

Zombie Death Town



A solo
role playing
game book

by

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Zombie Death Town!

Zombie Death Town is a solo role playing game in the vein of the Fighting Fantasy and Lone Wolf books from the 80's. In it you take the role of possibly the last survivor of a zombie outbreak from the day before in Anytown, USA. As with all zombie outbreaks, it started slowly with one incident then quickly spread throughout the town. Not taking any chances with the horrors going on outside, you locked yourself in the basement to wait the nightmare out. With great haste you board up your basement window and barricade the door. You huddle in a dark corner, covered with a blanket, and listen to the screams of your neighbors and friends as you fall asleep...

What you need to play:

You are going to need a few sheets of paper, a pen or a pencil, and three regular six-sided dice. You need one sheet of paper to use as a "character sheet", to write down and keep track of your character's statistics. The other paper can be used to draw a map on if you plan on keeping track of that while you go through the book.

The dice are needed to create your character, resolve combat situations, and to make decisions in the story. If you only have one, that's ok you will just have to roll it three times. In most instances you will roll the dice and add up the totals for the result you need. At some points in the story you will be asked to "roll 1d6" which simply means you only need to roll 1 die.

Creating a character:

Your character has two statistics that you will need to roll dice for. Roll three dice and add up the total for each statistic.

The first is his or hers Hit Points or HP for short. This is how many points of damage your character can take before they die and become zombies like everybody else.

The second is their Combat Score or CS. This is the number you will need for fighting zombies, obviously.

That's about it, unless you want to give your character a name.

Combat and Fightin':

Basic combat:

Each round of combat has three phases. The first phase is initiative, or finding out who attacks first. Roll 1 die for yourself and once for the zombie(s). Whoever had the larger number attacks first. If it's a tie, you go first.

The next two phases are the attacks, your attack and the zombie's attack. To make an attack, you need to roll three dice and check the total against the Combat Score(CS) of the attacker. If the total of the dice is lower than the CS, then a hit is made. If it's higher than the CS, the attacker missed.

After a hit is made, you need to find how much damage was done. Basic damage is assumed to be caused by your physical strength(weapons can modify this, see the next part). It's determined by rolling 1d6 and subtracting that number from the HP of the opponent. If the opponent's HP goes to zero or less, they die, or die again as the case may be.

After both combatants attack the round ends and if needed a new one begins.

Weapons:

Throughout the story you may find weapons that you can use to help you fight the masses of the

undead. Weapons can modify either the CS, damage done, or both. If a weapon has a “+some number to hit” that means you add that number to your Combat Score and it gives you a better chance of making a hit. Likewise, any weapon that has a “+ some number damage” means you add that number to the damage roll and inflict more damage to your opponent.

Special attack rules:

There are some special rules in an attack if you roll a 3 or an 18. If you roll a 3, that means you got a head shot in on the zombie and have killed it instantly. If you roll an 18, the zombie bit you and you must take 1d6 of damage every turn until you are dead, so hurry up and finish the game.

If a zombie rolls a 3 then they have bitten you and you take 1d6 of damage until you are dead and become a zombie. If a zombie rolls an 18, you get an extra attack on them right away.

Multiple zombie attacks:

If you are besieged by more than one zombie at a time, and it can happen, then you have two options. You can fight them one at a time until they all or you all are dead. You can also fight them all at once if you think you have the balls. If you fight them all at once then the HP for the zombie horde is the sum of the HP. The CS for the gang of zombies is 10(unless otherwise stated) plus the number of zombies there are. Most zombies have a HP of 10 and a CS of 10 on average. A gang of three zombies then would have a HP of 30 and a CS of 13.

Alternative ways to play:

Zombie Death Town was meant to be played by a single person as a role playing game. However the game could be played with a Game Master and a party of two or three players (but probably not more). The person elected Game Master would read the story to the players as well as making all of the dice rolls for zombies. The only difference in game play would be the initiative roll at the beginning of combat. The group gets an initiative roll instead of individual players. You could also add random zombie encounters at the Game Masters discretion. Roll 1d6 and even numbers mean there are 1d6 number of zombies in that area.

