System	9
Rolling the Bones The Guts of the Game	10
Bullets & Bloodshed Attacks	10
Blood, Sweat & Tears Tasks	11
To the Finish Contests	11
Do or Die Feats	12
Afraid of the Dark Gut Checks	12
Broken Bones The Bone Pile	12
Throw Me a Bone Topping Up the Bone Pile	13
Cut!!! Calling For a Re-Take	14
Blood Spatter Action Sequences	14
Cue the FX Action Sequences	14
Off the Grid Movement	14
Kickin' & Screamin' Taking Actions	15
Hack & Smash Fighting Attacks	15
Lock & Load Shooting Attacks	15
Line of Fire Effective Range	16
Shell-Casings Ammo	16
Desperate Measures Improvised Attacks	16
Flesh Wounds Damage	16
Festering Wounds, Injuries & Infection	17
Places, Everyone Dramatic Scenes	18
Zoom In Dramatic Scenes	18
Dead Man Walking Travel	18
Resource Management Scavenging	18
Stitches Treating Injuries	19
Nuts & Bolts Repairing Stuff	19
Home Sweet Hell Safe Havens	20
Brain Dead Zombieology	20
The Beginning of the End Pick Your Plague	20
Cadavers Getting to Know Your Dead	21
Stench of Death Not All Zombies Smell the Same	21
Tooth & Nail How Zombies Attack	22
Fade to Black Roll Credits	23
Fade to Black Roll Credits	23

LIGHTS. CAMERA. APOCALYPSE! | AN INTRODUCTION

THE ZOMBIE APOCALYPSE | HAS IT BEEN DONE TO DEATH?

Sure it has . . . but probably never as bad as this.

Shotguns & Zombies is a zombie-apocalypse-themed pencil & paper role-playing game that pays homage to late night, low-budget community access cable television & B-movie cinema.

In it, players assume the roles of cliché survivor-types trapped in a world overrun by the living dead. In order to stay alive long enough to see the final credits, players must learn to work with one other to manage resources, overcome setbacks and fend off hordes of the flesh-eating undead!

So grab your popcorn, gas up your chainsaws and get ready for some direct-to-DVD, zombie-infested, horror/survival!

VIEWER DISCRETION ADVISED | IT'S A NO BRAINER

A couple of things.

First of all, this is an role-playing game about zombies. Zombies that want to feed on human flesh. There's probably going to be lots of dialogue between players and the director centered around violence and gore. Chances are there might be some coarse language as well. If you get really lucky, there may even be some conversations depicting . . . (gasp!) *adult situations*. Hubba, hubba.

So, in light of it's mature subject matter, this game may not be suitable for some audiences.

Secondly, **Shotguns & Zombies** isn't intended to be a hardcore survival simulation. Nor is it meant to be an exercise in tactics and strategy. It isn't about picking the 'best' character class, maximizing your character's stats or choosing the most optimal equipment available.

It's about role-playing and cinematography of the mind's eye.

It's about players and directors working with one-other to create a collaboration of the imagination. There is no winning or losing in this game. Only participation.

Shotguns & Zombies is a game that embraces the notion of the suspension of disbelief. It is meant to capture the cheesiness of low-budget, late-night, community-access cable television and B-movie cinema, where realism takes a back seat to amusement, continuity takes a hit in the name of entertainment, and accurate portrayals are sacked for the sake of pure enjoyment.

If you are looking for something serious and gritty with lots of rules, power-combos and level-ups, this probably isn't the a game for you.

Lights. Camera. Apocalypse!

BEHIND THE SCREAMS | PRE-PRODUCTION

In order to play **Shotguns & Zombies** you will need about 2-5 players and a director (game referee). In addition to this **Flesh & Bones | Survivor's Manual** you will need the following:

- The **Dead On Arrival | Survivor Profile Pack** PDF for characters sheets.
- The **Bits & Pieces | Inventory & Items Guide** PDF for supplies and resources
- The **Blood & Guts | Director's Cut** PDF for advice on directing
- Some pencils and paper for taking notes
- Lots of standard 6-sided dice

QUIET ON THE SET | ROLL CAMERA

Every game of *Shotguns & Zombies* is a story told through a series of shots, scenes and sequences. Instead of being played out in the cinema or on your television screen, however, the action takes center stage in the theater of your mind.

Typically, the director sets the stage for each scene by describing the location and any relevant developments or details that would impact the survivors or unfolding plot. The players, in turn, breathe life into the scene by deciding on what actions and activities their survivors intend on doing. As any **attacks**, **tasks**, **contests** and **feats** are resolved, the scene plays out and the plot moves forward . . .

. . . hopefully with tons of melodrama, bad dialogue, and lots of cheesy special effects!

SCREAM-WRITING | ELEMENTS OF A HORROR/SURVIVAL SCRIPT

Whether you are playing *Shotguns & Zombies* as a one-shot, stand alone feature or as a part of an episode-based series, every game instance generally follows the same familiar, cliched format:

- A small group of survivors (the players) have banded together in the aftermath of a zombie apocalypse.
- A new development or crisis (introduced by the director) forces them to take action.
- As the survivors work towards a resolution, they must overcome a series of complications and setbacks in order to achieve their goal or objective.

That's the basic plot outline.

Which leaves a lot of room for ad-lib, improv and unexpected developments.

Shotguns & Zombies encourages players to go off script as much as they want. That's why the director never pens the ending. It's way more fun to just start the cameras rolling and see where the story takes you.

THE DEAD OF NIGHT | SETTING & THEME

Just as every movie and television show has a setting and theme, so to does *Shotguns & Zombies*:

- **It's the end of the world as we know it.**

The **setting** of *Shotguns & Zombies* is the *aftermath* of the zombie-apocalypse. The original undead outbreak and ensuing chaos and mass hysteria has passed. Exactly how long it's been since the world went to hell is up to you and/or your director, as is precisely where and what part of the world your particular game instance takes place. The important thing is that your survivor is one of the few who lived through it all. He or she now finds themselves struggling to stay alive in a bleak and dangerous world infested by the living dead.

- **Supplies are scarce. No place is safe for very long.**

The constant need to replenish supplies and the never-ending ending pursuit for safe and secure shelter is major, overriding **theme** of *Shotguns & Zombies*.

It's inevitable.

Resources continually dwindle.

Zombies will eventually find your safe haven and breach it.

