

# PREPARING A GIALLO EXPERIENCE

The Director creates a table of secrets from the past (or uses this basic generic table).

## Basic table of Secrets from the Past (2d6) (S = Initial Sanity)

- 2. You accidentally murdered someone and buried the corpse. (S -2)
- 3. The accident in which your partner/family member died was your fault. (S -2)
- 4. You killed someone who was abusing you. (S -2)
- 5. You helped someone hide a murder. (S -1)
- 6. You sold your body for years to survive. (S 0)
- 7. You were an alcoholic. (S 0)
- 8. You were addicted to a hard drug. (S 0)
- 9. You almost died. (S -1)
- 10. You were imprisoned in jail. (S -1)
- 11. You were imprisoned in a mental institution. (S -2)
- 12. You are usurping someone else's identity (roll again and add another secret).

And, afterwards, imagine the scenarios and the clues (you can use the secrets of the PCs) in them.

## ACTIONS (GAME SYSTEM)

To play a test, roll 2d6 secretly (or only just in the Director's sight if you are a cheater).

Tell the others the consequence and you are done.

- With **Advantage**, roll 3d6 and discard the higher or lower value.
- With **Disadvantage**, roll 3d6 and discard the value in between.

Find in the table the difference between dices plus, or minus, **Sanity** (depending on which test)\*.

Result ± Sanity	Action Test	Assassin Encounter	See the Assassin
0 o <	Critical	Clue + 1 Sanity	You Survive + Clue
1	Success	Clue	You survive -1 Sanity
2	Success	Clue	You survive -1 Sanity
3	Failure	Nothing	You die
4	Failure	Nothing	You die
5 o >	Blunder	- 1 Sanity	You die

### Action Test

Subtract **Sanity** from the result \*. If s/he can justify the use of his/her **strength**, s/he has **Advantage**.

### See the Assassin

Subtract **Sanity** from the result\*. “Brains” test, if it is his/her **strength**, s/he rolls with **Advantage**.

### Assassin Encounter

Add **Sanity** to the result\*. Afterwards, the PC explains how to get rid of it: (St = Strength).

- If s/he uses a St and it's an Assassin Weakness, s/he has Advantage, if it's not, Disadvantage.
- If s/he doesn't use a St, s/he makes a “regular” test (roll 2d6).

Example: Claudia has -2 in **Sanity** and has an **Assassin Encounter**, she tries to seduce him with **Beauty**, her **St**, but it is not an **Assassin's weakness**, so she has disadvantage. She rolls 3d6 and rolls 1, 4 and 5, discards the middle one, 5 -1 = 4, to which she has to add her **Sanity** (-2), so she gets a result of 2 (Success), survives and drops 1 point of Sanity.

When an PC dies, the player can create a new character or take an NPC (and create him/her).

### Narration of the actions

When a PC performs an action or is killed, the player narrates it from the **Assassin's perspective**. The scenarios and the rest of the things are narrated by the **Director** (with help, if s/he wants).

## SANITY (the most important thing for the PC)

It is a **Secret** and measures mental health: Very low, the PC is terrified and depressed; Very high, the PC is euphoric and unstable.

### Gaining Sanity

A protagonist gains one point (+1) of sanity when:

- Failure or Blunder in “See the Assassin”.
- Critical in an Action test.
- Absent for Sex.
- Telling his/her **secret from the past**.
- If s/he is the Assassin, when s/he kills.

**Losing Sanity**  
A protagonist loses one sanity point (-1) when:

- A character with whom s/he has a **strong Bond** is **murdered**.
- S/he is a **witness** to a murder.
- Critical or Success in “View the Assassin”
- Blunder in an Action test.
- Survives an “Assassin Encounter”

If the PC reach -5 or +5 in sanity, s/he is interned in a mental institution.

## PLAY A GIALLO MOVIE

The **game's goal** is to have a good time playing the PCs and solve the mystery.

There are two types of players, the one who plays a **protagonist (PC)**, and the **Director**, who plays, introduces and narrates the non-player characters (NPCs), the scenarios and the clues.

### Initial credits (Starting)

*“A corpse appears in a pool of blood in some very theatrical way. The PCs can be the ones who find it, or, simply, know the dead person.”*

First of all, players create their PCs as a group and establish their bonds.

### Create a Protagonist (PC)

1. Briefly explain your **name**, your **appearance** and your **background**.
  - Choose 2 **strengths** (in which **you have advantage**) from the following “skills”: “Muscle”, “Hands”, “Senses”, “Beauty”, “Brains” and “Money”
2. Roll 2d6 and look in the **secrets from the past** table for **yours** and your initial **Sanity**.
  - A PC must always keep his or her **Sanity** score secret.
3. Choose an **PC** and a **NPC** (make it up) with whom you have a **strong bond** and explain it.
  - These two characters know your secret of the past, tell it, with a note, to the player who plays that PC and to the Director.

Next, who is the Assassin is determined, at random (see “Role of each character”), and his motivations will be related to his/her secret from the past. At the end of the movie, or when s/he is killed or locked up in a mental institution, the player (or the Director) will tell his/her story.