The other way to play, if you want to be boring about it, would be reading the story like a *Choose Your Own Adventure* book and just assume you won every time there was a combat situation.

The story begins on the next page!

1. The morning sun slowly creeps in through the cracks of the basement window you boarded up last night. You slowly awaken. Your mind is still foggy, your brain still trying to make sense of the horrors of the night before. Was it just a nightmare, God, please say it was.

You get up from the cold basement corner that you slept in all night, making your way to the window and listen. Your mind races because of what you don't hear. There's no thumping, no clawing, no moaning. "Maybe they gave up?", you say to yourself, "They couldn't get me, so they just gave up." You keep telling yourself that they're gone, looking for a free lunch somewhere else, that you're safe. Deep down you know you are lying. You also know that you can't stay here forever. They'll be back and more of them.

Where can you go though? Is any place safe? What if you're just walking out into an endless sea of zombies? You think of your Aunt's house and your Uncle Ted's Y2K shelter. They could be holed up in there, alive. That might be worth a shot. It's only a few miles away. If you can get there before nightfall you might make it.

There's also that lab that went in last year just outside of town. That place would have to be secure, wouldn't it? It has those high fences and barbed wire. You bet they're all just sitting tight until the military gets here. Hell, they might be the military for all you know. You pause for a second wondering if that would be a good or bad thing.

You realize that if you are going to get away you better leave now, while there's light and hopefully no surprises. You look around for something to use as a weapon. You spot a baseball bat(+1 to hit, +2 damage) and pick it up. It might not be as good as a gun but it'll have to do.

You can go up the stairs and either leave through the front door(5) or the back door(6).

2. You are at an intersection. The roads lead North(8), South(12), or and west(10). You see a gas station down the road to the East(25).

3. There's a bend in the road. You can see your Aunt's house down the Southern leg of the street(24). You can also follow it East bound(11).

4. You are on the street. Your backyard is to the North(6). The road goes West(5) and South(13).

5. You look around and everything seems clear. You can follow the road East(4) , South(8), or into your house to the North(31).

6. You are in your back yard. You think about all of the parties and cookouts you used to have out here. "Used to have.", you think to yourself, wondering if life will ever be back to normal. You start to think you can almost smell the burgers on the grill. Horrifically you find your neighbor Phil, now a walking mockery of humanity, reacting to a lost memory floating in his undead brain, has decided to use your grill. You gag realizing that the burgers you smell is really Phil's own flesh searing on the flames. He must've fallen over when he tried to turn it on.

The sound of you puking alerts Phil to your presence. He lifts himself up, chunks of his face and arm peel off his body, still stuck burning to the grill, and shambles toward you. You puke again at the sight but steady yourself knowing it's either going to be you or him.

Phil has 10HP and 10CS. If you lose, Phil will eat you medium rare. If you win you can go back in the house(31) or go South(4)

7. You are at a 3-way intersection. You can go East(14), West(12), or to the gas station you see to the North(25).

8. The road continues North(5) or South(2).

9. You are standing in the Living Room. A brief feeling of hope washes over you. Nothing looks out of place. It's the same sofa and big easy chair you've always known. You chuckle to your self seeing the big flat screen TV connected to your Uncle's 20 year old VCR(that still works). On the outside wall are shelves and shelves of your Uncle's collection of old school "big box" VHS tapes left over from the video store they used to own in the times before big chain stores and online renting. Man, how many times have you sat in this room watching Blood Feast and Night of the Living Dead? Now life is a real horror movie you think to yourself, wondering how the Hell it all happened. When you are done reminiscing you can go back out to the hallway(30).

10. There's a bend in the road. You can see the fences of the lab down the Southern leg of the road(49). You can also follow it West(2).

11. You are at an intersection. The roads lead North(13), South(14), and East(3). You see a gas station down the road to the West(25).

12. You are at a 3-way intersection. You can go East(7), West(49), or North(2).

13. The road continues North(4) or South(11).

14. You are at a 3-way intersection. You can go West(7) or North(11). Your aunt's house is to the East(24).

15. You are in a maze of cubicals. This cubical looks just like all the other ones in the area. There is a desk and shelves that are built into the walls of the cubical. The space is completely devoid of any personal affects or identifiers(company policy). You can go either North(16), South(17), or East(19) to another cubical. You can also go West to the Lobby(42).