ALIVE & KICKIN' | FLESHING OUT A SURVIVOR

STAYING ALIVE | LIFE AS A SURVIVOR

Being a player in *Shotguns & Zombies* is kind of like like being an *actor*, except you're not famous and you don't get your own private trailer. In the same way an actor assumes the role of a character, you as a player assume the role of a *survivor*. Don't panic. You don't have to have an Oscar on your mantle to land any of these roles. Every *survivor-type* featured in *Shotguns & Zombies* is based on a classic, stereo-typical archetype common to the horror/survival genre and can be played by just about any unknown. The only real demands *Shotguns & Zombies* puts on a player are the following three caveats:

Never break character.

This isn't meant to say you should show up to the game table in your zombie-walk costume. . . that would actually be kinda weird. What it means is that you should always stay true to your *survivor's* persona. If you have assumed the role of the *Big Guy*, your job is to be strong, physically intimidating and not too bright. If you start breaking down calculus equations, that's probably going to be a little out of character for you.

Steal the spotlight.

While *Shotguns & Zombies* certainly showcases the living dead, it is the *survivors* who are meant to be the real stars of the show. Slaying zombies can be buckets of blood-soaked fun, but the real entertainment should come from the players themselves. Engage in campy dialogue. Be melodramatic. Be over-the-top. Embrace bad acting and own center stage!

Do what makes for good theater.

This rpg attempts to capture the spirit, cheese and camp of a low-budget horror flick or community cable TV series. To that end, players should always consider doing what makes for good theater. The starlet knows there's a monster in the closet and yet she still opens the door anyway. Why? Because if people didn't do stupid things in scary movies, nothing bad would ever happen and it probably wouldn't be worth watching. So, as a player, if you are ever presented with an opportunity to make things interesting, be sure to embrace it!

AUTOPSY | ANATOMY OF A SURVIVOR PROFILE

If you decide that you want to be a player, you will need to choose the which *survivor-type* you want to be. While each *survivor-type* is based on a staple cliché common to the horror/survivor genre role, you can look at them in terms of basic character concepts or *roles* that can be tweaked and personalized as you see fit.

Each survivor-type has its own *survivor profile* or character sheet. The first thing you may notice is that there aren't a whole lot of numbers or math on this sheet. *Shotguns & Zombies* isn't about stats and numbers and items. It's about role-playing . . . or more precisely, playing a role.

While each survivor-type has their own set of qualities, motivations and flaws, in the end, there really isn't one that outshines any other . . . at least in terms of whats on paper. It's how you portray your survivor that makes him or her really stand-out.

There are 12 sections to a survivor profile. Only 3 of them have anything to do with in-game mechanics. The rest are pure fluff . . . information designed to help you step into the shoes of your survivor . . . and breathe life into the character.

You can find the survivors in the **Dead On Arrival | Survival Profile Pack** PDF available here: <http://shotgunsandzombies.blogspot.ca/>.

The basic elements of your survivor profile are as follows:

Survivor Type

This area simply states the *survivor type* - the survivor's overall stereotypical archetype. Examples include: *the Big Guy, the Savvy Chick, the Quick Guy, etc.*

Hello, my name is:

No one uses their real names in the aftermath of zombie-apocalypse. People identify themselves by nicknames . . . catchy monikers typically based on who the survivor was or what the survivor did before the world ended.

Who Am I?

This section contains a few brief background options that help further establish who your survivor was before the zombie pandemic. These backgrounds lack a lot of critical detail, providing little more than the vague basics. We encourage you to elaborate on your survivor's background whenever the opportunity arises . . . through dialogue and conversation with other survivors. Choose the option that appeals to you the most and use it to help you conceive a cool name for your survivor.

What's My Role?

This section expands upon your survivor's primary role. It establishes the key function, what job they are mainly responsible for and what sort of things they are counted on to do. It also touches on their strengths and weaknesses.

What's My Motivation?

This section contains a several 'motivation' options for your survivor.

Motivations serve as the catalyst that propels your survivor forward in the aftermath of the zombie-apocalypse. Depending on the *survivor-type*, these motivations can range from the fundamental (hope) to the absurd (shopping spree). In any case, whatever motivation you choose for your survivor, you should always take it into consideration when undertaking any actions.

Always remember: *never break character* (unless of course it *makes for good theater!*). Select the one that appeals to you most.

What's My Character Flaw?

This section offers a few basic character flaw options.

Character flaws are like motivations in that they drive your character, except that they do so in usually in a way that may put your survivor in harm's way or jeopardize other survivors. Some character flaws might seem rather harmless at first, but the purpose of character flaws are to give you the opportunity to *steal the spotlight* and do stuff that *makes for good theater*.

Select the one that appeals to you most.

How do I Look?

This section offers a few options that add the finishing touches to your survivor. Select what look best describes your conceptualization of your survivor.

My Signature Item

Every survivor has his or her own signature item. This is the one item that sort goes hand-in-hand with their *survivor-type*. In the spirit of making for good theater, if ever a survivor is relieved of his or her Signature Item, he or she will do almost anything it takes to recover it, or replace it with a reasonable facsimile, even if it puts themselves or their group in jeopardy.

My Qualities

Qualities are a lot like attributes. They are rated in terms of dice. The more dice a particular quality has, the more of the quality the survivor possesses. There are 7 qualities: *Brains*, *Guts*, *Muscle*, *Hustle*, *Mojo*, *Shooting* and *Fighting*. Your survivor's qualities are determined by his or her *survivor-type*.

My Physical Condition

Use this section to track your survivor's wounds. There are no mechanical conditions or penalties imposed on your survivor as he or she progresses or regresses along this track. The provided descriptors are simply there to suggest how to portray your survivor as his or her condition improves or worsens.

The default state is "I'm Fine".

My Mental State

Use this section to track your survivor's stress levels and fear. There are no mechanical conditions or penalties imposed on your survivor as he or she progresses or regresses along this track. The provided descriptors are simply there to suggest how to portray your survivor as his or her state improves or worsens.

The default state is "I'm Good".

What's in my Backpack.

This section is for keeping track of your survivor's stuff.

It's assumed that every survivor has a backpack or satchel or duffel bag in which they can store supplies and items. We try to avoid getting too particular about carrying capacity, load encumbrance and spacial limits, with one basic exception.

Every backpack contains 6 units worth of space.


Supplies and resources come in units (an abstract system of measurement). A unit of either takes up 1 unit of space.

Many items take up space as well. The larger or more bulky the item, the more units of space it occupies.