### Role of each character (as many cards as PCs + 2)

The Director gives 1 of the cards (including Ace and figures) to each PC and keeps 2:

- **King**: Is the **Assassin** (if the Director has it, s/he is a random NPC).
- **Queen or a Jack (Q or J)**: Has a **secret Lover** (the Director assigns an NPC to whoever has that card. If s/he is killed, the PC who has the card has a **Strong bond** to the NPC and must tell who s/he is and how s/he has been killed).
- **Ace**: S/He has an **Ace hidden up his sleeve** and can spend it after failing any test to have an automatic (regular) success.

If the Assassin is a PC, when s/he is away, s/he is trying to Kill. If there is a **Murder** in his/her absence, s/he gains +1 **Sanity**, if not, s/he doesn't. When not absent, there is another Assassin.

## First scenario

The police arrive, someone has called them, all the PCs say it wasn't them. The drama begins.

### Game development (*playing scenarios*) ("Interpret, Damned")

If they fail the action test, they find a wrong clue, which leads to a wrong scenario, where there is another clue but where 2 is added to the 1d6 roll of "Where is the Assassin" (going to a wrong scenario increases the chances of someone dying, 4, 5 or 6).

It is the Absences, not the clues, that spread distrust and point to the Assassin.

The PCs may sneakily pass notes to each other, but they should NEVER tell another their Sanity.

The PCs will do their best to avoid ending up in the mental institution (see "Sanity").

#### 1. Eroticism\* (Slow motion sex with psychedelic music)(Anyone absent?)

Missing a scenario to have sex, whether beautiful and slow-motion or violent and dirty, allows a PC to gain 1 Sanity point. But s/he is Absent in the scenario and is "Exposed".

- A PC with secret Lovers must be absent after each Murder to fornicate or lose a point (-1) of Sanity. S/He can also be absent to have sex whenever s/he wants.
- A PC without secret Lovers can only be absent for sex once between one Murder and the next.
- Two PCs can gain Sanity by  fucking together, but both are "Exposed".
- An assassin PC never fucks, is murdering instead, and is "Exposed" to another assassin.

\*(Although it's usual in Giallo, don't use Sexual Violence in this movie, it's a horrible thing.)

#### 2. The Horror (Bloody, slow-motion murders) (playing the scenario)

Whenever one, or several PCs goes to a new scenario, the Director determines (in secret) "Where is the Assassin?", and plays, first, the scenario (a shocking scene and a challenge for the PCs) and, afterwards (if it is not in the same place, but involves a PC), the assassin's scene.

Any PC alone (goes alone to the scenario, has gone for blood or sex, or has turned away from others in the scenario), is an Absent PC and a potential victim (for 1 or 2 on the d6, being in the scenario, or with 6, if s/he is not in that scenario being played), we will say s/he is "Exposed".

#### Where is the Assassin? (1d6)

1 o 2. – S/He is in that scenario (the Director decides what s/he does).

- S/He is murdering at that time and place (the PCs are witnesses and the Assassin flees).
- (If no one separates) Stalks the characters without doing anything.
- He attacks someone who is alone or out of sight of the others (last in line, behind something...). For a PC, see "Assassin Encounter", for a NPC, s/he kills him/her.
- (If no one separates) S/He is seen by PCs and disappears, see "See the Assassin".

3. – S/He is busy on other business.

4 o 5. – S/He is murdering an NPC (the Director chooses one at random).

6. – S/He is having an "Assassin Encounter" with an exposed PC (randomly) (if no one is absent, same as in 3 on the dice).

## Plot twists

If an Assassin (either PC or NPC) is killed, the Director deals the cards of a different suit (♦, ♥, ♣) to determine who the new Assassin is (see "role of each character").

There can be more than one Assassin and have more than one secret lover or Ace up their sleeve.

There can only be 3 plot twists, Hearts (♥), Diamonds (♦), Clubs (♣). If the Assassin is killed for the 4th time, it has been the police, and the mystery has been disappointingly solved.

## End of the movie

The PCs figure out who the Assassin is and set a trap for him/her, or call the police (not too epic).

It also ends if the Assassin ends up in the asylum, due to sanity, or if there is a 4th plot twist.

7 golden brown cats watch the  
silky moon at the crimson lake.



# GIALLO RPG

The literary, and later cinematographic, genre "Giallo" (Yellow in Italian) is characterized by extreme violence, abundance of blood, eroticism and a very artistic setting, with a colorful and shocking aesthetic.

In these stories, crimes are shown from the perspective of a killer, one with black gloves and a sharp-edged weapon who eliminates the characters without being discovered until the epic finale. All characters, including the protagonists, are suspects.

In this role-playing game, the players (PCs and Director) will recreate a Giallo movie, keeping the uncertainty until the end and narrating each scene as if it was done by M. Bava himself, L. Fulci or D. Argento...

Don't forget to play a Goblin or Ennio Morricone OST...

ROLE-PLAYING GAME DESIGNED, WRITTEN AND  
EDITED BY ROBERTO FERNÁNDEZ-REGUEIRA.