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20. You are in a maze of cubicals. This cubical looks just like all the other ones in the area. There is a desk and shelves that are built into the walls of the cubical. The space is completely devoid of any personal affects or identifiers(company policy). You can go either South(19), West(16) or East(21) to another cubical.

21. You are in a maze of cubicals. This cubical looks just like all the other ones in the area. There is a desk and shelves that are built into the walls of the cubical. The space is completely devoid of any personal affects or identifiers(company policy). You can go either West(16) or South(20) to another cubical.

22. You are in a maze of cubicals. This cubical looks just like all the other ones in the area. There is a desk and shelves that are built into the walls of the cubical. The space is completely devoid of any personal affects or identifiers(company policy). You can go either North(21), South(23), or West(19) to another cubical. The director's office is to the East(33).

23. You are in a maze of cubicals. This cubical looks just like all the other ones in the area. There is a desk and shelves that are built into the walls of the cubical. The space is completely devoid of any personal affects or identifiers(company policy). You can go either North(22), or West(18) to another cubical.

24. You are in your Aunt's yard. Everything is how it's always been. The grass is green. Birds are singing. The only difference is your Aunt should have been out to greet you already. You want to assume your Aunt and Uncle are safe inside, but in the back of your mind the fear of finding out different gnaws a hole in your gut.

You can enter the house to the South(30) or go back out to the street(3).

25. You are outside Larry's Gas Station. Larry's is an institution around here. It's been open for almost 60 years, but the pumps haven't worked for almost 20. Larry still comes to work everyday. He sells candy bars, newspapers, and Styrofoam cups of coffee on the honor system(he trusts you) inside while he sits in his chair outside and talks a stream of consciousness about the good ol' days. He's not in his chair today. You can enter the Larry's(35) or follow the street South(7) East(11) or West(2).

26. This is the dining room. It's pretty simple, a table, six chairs and a cabinet filled with your Grandma's fine china that your Aunt got after she died. The flowers on the table are still fresh, maybe a day old at best.

You can take the doorway to the main hallway(30) or go through the kitchen door to the South(28).

27. It's your lucky day. You just found an ax(+3 damage). You can go to the door(48) or the steps(39).

28. You are in the kitchen. Everything seems pretty normal. All of the shelves are stocked with food. You open the fridge to find it still working. Looking at all the food in there, you start thinking you could use a sandwich. Your Uncle probably wouldn't miss one of his beers either. Heck why not, it's been hours since you've eaten. Eaten... it's a eat or be eaten World out there isn't it you think to yourself. You pause for moment wondering what the hell is wrong with you. Are you finally starting to go crack? You shake it off and decide to move on.

Your options are going through the dining room door(26) or the cellar door(39). You can also

leave the house through the back door(14).

29. The elevator is very nice and spacious. The music from the speaker in the ceiling seems stuck on a lounge version of The Clash's Should I Stay or Should I Go. There are three buttons so you can either go Upper Level(41), Main Level(42), or Lower Level(34).

30. You stand in the main hallway of your Aunt's house. There are open doorways that lead left(9) and right(26). Stairs lead up to the second floor(40).

31. You've convinced yourself finally that your basement is the only safe place to be. You spend the daylight hours grabbing everything you think you'll need, taking to the cellar. You reinforce all the boards on your windows and doors. You could probably stay up here and be all right. Everything seems pretty secure. Still better to not take any chances, they won't know you are here if you stay in the basement. They didn't last night right.

The last thing you grab is a radio and your phone, just in case the military, police, somebody, anybody comes to rescue you. You'll be able to communicate with them, let them know you're here. They have to be coming soon, right? You try to comfort yourself as you spend yet another night in that cold dark corner.