PRIMARY INCISION | DISSECTING YOUR QUALITIES

Survivors have seven *qualities*. Anyone who has ever played an rpg before will see that qualities are a lot like attributes or ability scores. The only difference here is that instead of number, *qualities* are ranked by dice. The more dice a quality has, the more of that quality your survivor possesses.

Here is how qualities break down:

 **Brains:** This is a measure of your survivor's acumen and senses. You use your *Brains* dice whenever you are attempting some sort of mental-based action that calls for you to *roll the bones*. Typical examples would include trying to detect a hidden enemy, a hasty search, fixing a jammed firearm, using medicine to treat injury, and so on.

• **Guts:** This is a measure of your survivor's courage and intuition. You use your *Guts* dice anytime you are attempting a action that calls for you to *roll the bones*. Typical examples include, discerning that you are being deceived or lied to, or whether something just doesn't seem right with a given situation. Also used for resolving **gut checks**, a special roll that impacts your survivor's "*Mental State*".

• **Muscle:** This is a measure of your survivor's strength and physical power. You use your *Muscle* dice anytime you are attempting any sort of strength-based action that calls for you to *roll the bones*. Typical examples might include kicking down a door, breaking open a tool box, dragging something heavy across a room, and so on.

• **Hustle:** This is a measure of your survivor's agility and speed. You use your *Hustle* dice anytime you are attempting a an athletically-based action that calls for you to *roll the bones*. Typical examples include jumping, climbing, hiding, sneaking and out-running an enemy,

• **Mojo:** This is a measure of your survivor's charisma and appeal. You use your *Mojo* dice anytime you are attempting a socially-based action that calls for you to *roll the bones*. Typical examples include bluffing, convincing someone to do something, trying to calm others down, and so on.

• **Fighting:** This is a measure of your survivor's ability to fight hand-to-hand or with melee weapons. Use your *Fighting* dice anytime you make a melee **attack** that calls for you to *roll the bones*. Typical examples are walloping a zombie with a baseball bat or kicking at a rat.

• **Shooting:** This is a measure of your survivor's aim and proficiency with firearms. Use your *Shooting* dice whenever you make a ranged **attack** that calls for you to *roll the bones*. Typical examples include firing a revolver at a ghoul or letting loose with a spear gun on a rabid dog.

MEAGER SCRAPS | EQUIPPING YOUR SURVIVOR

In most movies and television shows common to the genre, you've probably noticed that the survivors are always woefully under-equipped when it comes to handling the rigors of life in the aftermath of the zombie apocalypse. You've probably wondered why they don't just load up with as much supplies, weapons and ammo as possible. Instead, the main characters tend to stick to one or two trusty items and always seem to be on the verge of running out of ammo or something just as crucial to their survival.

Why does this always happen? The answer is simple. It creates drama. Without it, the feature probably isn't worth watching.

In an effort to stay true to the genre, ***Shotguns & Zombies*** imposes an abstract inventory cap on exactly how many items your survivor can have at one time. Here's what it boils down to:

• **Signature Item**

Each survivor starts out with their *signature item*.

• **Inventory Packet**

Each survivor selects an inventory pack, which typically contains the following:

- A trinket or personal effect
- A weapon or firearm or protective equipment
- A flashlight or two-way radio or binoculars
- A simple tool or other useful item
- An single-use or limited use item

As a general rule, no two survivors can possess the same *inventory packet*.

Inventory packets can be found in the **Bits & Pieces | Inventory & Items** PDF available here:
<http://shotgunsandzombies.blogspot.ca/>

INWARDS | THE RESOLUTION SYSTEM

ROLLING THE BONES | THE GUTS OF THE GAME




In a nutshell, basic game play can be boiled down to this: in any given scene, players will given the opportunity to describe the intended actions of their survivor. The director, using common sense and eye for what makes for good theater, will either allow the action to be carried out as desired, or, in cases where success or failure can't be guaranteed, he or she will call for the player to **'roll the bones'**.

Rolling the bones is the basic resolution system (or game mechanic, if you prefer) of ***Shotguns & Zombies***. It uses standard six-sided dice (or **bones**, as we like to call them) as an abstract means of resolving success and failure. That's a fancy way of saying that when you want to smack a zombie up side the head with a '5' Iron, you need to **roll the bones** to find out whether you brain him good and hard, just get a piece of him or miss him completely.

Whenever your survivor tries to do something cool, we call it an **action**. There are four basic types of **actions**: **attacks**, **tasks**, **contests** and **feats**. Each of these can be tied to one of your survivor's qualities. Your survivor's qualities are expressed or 'rated' in terms of dice. The more dice a certain quality has, the more of that particular quality your survivor possesses.

These totals determine your basic dice pool for **rolling the bones**. Just remember, no matter how many dice you get to roll, you only ever keep the highest result.

Here's the fundamental breakdown of the system:

Roll	Outcome
	Good
	Bad
	Ugly

What's an 'Good' result mean?

It means you probably nailed it.

If you were attacking, you score a direct hit. If you were attempting some sort of task, you make significant progress towards it's completion. If you were engaged in a contest with an opponent, you are victorious. If you were attempting some sort of feat, you succeed.

What's a 'Bad' result mean?

It means you more-or-less achieve what you set out to do but with less-than-desirable or compromised results.

If you were attacking, you land a graze or glancing blow. If you were attempting some sort of task, you make only marginal progress. If you were engaged in a contest with an opponent, you neither gain nor yield ground. If you were attempting some sort of feat, you are succeed but suffer some minor consequence.

What's a 'Ugly' result mean?

It means you suck.

If you were attacking, you miss altogether. If you were attempting some sort of task, you make no progress whatsoever. If you were engaged in a contest, you are defeated by your opponent. If you were attempting some sort of feat, you fail.

BULLETS & BLOODSHED | ATTACKS

Any time your survivor attempts to inflict injury or cause bodily harm to an opponent, chances are you're attempting an **attack**. Generally, **attacks** are made against an opponent, dead or otherwise. An **attack** is a type of action that is always resolved during *action sequences*, involving combat.

You can either score a **direct hit**, a **graze or glancing blow**, or **miss** when attacking. When you hit, you inflict **wounds**.

The weaker the opponent or more decrepit the zombie, the fewer **wounds** it can sustain before it's killed. The tougher the enemy, or fresher the dead, the more **wounds** it can sustain before it goes down for good. The average opponent or zombie can sustain about 3-5 **wounds**.