You awake suddenly to the sound of wood splintering. Your eyes shoot to the basement door. It's still intact. You breath a sigh of relief. The sound must be outside somewhere. Stupid zombie probably tried to climb a tree or something. You hear the sound again, louder, like wood exploding from a force. You slowly turn your head in horror towards your basement window to find the boards you put up last night shattered into a million pieces. Bodies of undead flesh are pouring in from your basement window like maggots dropping from a rotted eye. Two horrific final thoughts oddly calmly enter your mind as the hungry corpses crawl toward you. They found you and they are going to eat you.

The End.

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32. You are in the spare bedroom. There's a bed and a dresser here and not much else. The National Geographics you used for "educational purposes" are still in the closet where they were the last time you checked. You can leave back through the door you came in(40). You are in the spare bedroom. There's a bed and a dresser here and not much else. The National Geographics you used for "educational purposes" are still in the closet where they were the last time you checked. You can leave back through the door you came in(40).

33. This is the Director of The Lab's office. There are many monitors on the walls. Most of them are off except for a couple that show various rooms you assume are in the building. You notice that, again, there aren't any chairs in the room. They must be real hard asses around here you think to yourself. There's a big desk towards the back of the room. It only has a blotter, a pen holder with one pen, and a panel with several buttons on it. A huge leather chair is behind the desk, turned facing the other way. As you approach the desk, the chair slowly spins around to reveal another reanimated corpse. The zombie leans forward pulling an unlit cigar from his rotted lips with his equally rotted right hand. Bits of lip skin that dried to the cigar pull and snap from his face. With his cigar he taps an

I.D. Badge on his coat pocket.

“Dddirrectorrrr”, he sputters in a voice that sounds, as best that can be described as “chunky”. He then points his cigar in your direction. “Fffired!” he growls and starts to get up. The Director has 10HP and 10CS. If the Director wins he takes whatever uneaten portion of your remains to the document shredding room for secure disposal. If you survive, you can inspect the body but all you find is a I.D. Badge with a strange bar code on it, up to you to take it or not. The door you came in is the only way back out(22).

34. This is room is all white. Nothing is here except for a door with a slot for a key card. If you have a key card(and it's the right one) you can go through the door(50) otherwise go back on the elevator(29) and find a key card.

35. You are inside Larry's. You are shocked how clean it is for being run by a guy in his 80's. There's a counter with a box of Fudgetastic Choco-logs(Every bite packed with fudge!), a stack of Yesterday's newspapers, and an unplugged coffee maker. There also a big, empty water bottle from a water cooler filled part of the way with dollar bills and change. A handmade sign taped just under a crudely cute slot on the bottle reads “Thank You for your patronage!”. There's a door to the old garage part of the station to the East. You can go through the door(46) or go back outside(25).

36. You are in the bathroom. The stench is unbearable. “Oof, what died in here?”, you start to say to yourself then you realize that it's your Uncle Ted, dead on his favorite seat in the house. Well maybe not all that dead. Uncle Ted drops his magazine and pulls himself up. You aren't sure if he recognizes you or not as he starts grabbing at you with filthy hands, his pants around his ankles. Stifling back any “well if you gotta go” jokes you just thought of, you steel yourself against the notion of having to fight a beloved family member to the death. You know to keep him from sucking your brains out through your eye socket, you have to take Uncle Ted(10HP, 10CS) apart. If you win you can wash up and go back out into the hall(40).

37. Hey Dumb Ass, your an adult now and not a kid. The force and weight of your dumb ass adult body causes the frame to break free of the legs and crash to the floor. Roll 1d6 to see if any zombies(10HP 8CS) heard your dumb ass. A 1,3, or 5 means they did. Roll another 1d6 to see how many showed up. A roll of 1-2 means1, 3-4 got you 2, and a 5 or a 6 brought 3. If you escape you can go back to the hallway(40).

38. You are in the foyer of The Lab. It's a huge open area, very sterile and very sparse. A huge door is too the East(42) and a working elevator to the South(29).

39. You are in the Cellar at the bottom of the steps. You look for door to your Uncle's Y2K shelter but it's too damn dark to see anything.. You flip the light switch and nothing happens. You think about calling out to see if anyone's down here, but decide better of it. A loud noise could bring zombies. Looks like you have two choices. You can go back up the steps and think of a better idea(28) or you can look for the door in the darkness(45).

40. You are in the hallway on the second floor. Doors lead to the master bedroom(51), the spare bedroom(32), or the bathroom(36). You can also go back down the stairs to the first floor(30).

41. This is appears to be some kind of work room. There are a few tables and several computer

stations built into the walls. There's not one chair here either. What is this place? All of the computers are off. You check a couple out to find that there's no way to turn them on either. You see two doors. One has a door knob, the other a scanning device, like a bar code reader. If you have something with a bar code you can try scanning it to get in(44) otherwise try the one with the door knob(52). You can always go back to the elevator and try another floor(29).

42. This is the Main Lobby. The room is just as sterile and sparse as the foyer. There are no chairs just a huge round reception desk in the middle of the room. You guess that the protocol for visitors was either you get in or you get kicked out. No one plays any games here, there's no waiting around. You can continue through a double door to the East(15) or go to the foyer(38).

43. You grab the gun and pray it's loaded. Roll 1d6 to see if it is. If you roll a 1 or a 5 go to (53), anything else go to(56).

44. Scanning the I.D. Badge worked and you are now in an office. The dead body of a scientist sits in a chair behind a desk, a hand still holding a pistol placed in his mouth. The room is sterile, like all the others, except for the blood and brains splattered against the back wall like a gruesome Pollock. The body, while only sort of fresh, does not look eaten in any way. Maybe the zombies couldn't get the elevator to work, or if they did they didn't have the right clearance to get in. You notice on the desk is an envelope and a letter. You pick up the letter and read it. From what you can tell, it's an apology. It doesn't say exactly what he's apologizing for but you can clearly understand who he was apologizing to. It's an apology to God. Holy crap! Whatever happened in this town last night, it started right here. Is this the jackass responsible? You put down the letter and pick up the envelope. You open it and shake out a plastic key card. It's probably a good idea to keep this you decide and put it in your pocket. Nothing else is here so you turn and leave(41).

45. You are in the middle of the cellar. Above you is an empty light socket. That explains why the light switch wasn't working doesn't it. If your Uncle wasn't such a procrastinator about fixing things you could at least see in this creepy ass cellar. It really doesn't matter much, your eyes have seemed to adjusted to the dark as it is. You can just about make out the shape of a door. Off to your right you notice something reflecting what little light is coming from above the cellar steps. You can go through the door(48), go back to the steps(39), or if your brave enough, check out what's reflecting the light(27).

46. This is the garage. Larry's wife was the real mechanic of the family. The garage was here second home. She used to do all sorts of minor maintenance like changing tires to replacing spark plugs. She was the original queen of the 15 minute oil change. Larry used to joke, "You should see what else she can do in 15 minutes" and then turn the shocked faces into laughter by following up with "Yep she can clean that kitchen just as fast". Larry chained the garage doors shut after that faulty jack dropped a Mustang and crushed her, never to open them again. He shut the pumps off too. The room is pretty much filled with junk, empty candy boxes, and old newspapers. You see three bottles, some rags, a lighter, and a Gas can on a work bench. Looks like Larry was going to protect himself by make Molotov cocktails. On the floor below the workbench is Larry, but not much of him. He's missing his arms and his legs look pretty well eaten through. You are a little startled when he looks up at you and gargles.

You look at the stuff on the workbench and think Molotovs might come in handy, but you have to get Larry out of the way first. You can easily just push him out of the way with your foot(being careful of his still working chompers) or you can be a real sick puppy and beat him until he's dead

again(Larry is 3 HP and 3CS). Once he's out of the way you can make 3 Molotov cocktails. When you throw one at an enemy(we'll take some liberties here and say distance doesn't matter) roll 1d6. If you roll a 6 it instantly consumes the target in flame and kills it. A roll of 3 through 5 means a hit and does 1d6 worth of damage each combat round until the target is dead. If you roll a 2 you miss(for the sake of solo play, when you miss the cocktail apparently wasn't that potent and only burns for one round not damaging whatever it hit too much). If you should be unlucky and roll a 1 that means your clumsy ass dropped it on yourself and you now take 1d6 of damage per turn until either you or opponent are dead(If you win after being on fire it's assumed that you had time to put out the flames). The only way out of the garage is back into the other room(35).