Some **attacks** are less effective than others, including unarmed attacks and most thrown items and objects. Certain other attacks may be less effective as well. The director will make this call, using common sense. There is more information on attacks later on.

Rolling the Bones | Resolving Attacks

Roll	Result	Effect
☰	Good	Direct Hit. Inflict 3 Wounds (or 2 if unarmed or thrown attack)
☲, ☱	Bad	Graze/Glancing Blow. Inflict 1 Wound
☵, ☴, ☶	Ugly	Miss

Typical examples of an **attack** include:

- Using your **Fighting** dice to attack with an item, object or weapon.
- Using your **Fighting** dice to attack unarmed.
- Using your **Shooting** dice to attack with a firearm or projectile weapon.
- Using your **Shooting** dice to attack with a thrown item or object.
- Using your **Muscle** dice to topple over a heavy object in an attempt to crush an opponent.
- Using your **Brains** dice to run down an opponent with a vehicle

BLOOD, SWEAT & TEARS | TASKS

Any time your survivor attempts to interact with or make changes to an item, object or some aspect of the environment, chances are he or she attempting some sort of **task**. An **task** is a type of action that can be resolved during *action sequences* as well as during *dramatic scenes*.

A **task** typically requires several successful attempts to complete. Usually, **tasks** are a matter of progress. The more trivial or mundane the **task** is the fewer successes you need to complete it. The more difficult it is, the more successes it requires. The average **task** requires about 3-5 successes to complete.

Additionally, many **tasks** require tools or special materials to complete. Without them, your efforts are generally less effective than if you had the proper resources. In some cases, you may not be able to even attempt the task without them. The director makes this call, using common sense.

Rolling the Bones | Resolving Complex Tasks

Roll	Result	Effect
☰	Good	Significant Progress. Counts as 3 successes towards completion (or 2 without the proper tools or materials)
☲, ☱	Bad	Marginal Progress. Counts as 1 success towards completion
☰, ☱, ☲	Ugly	No Progress. Does not count towards completion, but you can usually try again.

Common examples of a *task* include:

- Using your *Muscle* dice and tools and materials to barricade a door.
- Using your *Muscle* dice and a pry bar to bust down a door.
- Using your *Muscle* dice to pull or drag a heavy object.
- Using your *Muscle* dice to climb up a wall.
- Using your *Hustle* dice to wriggle through a air duct.

TO THE FINISH | CONTESTS

Contests are handled a bit differently from attacks and tasks. If your survivor ever finds themselves squaring off against an opponent in a battle of skill, wits or will, chances are they are engaged in a *contest*. Generally, a contest occurs between two or more opponents, dead or otherwise. An *contest* is a type of action that is typically resolved during *action sequences*, involving combat but can also come into play during *dramatic scenes* as well.

A *contest* always ends in a **victory, draw or defeat**.

Victory is pretty self-explanatory. You get the better of an opponent. *Defeat* is just as obvious. clear. Your opponent gets the better of you.

It's the *draw* part that can get tricky. Usually, when rolling the bones results in a *draw*, it simply means you neither gain nor yield ground, but force your opponent to take action (roll the bones) or concede defeat. This back and forth tug of war continues until there is a clear victor.

Rolling the Bones | Resolving Contests

Roll	Result	Effect
☰	Good	Victory. You get the better of any opponent
☲, ☱	Bad	Draw. Your opponent may concede defeat or roll the bones for themselves
☰, ☱, ☲	Ugly	Defeat. Your opponent gets the better of you

Typical examples of a *contest* include:

- Using your *Brains* dice to detect a hidden opponent
- Using your *Muscle* dice to escape from a zombie deathgrip
- Using your *Hustle* to hide from an opponent
- Using your *Muscle* to force open a door being held shut by an opponent
- Using your *Guts* dice to try and discern if an opponent is lying
- Using your *Mojo* dice to bluff or mislead an opponent
- Using your *Mojo* dice to convince people to see an issue from your side
- Using your *Mojo* dice to inspire or rally fellow survivors
- Using your *Hustle* dice to try and evade an opponent

- Using your *Hustle* dice to pursue an opponent
- Using your *Muscle* dice to try and intimidate an opponent
- Using your *Guts* dice to resist intimidation

DO OR DIE | FEATS

If your survivor ever finds themselves faced with a one-chance-only, pass or fail situation, chances are they are probably attempting some sort of **feat**. Usually, *feats* involve instances where your survivor has one opportunity to carry out an action or undertaking where failure usually carries a hard consequence. An *feat* is a type of action that is just as likely to be resolved during *action sequences*, involving combat as it is during a *dramatic scene*.

Feats can end in **total success**, **compromised success** or **failure**.

A *total success* means you succeed outright at your intended action. A *compromised success* means you succeed at your action but suffer a *soft consequence*. *Failure* means you fail at your action and suffer a *hard consequence*.

A soft consequence usually results in some temporary hindrance. If you were attempting to hump from rooftop to rooftop, you make it, but probably land prone and with the wind knocked out of you. A hard consequence is less forgiving. If you were trying to jump from rooftop to rooftop, for example, you don't make it and fall to the ground.

Rolling the Bones | Resolving Trials

Roll	Result	Effect
☰	Good	- You succeed outright
☲, ☱	Bad	- You succeed but suffer a soft consequence
☰, ☱, ☲	Ugly	- You fail and suffer a hard consequence

Typical examples of a *feat* include:

- Using your *Brains* dice to spot something in the environment
- Using your *Muscle* dice to try catch a survivor jumping from a window
- Using your *Hustle* dice to try avoid falling debris
- Using your *Hustle* dice to jump from rooftop to rooftop

AFRAID OF THE DARK | GUT CHECKS

When a survivor is faced with a particularly frightening event or stressful circumstance, chances are they will need to make a **gut check**. It's important to understand that a *gut-check* is not an action in of it self, although it still requires a *roll of the bones*. *Gut checks* can happen at any time, during *action sequences* involving combat and during *dramatic scenes*.




Situations that can potentially impact your survivor's "*State of Mind*", pushing them towards their breaking point, the moment where they 'snap' and do something rash and desperate, are what trigger this special *roll of the bones* using your *Guts* dice.

Depending on the results of this roll, the survivor will either **succumb to** or **resist** the impact of stress and fear, or be **motivated** by it.






You keep track your mental state using the appropriate box on your survivor profile. Each time the *stress* gets to you (fail a gut-check), you cross off the next circle moving down. If you get to the "*I've Hit My Breaking Point*" you must, on your turn, use all the dice on the *bone pile* in conjunction with some action that is clearly a desperate act of self-preservation . . . preferably one that puts the rest of

your group in jeopardy.