47. The door slides open to the side. You step into total darkness as you hear the door slide shut behind you. Aw crap. Okay, there has to be a light switch somewhere. You feel around, finding the edge of the door, and soon a panel with two switches. You flip one and all that happens is you hear a sound of a motor, like a generator or something. You flick the second switch and the lights flicker on.

Your eyes quickly adjust to the sight of a holding pen, filled with zombies. It takes a second to register in your brain that whatever is making the motor sound is opening the pen. You turn around and hit the switch. The lights go out. Panic sets in as you quickly turn the lights back on. You notice a gun on a table right next to you. Do you pick up the gun(43) or try to turn off the switch to close the pen door(54).

48. Yep it's your Uncle Ted's Y2K shelter. You flip on the lights. That old bastard really thought the World was going to come to an end that New Years. Guess he was just a few years too soon. You look around thinking that this may have been the right choice. It still stocked with water, canned goods, tin foil and duct tape. This might work. You could stay here until help comes. Then it hits you, you're the only one in here. "Dammit!", you shout, punching the wall. Tears begin to fill your eyes as you hear a noise from somewhere out in the cellar. You sober up from your emotions as adrenaline hits your body and you slam the door to the shelter shut. You hear it lock and relax. It's a good solid metal door, so you aren't worried. You are safe.

You hear the sound of a door slowly opening from the other side of the room. That's right! You forgot all about your Uncle's escape tunnel. It has to be your Aunt, right? She's ok and probably has some other survivors with her. Maybe they were leaving and heard you so they came back to get you. They were probably trying to make it to the lab, which was probably a good idea too.

The door opens a little more and you were right, it's your Aunt. She heard you but she's far from ok. Your heart sinks. The Aunt who loved you and baked you cookies now wants to eat your brains. You don't think you can get past her and idea of dismantling Aunt, well you'd rather take your chances with whatever is in the cellar that do that to her. You go to turn the door handle and it comes off in your hands. Damn your Uncle and his procrastination about fixing things! You push but the lock still holds and the door won't budge. Your only have one choice and it makes you want to throw up, but you can't. You get ready to charge her but one almost self defeating thought enters your mind, you might have a chance if she wasn't such a large woman. If you defeat your Aunt(16HP 8CS) the only place you can go is through the escape tunnel(55). If she wins, a small primal spark of what she once was makes her want to brighten the drabness of the shelter using your entrails as doilies.

49. You are outside The Lab. You are in the fenced in front yard of the compound. The big sign on the front of the building literally reads The Lab. There's no sign of anyone around, not even a guard. At least it's not military you think to yourself, so that's a plus. It still worries you in the back of your mind that there is no sign of life outside this building. Maybe this isn't a good idea after all, what if they are all dead, or worse? On the other hand, this place might be the safest place in town. You can

either go inside(38) or leave to the North(10) or East(12) and find someplace better.

50. You are in a lab room. There are a couple tables, with restraints on them, in the middle. Along both side walls there are computer stations, small refrigerators, cabinets, and some counter tops with sinks. Everything is clean and in place. This place is too weird, you say out loud, surprised by your own voice. What the heck? You decide to look around. There have to be some answers somewhere. Whatever's going on you need to find out and tell someone. You don't find anything except a lot of surgical and lab equipment. There are only vials of yellowish liquid in the refrigerators too. None of this makes sense. Did they do experiments and make the zombies? Where they making the zombies on purpose? Maybe this is a military base after all. Your emotions rush over you. Maybe you should just get the Hell out of there. "Get a hold of yourself" you say out loud, trying to regain your focus and think straight. You notice that there are two doors at opposite ends of the room. One you know leads back to the room with the elevator. The other one also has a slot for a key card. Are there answers behind that door? You can check out the door(47) or go back to the elevator room(34).

51. You are in you Aunt and Uncle's bedroom. You aren't sure if anything is out of the ordinary because you've rarely ever been in here before in all of your visits. You start eyeing up the big four post bed you've always wanted to jump on when you were a kid. That's probably why they kept you out of here, you think to yourself. You're getting the urge to do it aren't you? What the Hell, no one's watching right? You can get a running start and start jumping(37) or you can overcome your immaturity and go out the way you came(40).

52. This looks to have been a supply room, but now it's a complete mess. This was definitely the scene of a struggle you think. Three mutilated bodies on the floor confirm that suspicion. The more you check out the room the more you notice that maybe this isn't a supply room after all. Towards the back you notice shackles on the wall and several small tables with electronic parts and bloody tools. What the Hell is The Lab anyway? You start getting a small wave of paranoia and figure leaving might be a good idea. Roll 1d6 before you leave. If you roll an odd number then one of the bodies turns out to be a zombie(10HP and 10CS) and is coming to get you. You can leave through the door(41) when you are finished.

53. The gun isn't loaded and you are dead meat. Well, the zombies are dead meat and you are a fresh meat buffet to them. You start to think about how surreal this whole situation is. Here you are, an average Joe, you put your pants on like everybody else and now you are being torn apart by zombies, undead movie monsters from the late show. Who would ever believe this? Thank goodness you went insane at the right moment or that zombie who lifted his head from your mid section with your intestines in his teeth would really be bothering you right now. You close your eyes, quietly singing Daisey, and drift off.

The End.

54. You flip the switch and you hear the door start closing. You turn around and dread hits you in the gut. The door is closing but it's already too late. Too many of them have gotten out. You try to make a break for it and open the door. You turn around to use the key card and drop it in your haste. Dammit you shout, bending over looking for the card. You quickly find it and stand up, that's when you feel the bite on your shoulder, then the one on you arm. Tears pour down your face in pain and hopelessness. You become aware of how it feels to have your muscles and flesh pulled right off your bones like chicken wing meat. As your life drifts away, you think that this is what it must be like to drown in an endless sea of zombies.

The End.

55. The sparsely lit tunnel goes on for two miles before you finally come to the other door. You take a pause and lean against the wall. It sucks that your Uncle kept the location of the exit a secret. You have no idea where or what is on the other side. You take a breath and crack the door open just a little. A sliver of warm sunlight hits your face. You smile at the fact that it's still day time. You peek through the crack and see a field. On the other side of the field you spot a military base. Military base? What the Hell is that doing here? Did your Uncle know about this? Was he involved with it? You decide you don't really care at this point, you can answer your questions after you get there and your safe. You open the door and step out into the sunshine. You look around. There are no zombies anywhere to be found. You break into a sprint thinking that just because you can't see any zombies doesn't mean they aren't around. Better make it to the base quick before there are any surprises.

You are less than a hundred yards from the fence around the base. A couple zombies have taken notice of you and are following you now. You hear a loud crack and look back to see one of the zombies take a bullet to the head. They must've seen you from the base! You pour it on trying to get to safety as fast as possible. There's another crack. You see the second zombie go down. You are almost at the fence before you hear the third crack of a rifle. You were almost there. Had you been closer you could have heard the guards debating slow moving zombies vs. fast moving ones as they move out of they way so the flamethrower team can burn the bodies.

The End.

56. You pull the trigger and the report of the gun is like an angel choir to your ears. Seems like you have some luck after all! You plug bullet after bullet into the heads into the heads of these aberrations of humanity slow lumbering towards you. You start feeling like Dirty Harry or Bronson as you blow away zombie after zombie.

::click::

::click::

::click::

Are you out of bullets. Looking at the gun in disbelief you open the chamber to look. There is one bullet left. You feel teeth take a chunk out of your arm as a zombie grabs the gun out of your hand. You quickly grab it back as another set of teeth sink into your shoulder. Your dead one way or another, so why let these bastards have there way. You put the gun to the side of your head and pull the trigger, as a zombie bites your hand. The shot which should have pasted your brains all over the place goes through your spinal cord instead, paralyzing you. Now all you can do is watch as the zombies tear you limb from limb, but at least you can't feel it.

The End.