Rolling the Bones | Resolving a Gut Check

Roll	Result	Effect
	Good	The stress actually motivates you, spurring you into action! Your " <i>Mental State</i> " improves.
	Bad	You resist the stress. No change to your " <i>Mental State</i> ."
	Ugly	You buckle under the stress. Your " <i>Mental State</i> " worsens .

Several things can trigger a *gut check*:

-  Being caught outside of your safe have after dark.
-  Any time you are outnumbered by an enemy.
-  Any time a fellow survivor is killed.
-  Becoming separated from the rest of your group
-  Losing your *signature item*

In addition to rolling well on your *gut check*, your *state of mind* can be improved in a couple of ways. Each relatively uneventful day spent in your safe haven naturally improves your *state of mind* to it's default state of "*I'm Good*". Also, consuming certain items, like drugs and alcohol will improve your *state of mind* as well.

BROKEN BONES | THE BONE PILE

As any horror/survival flick will tell you, survival is a group effort. **Shotguns & Zombies** is no different. At the start of a feature or game-instance, each player puts aside 1 die into a community pot known as the **bone pile**. The dice in the **bone pile** can be used at any time to improve any survivor's dice pool for a single *rolling of the bones*.

There are a few catches, however.

Typically, no survivor can take from the **bone pile** for themselves. Instead, they must rely on other players to give them dice. At any time, any player can take a single die from the **bone pile** and give it to a fellow survivor to use immediately in conjunction with whatever task or action they are attempting to execute. These dice stack, so if three players choose to give someone a dice from the **bone pile**, the receiver is entitled to add all three to their dice pool.

There is an exception to the rule, however. If a survivor ever reaches his or her "*Breaking Point*" (see My Mental State) they must immediately claim all the dice on the **bone pile** and use them in some desperate act of self-preservation, preferably one that puts the rest of the group in jeopardy.

Fun stuff!

THROW ME A BONE | TOPPING UP THE BONE PILE

The **bone pile** is a way for your survivor to get extra dice when rolling the bones. The bad news is that the **bone pile** can quickly become depleted. Dice from the **bone pile** the get handed out are considered spent and lost. The good news is that there is a way to replenish it, or even see it grow:

Suffering a Setback

Setbacks occur in almost every movie or television ever made. These are the little twists and tensions that create a heightened sense of urgency, drama or suspense. In **Shotguns & Zombies**, the

director can put *setback* in play as a way to keep things interesting. Some of more cliché *setbacks* include:

- ✦ A firearm jams or runs out of ammo.
- ✦ Your survivor sustains an *injury*.
- ✦ A weapon breaks.
- ✦ The batteries go dead.
- ✦ You drop the keys!
- ✦ You become separated from the rest of your group.

While *Setbacks* are generally bad news for the survivors, the good news is that the director has to pay for them by adding to the *bone pile*. For every *Setback* the director introduces, he or she must put one die on the *bone pile*. The more serious the *Setback*, the more dice the director throws on the *bone pile*.

CUT!!! | CALLING FOR A RE-TAKE

There is one last wrinkle to *Shotguns & Zombies* basic resolution system and that is the *re-take*.

Sometimes, when you *roll the bones*, the dice just don't go your way and you end up with a very anti-climactic result. The good news is that a survivor can call for a *re-take*. Any time you roll the bones and you don't like the results, you can choose to burn your *re-take* and re-shoot the scene.

By calling for a *re-take*, you essentially get to sit in the director's chair for a very brief moment and ignore the dice. You take control of the camera and the scene and have it play out the way you want it to. Mechanically, this equates to you choosing the result of any one *roll of the bones*. Usually, this means that if you were *rolling the bones*, you will treat it as if you had rolled a 6.

The catch is that *re-takes* aren't free. . . they come at a price.

☛ Sacrificing Supplies

To call for a *re-take*, you can choose to sacrifice a unit of supplies from your backpack. If you don't have any supplies in your backpack, you are out of luck.

Most of the time, this probably means you'll just be returning to your safe haven a few resources lighter. However, if some plot development leaves your survivor separated from the group and unable make it back to their safe haven, you're going to need at least one unit of supplies to ensure your survival.

BLOOD-SPATTER | ACTION SEQUENCES

☛ CUE THE EX! ACTION SEQUENCES

Action sequences involve combat, where things happen on almost a frame-by-frame, shot-by-shot basis. In an *action sequence*, time is broken down into the small segments or *turns*. A *turn* isn't a precise increment of time. It's just a mechanic used to help split up the action and divide activity. A *turn* is fluid and lasts about as long as it takes for a survivor to move a short distance and attempt some sort of action.

The director will probably call on you to *roll the bones* when your *turn* comes up, depending on what actions you wish your survivor to take.

☛ OFF THE GRID | MOVEMENT DURING AN ACTION SEQUENCE

When it comes to the movement during an action sequence, we try and take a relaxed approach

and keep things simple. There's no need to break out a battle-grid or measuring tape. All players and directors really need is a little common sense, an appreciation for what makes for good theater, and a willingness to eye-ball things.

To that end, we offer the following simple guidelines:

- ✦ On their turn, a survivor can **move** a short distance of about 10 strides or so, in conjunction with attempting just about any type of action.
- ✦ If a survivor wishes to move more than a short distance on their turn, they essentially need to **run**, typically forgoing their action in favor of covering about 30 strides or so. If, however, a survivor can run in a relatively straight and direct path and close with an opponent, the director will probably allow them to end their turn by attempting a *fighting* attack vs. that opponent.
- ✦ On their turn a survivor doesn't have to move at all should they choose not to. Regardless, a survivor is still limited to attempting just one action.

These guidelines should give you a feel for how we think movement should be handled. Don't sweat the numbers. They aren't written in stone.

Just ask your director "Can I move this far and do this?."

The director will make the call.

KICKIN' & SCREAMIN' | TAKING ACTIONS

When it comes time for a survivor to act on his or her turn in an *action sequence*, he or she may choose to try and **attack**, execute some **task**, engage in a **contest** or attempt a **feat**.

Those are the main things your survivor is trying to accomplish. Often, they can be accompanied by any number of smaller trivial actions, but usually, you only ever have to *roll the bones* for the really important stuff.

Attacks will usually be the most common type of action attempted during an action sequence, since they primarily involve combat. We've expanded on *attacks* below.

HACK & SMASH | FIGHTING ATTACKS

A **Fighting attack** is an *action* that involves close-quarters, hand-to-hand combat . . . attempts to grab, grapple or strike an opponent in melee. The biggest advantage *fighting* offers is that a survivor can arm themselves with just about anything imaginable. A survivor can *fight* with just about any object, item, or weapon they can get their hands on. Even a gun or firearm can be used to *fight*. If all else fails, survivors can always *fight* unarmed with their feet, knees, and bare hands (or claws and teeth in the case of the zombies!). The down side of *fighting* is that an attacker usually has to get dangerously close to their target if they have any hopes of taking it down.

Naturally, a survivor rolls his or her *Fighting* dice when making a *fighting* attack.

LOCK & LOAD | SHOOTING ATTACKS

A **Shooting attack** is an *action* that involves ranged, small arms combat . . . gunfire, bullets and ballistics. The advantage of *shooting* is that it allows a survivor to attack from a safe distance, or at least safer than standing directly face-to-face with the target. Different firearms and ranged weapons have different ranges, some better than others. The down side of *shooting* is that guns and firearms are often hard to come by, and require a supply of ammunition. Furthermore, guns and firearms are noisy and have a tendency to attract attention when discharged.

As one might expect, a survivor rolls his or her *Shooting* dice when making a *shooting* attack.

LINE OF FIRE | RANGE

When it comes to *Shooting attacks*, firearms, projectile weapons and thrown items are all effective out to a variety of different ranges. Flying in the face of realism, **Shotguns & Zombies** prefers to keep things simple and adopt the Hollywood approach. In other words, we fudge it in the name of drama!

Here are a few loose guidelines:

- ✦ **Point-blank range** is about 5 strides or so, or half as far as a survivor can move during a turn.
- ✦ **Close range** is about 10 strides or so, or as far as a survivor can move during a turn.
- ✦ **Short range** is about 30 strides or so, or as far as a survivor can run during a turn.
- ✦ **Medium range** is about 60 strides or so, or twice as far as a survivor can run during a turn.
- ✦ **Long range** is about 90 strides or so, or three times as far as a survivor can run during a turn.

Again, don't get hung up on the numbers. They are only meant to be very loose guidelines. We know they aren't very realistic and that's okay.

Just ask your director "Can I blow that zombie away with my revolver from where I am?"

The director will make the call.

SHELL-CASINGS | AMMO

Ever see one of those movies where the guy has a revolver but manages to squeeze off something like 30-plus shots before he runs out of bullets?

Welcome to **Shotguns & Zombies**, home of the unlimited ammo clip.

For the sake of all that is cheese, we have embraced the Hollywood way of handling ammo. You can reload in the blink of an eye, and you only ever run out at the most inopportune of times!

Mechanically speaking, running out of ammo is handled by way of a **setback**. The director will look for those occasions where it makes for good theater to have a survivor suddenly run out of ammo. Once your weapon has run dry, you will need to find more.

DESPERATE MEASURES | IMPROVISED ATTACKS

An **improvised attack** is an action that doesn't fall under *fighting* or *shooting*. These types of attacks are often spontaneous and unorthodox in nature. Things like toppling a heavy filing cabinet over on a zombie or trying to run a ghoul down while driving a vehicle. The possibilities are limited only to your imagination when it comes to *improvised attacks*.

The dice used to make an *improvised attack* vary depending on the situation. The director will probably nudge you in the right direction.

FLESHWOUNDS | DAMAGE

In **Shotguns & Zombies**, damage is standardized, meaning that every weapon, object and firearm pretty well inflicts the same amount of damage or wounds.

This is deliberate. In fact, it's one of the fundamental design philosophies of the system.

Why? Because we have found that in games where certain weapons are 'better' than others, those are the weapons that everyone goes out of their way to acquire and use. We have come to the realization that when you have a set of options and one clearly outshines all the rest, then you really only have one option. That's boring, in our opinion.

We think it's way cooler to see a survivor switch it up as much as possible. It makes for good

theater when a survivor fires his or her pistol, then swings a machete at ghouls and then kicks a fallen zombie in the rotting melon. It's just more interesting, plain and simple.

Standardized damage encourages this. There's no penalty for being creative with your attacks. In fact, we think it's great to think outside the body bag!

HESTERING | WOUNDS, INJURIES & INFECTION

Over the course of an action sequence, your survivor will undoubtedly incur **wounds, injuries** or **infection**. Outlined below is the difference between each:

Wounds

When your survivor gets hit by an **attack**, they suffer a **wound**. You keep track of *wounds* using the "My Physical Condition" box on your survivor profile. Each time you sustain a *wound* or *wounds*, cross off the next circle (or circles) moving down. If you get the "Ahhhh . . . gurgle . . . (die)" circle . . . it's all over. Time to make up a new survivor.

The good news is, just like they do in the movies, *wounds* heal at an accelerated and seemingly inhuman rate. If you make it to the end of an action sequence involving combat, you usually just stand up and shrug off the hurt. Your wound tallies disappear and your physical condition reverts back to "I'm Fine".

Just to be clear, normally you can't heal as long as you remain in the middle of an *action sequence*, unless you have access to a special item. You either have to end the *action sequence*, by nullifying all the threats and enemies presents, or somehow permanently remove yourself from the *action sequence*. Ducking into another room won't cut it. You essentially have to flee.

Injuries

Injuries are handled in a much different way. You suffer an *injury* when the director puts a specific type of **setback** into play. Since all setbacks require certain conditions and triggers to be put in play, you could suffer an injury during an *action sequence* or during a *dramatic scene*.

An *injury* is more permanent than a *wound*. It's also rather specific. An example might be a sprained ankle or a broken finger, or a fractured rib. There aren't really any hard or fast rules regarding how an *injury* effects game mechanics. The onus is on the player to use common sense in regards to how an *injury* should be portrayed and how it effects their survivor. *Injuries* are a chance for players to *steal the spotlight*.

An *injury* usually lasts for the duration of the feature or until it can be properly **treated**. Usually, injuries can only be treated outside of an *action sequence*, during *dramatic scenes* through the use of **medical provisions** from a *First Aid Kit*. There is more on this later.

Infection

Infection is handled a lot like *injuries*. You suffer an *infection* when the director puts a specific *setback* into play. Usually the trigger involving *infection* is a scratch or bite from a zombie. Usually a scrape or cut becomes infected and the survivor is overcome with a high fever and chills. There aren't really any hard or fast rules regarding how an *infection* effects game mechanics. The onus is on the player to use common sense in regards to how an *infection* should be portrayed and how it effects their survivor. *Infection* offers a chance for players to *steal the spotlight*.

Infection can be treated through the use of specific items like **antibiotics** and **antiseptic wash**.

PLACES, EVERYONE | DRAMATIC SCENES

ZOOM IN | DRAMATIC SCENES

Dramatic Scenes involve important but less-intense events than *action sequences* that showcase combat. A dramatic scene can be played out in a wide variety of ways, representing everything from the passage of a few moments, to several hours, to even entire days.

While the kinds of things that can happen during the course of a dramatic scene are countless, what follows are a few of the most common events that occur in them.

DEAD MAN WALKING | TRAVEL

Since the theme of the game focuses on the need to collect supplies and find secure shelter, a lot of dramatic scenes will probably focus on travel, whether it be moving across the post-apocalyptic landscape or prowling through the zombie-infested urban ruins.

There's really no need to get complicated when it comes to travel during dramatic scenes. Movement through a location or environment can largely be glossed over until some development or plot complication dictates otherwise:

Here's a simple guideline:

- ✦ It takes a survivor about 5 minutes to cover the average post-apocalyptic, rubble-strewn, vehicle-clogged city block.
- ✦ It takes a survivor about 5 minutes to cover a 1/4 mile of open road.
- ✦ It takes a survivor about 1 hour to cover 1 mile of the average post-apocalyptic, rubble-strewn, derelict vehicle-ridden urban ruin.
- ✦ It takes a survivor about 1 hour to cover roughly 3 miles of open road.

RESOURCE MANAGEMENT | SCAVENGING

When your survivor is not busy slaying zombies or moving across locations, many *dramatic scenes* will focus on *scavenging* for supplies. The amount of time it takes to search an area varies. It's reasonable to think it could take upwards of an hour or so to thoroughly ransack something the size of a variety store or a small diner.

The act of *scavenging* is resolved through a special *roll of the bones* using your survivor's *Brains* dice. Typically, you make a *scavenging* roll to represent several hours worth of salvaging. In other words, when you search an old warehouse for supplies, you make a single roll for the whole property, not each individual room, counter, shelf or drawer.

It's important to note that supplies and resources are usually handled in a very abstract way. Unless something in the current scene or unfolding plot demands otherwise, it's usually not necessary to get too specific in terms of exactly what items you've recovered. We can assume that in most cases, it's the staples: bottled water, canned food, bandages, soap, bleach, aspirin, ibuprofen, iodine, blankets, clothing, firewood, etc.

In other words, the basic, bare bones essentials needed to keep a survivor alive.

Most of the time, supplies and resources are really nothing more than a *Macguffin* . . . a plot device designed to motivate the survivors and push the story forward. Mechanically speaking, their only real value is that one *unit* worth of supplies can be cashed in for a *re-take*. Plot-wise, supplies usually only become important to a survivor who becomes isolated from the rest of their group and can't make it back to their safe-haven.

Supplies are measured in terms of **units**. Usually, one *unit* worth of supplies is enough to keep a survivor alive for about a day. One unit worth of supplies takes up 1 unit of space in your backpack.

Usually, when you are *scavenging*, your survivor isn't being too particular. They are simply gathering whatever they can and tossing it in their backpacks. Sometimes, however, your survivor is on a mission and looking for something very specific in the form of a particular **resource** or **item**.




Resources

Assuming it makes sense that a particular **resource** could be recovered within the location you are scavenging, you choose to recover something your survivor may need, like ammo, batteries or fuel, medical provisions and materials.

Items

Assuming it makes sense that a particular **item** could be recovered within the location or area you are scavenging, you can choose to recover an just about any single inventory item found in the **Bits & Pieces | Inventory & Items** PDF.



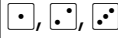
Rolling the Bones | Resolving a Scavenge Effort

Roll	Result	Effect
	Good	You recover 3 units worth of <i>supplies</i> OR You recover 1 <i>item</i> or <i>resource</i>
	Bad	You recover 1 unit worth of <i>supplies</i>
	Ugly	You recover nothing

STICHES | TREATING INJURIES

Treatment of injuries requires the use of **medicine** (a resource) from a **First Aid Kit** and a special *roll of the bones* using a survivor's *Brains* dice. Normally, injuries need to be treated outside of an *action sequence*, during *dramatic scenes*. The time it takes to treat an *injury* can vary depending on it's severity. It's reasonable to think it could take several minutes to set a broken leg, or several hours remove a bullet fragment from a survivor's gut.

Rolling the Bones | Resolving Injury Treatment

Roll	Result	Effect
	Good	The treatment is successful and a full recovery is expected. You do not expend <i>medical provisions</i> from your First Aid Kit .
	Bad	The treatment is successful and a full recovery is expected. You must replenish your First Aid Kit of <i>medical provisions</i> .
	Ugly	The treatment is unsuccessful. You must replenish your First Aid Kit of <i>medical provisions</i> .

NUTS & BOLTS | REPAIRING STUFF

There may come times during the course of game-instance where some critical item becomes damaged or broken. That's when **repairing stuff** comes into play. *Repairing stuff* is resolved through a special roll of the bones using your survivor's *Brain's* dice along with **materials** (a resource) from your

Tool Kit. Normally, you repair things during *dramatic scenes*.

The amount of time it requires to repair stuff depends on the complexity of the item or object in question. It's not too unrealistic to think it could take several hours to fix a broken generator.

Rolling the Bones | Resolving Repairs

Roll	Result	Effect
☰	Good	Success - You repair the object. You do not expend <i>materials</i> from your Tool Kit .
☲, ☱	Bad	Success - You repair the object. You must replenish your Tool Kit with <i>materials</i> .
☵, ☴, ☶	Ugly	Failure - You can't repair the object at this time. You must replenish your Tool Kit with <i>materials</i> .

HOME SWEET HELL | SAFE HAVENS

When your survivor isn't fighting the living dead or scavenging the post-apocalyptic landscape for supplies and resources, they will probably spend extended *dramatic scenes* hunkered down in the relative security of their **safe haven**. A *safe haven* can be virtually any defensible location that provides some measure of shelter from the elements and some protection from the living dead.

A wilderness camp, a lakeside cottage, an abandoned middle school, a small town diner or a big city bar can all be examples of a safe haven.

We can assume several things about your safe haven:

☠ Your safe haven is where your group's main supply pool is stashed. Unless some plot development demands otherwise, there's no need to micro-manage the supply pool. Usually there's always enough of the basic necessities to keep everyone in your group alive, at least for a couple days. And while resources are constantly dwindling, it can be assumed that anything recovered on supplies runs is used to replenish it.

☠ While it's assumed that you and your fellow survivors will make every effort to fortify your safe haven and make it as comfortable as possible, in the back of every survivor's mind is the fact that no place is safe for very long. Sooner or later, the zombies will find it and breach it. If not the undead, then the living . . . marauding bandits, rogue militia-types, or crazed religious cultists.

At best, all you can hope for is a temporary stay.

BRAINDEAD | ZOMBIECOLOGY

THE BEGINNING OF THE END | PICK YOUR PLAGUE










So how did it all start? Almost every zombie movie or TV show has its own plausible explanation for how the world went to hell. Some of them make sense than others.

With **Shotguns & Zombies**, we maintain that the cause of the whole zombie holocaust only needs to be explained if the players and the director think it's really worth going into. The reasons behind the zombie pandemic aren't always critical to the entire plot. You could enjoy a game-instance without ever knowing exactly why the dead came back in the first place.

If you happen to decide it's something you really think needs to be established, **Shotguns &**

Zombies suggests you leave it up to your director. There's a million reasons why a zombie-apocalypse could go down. Let the him or her worry about the details.

Here a just few possible explanations:

-  Pharmaceutical testing gone horribly awry
-  Global warming and or climate change
-  A mutant strain of super flu
-  Biblical Armageddon
-  Fast-food companies pumping preservatives into their products
-  An act of bio-terrorism
-  A meteor or some other celestial event
-  Tainted meat
-  A nuclear or bio-chemical accident

Which brings us to how the plague is spread. Different movies and TV shows have different theories as to how it's transmitted, be it through airborne means or direct contact. In some cases, scratches and bites are lethal and others, not so much.








In the end, for simplicity's sake, we suggest the following approach:

-  Anyone killed by zombie comes back as a zombie.

'Nuff said.

CADAVERS | GETTING TO KNOW YOUR DEAD

Anyone who's ever seen a zombie-themed movie or television show can easily identify some of the staple cliches associated with the living dead. We have tried to present a broad spectrum of all the zombie-related conventions that could possibly exist in your version of the undead apocalypse. Here are just a few:

-  While zombies are more or less mindless, they still have senses. They can see, hear, and smell and even vocalize through moans and groans.
-  Zombies are usually attracted to bright lights and loud noises.
-  Zombies are emotionless, immune to fear and incapable of feeling pain.
-  Most zombies tend to move in a slow, awkward fashion. Once agitated, however, a zombie can move alarmingly quick.
-  Driven by an insatiable hunger, a zombie's primary instinct is to feed. Flesh, guts or brains, it makes no difference to the dead.
-  While zombies aren't necessarily adverse to direct sunlight, they seem to prefer lurking in the dark and are generally more active at night.
-  To kill a zombie you must destroy their brain. Always aim for the head.

STENCH OF DEATH | NOT ALL ZOMBIES SMELL THE SAME

Zombies come in many forms. Ultimately, the types of zombies showcased in your feature will largely be up to the director, but here are a few of the common types found in the genre.

-  **The Decrepit Zombie**

Decrepit zombies (often called *rotters*) are marked by an advanced state of decay and rot. They possess no special qualities and are essentially a weaker version of a *drab zombie* and are therefore the easiest to kill.

The Drab Zombie

Drab zombies (often called *roamers, walkers or creepers*) are your garden-variety living dead. These guys represent your run-of-the-mill gray-skinned ghoul clad in filthy rags, indistinguishable and unremarkable. What drab zombies lack in personality and individuality they make up in sheer numbers. These guys will come at you in hordes!

The Hulking Zombie

Hulking zombies (often called *brutes or fatties*) run on the larger size, either in height or across the middle. *Hulking zombies* are strong and therefore have lots of *Muscle* dice. These guys were the lumberjacks, linebackers, bingo mamma's, and overweight cops of the world.

The Swift Zombie

Swift zombies (often called *runners or sprinters*) are always exceptionally nimble or fast, and therefore have lots of *Hustle* dice. They were the track and field athletes, delivery boys, soccer moms in spandex, and gang-banger wannabees of the world.

The Cunning Zombie

Cunning zombies (often called *smarties or thinkers*) are capable of guile and basic reasoning and problem solving. They can think, which makes them very dangerous and also grants them lots of *Brains* dice. They come from the lawyers, teachers, accountants and street-smart criminals of the world.

The Vicious Zombie

Vicious zombies (often called *ragers or ferals*) are exceptionally deadly. They will whip themselves into a frenzy and tear into flesh with reckless abandon. Consequently, they have lots of *Fighting* dice. They were the violent criminals and mad men of the world.

Your director will have access to more detailed information involving different types of zombies and other undead.



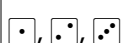
Let him worry about the crunchy stuff. You just focus on bashing in their skulls!

TOOTH & NAIL | HOW ZOMBIES ATTACK

Zombies are simply too hungry (and usually too stupid) to come up with anything more creative than brute force attacks when trying to devour the living. Typically, a zombies use their claws and their teeth to tear into the tender flesh of a survivor.

Zombies use their *Fighting* dice to *roll the bones* in order to try and make an *attack* on a survivor. Notice how we switch of the **good, bad** and **ugly**?

Rolling the Bones | Resolving Claw Attacks

Roll	Result	Effect
	Ugly	The zombie scores a direct hit with it's claws or teeth. You sustain 2 wounds
	Bad	The zombie manages a glancing blow with it's claws or teeth. You sustain 1 wound.
	Good	The zombie misses you.

FADE TO BLACK | ROLL CREDITS

FADE TO BLACK | ROLL CREDITS

Well, that's about it. We hope you've enjoyed the show so far. Fingers crossed that the critics will go easy on us.

To recap, the **Flesh & Bones | Survivor's Manual** PDF contains a brief intro the game, guidelines for creating your survivor, an overview of the basic resolution system and a breakdown of game-play structure as well as a few notes concerning zombies.

Congratulations. You are almost ready to play.

Your next step is to download the **Bits & Pieces | Inventory & Items** PDF when it's ready for release and select your survivor's inventory packet and familiarize yourself with supplies, resources and items.

Thanks for your interest.

Stay living.

