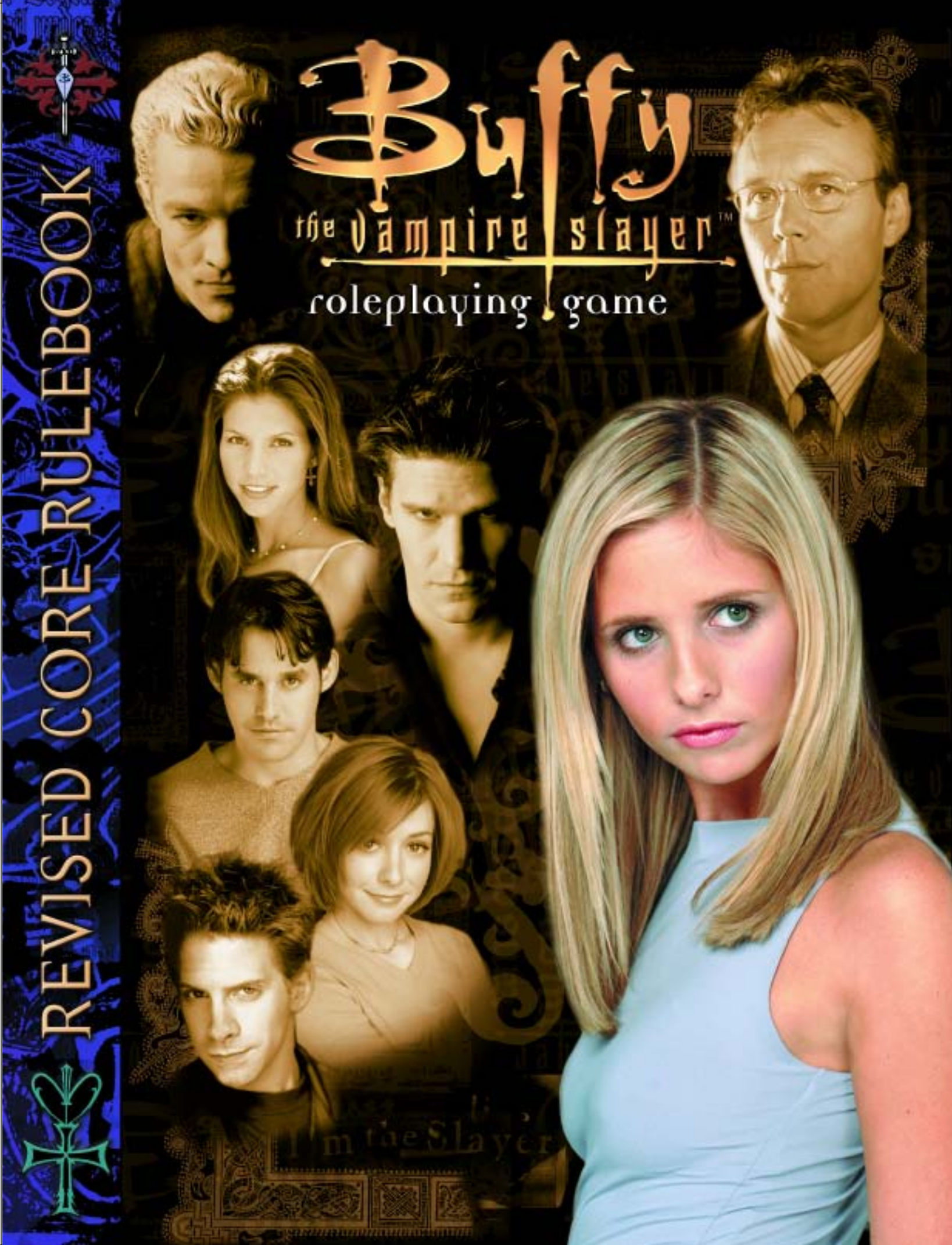
Buffy the Vampire Slayer™ roleplaying game

REVISED CORE RULEBOOK



The graveyard is cold and still. Bright moonlight deepens the shadows. The silence is disturbed by a throaty moan. Breaking through the soft, recently packed earth, a claw extends, sharp and grasping. A sickly sweet stench rises with the corpse. Desperate hunger is etched on it cadaverous face—a hunger for your blood!

Buffy: Alright, I get it. You're evil. Do we have to chat about it all day?
—3.10, Amends

No we don't. It's time to slay.

Get ready for action and adventure—Buffy-style.

Now you can join the Slayer's world!

Inside these lustrous covers, you will find:

- An introduction to roleplaying and the Buffyverse
- A roleplaying guide to all seven season of Buffy the Vampire Slayer
- Detailed character creation, including pre-constructed Heroes and White Hats, for your quick-play pleasure
- Roleplaying specifics for the entire Original Cast, from Buffy to Dawn, including their wild and wacky changes
- The Buffy Unisystem, streamlined for cinematic slayage and sneakage
- A primer on magic mojo, for those who dare
- A guide to the hotspots of Sunnydale
- The monsters of mayhem, all stat-ed out and ready-to-slay, and the skinny every season's Big Bad
- Blow-by-blow instructions for creating Buffy roleplaying Episodes, Seasons, and Series
- A complete Episode to get slaying fast and easy
- A guide to Buffyspeak to add sparkle to your dialogue

Written by CJ Carella

Foreword by Christopher Golden

Visit www.btvsrpg.com for more information

EDEN STUDIOS INC

EDN6010

$40.00 (U.S.)

ISBN 1-933105-10-0

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Buffy
the Vampire Slayer™
roleplaying game

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Special Thanks: Chaz Elliot, Lee "Sparky the Monkey Boy" Hawken, Kenneth Hite, Virginia King, Little Willow, Christian Moore, Elizabeth Morss, Kelly Vasilakos, Alison Wallace

Buffy is hip and tuned in. No *Buffy* game would be complete without a slew of pop culture references. These references are intended solely to help players capture the look and feel of Buffy in their games. No violation of copyright or trademark ownership is intended.

Eden Studios
6 Dogwood Lane, Loudonville, NY 12211

Produced and published by Eden Studios, Inc.

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Comments and questions can be directed via the Internet at www.btvsrpg.com, via e-mail at eden@edenstudios.net or via letter with a self-addressed stamped envelope.

First Revised Printing, May 2005
Stock EDN6000 ISBN 1-891153-88-9
Printed in Canada

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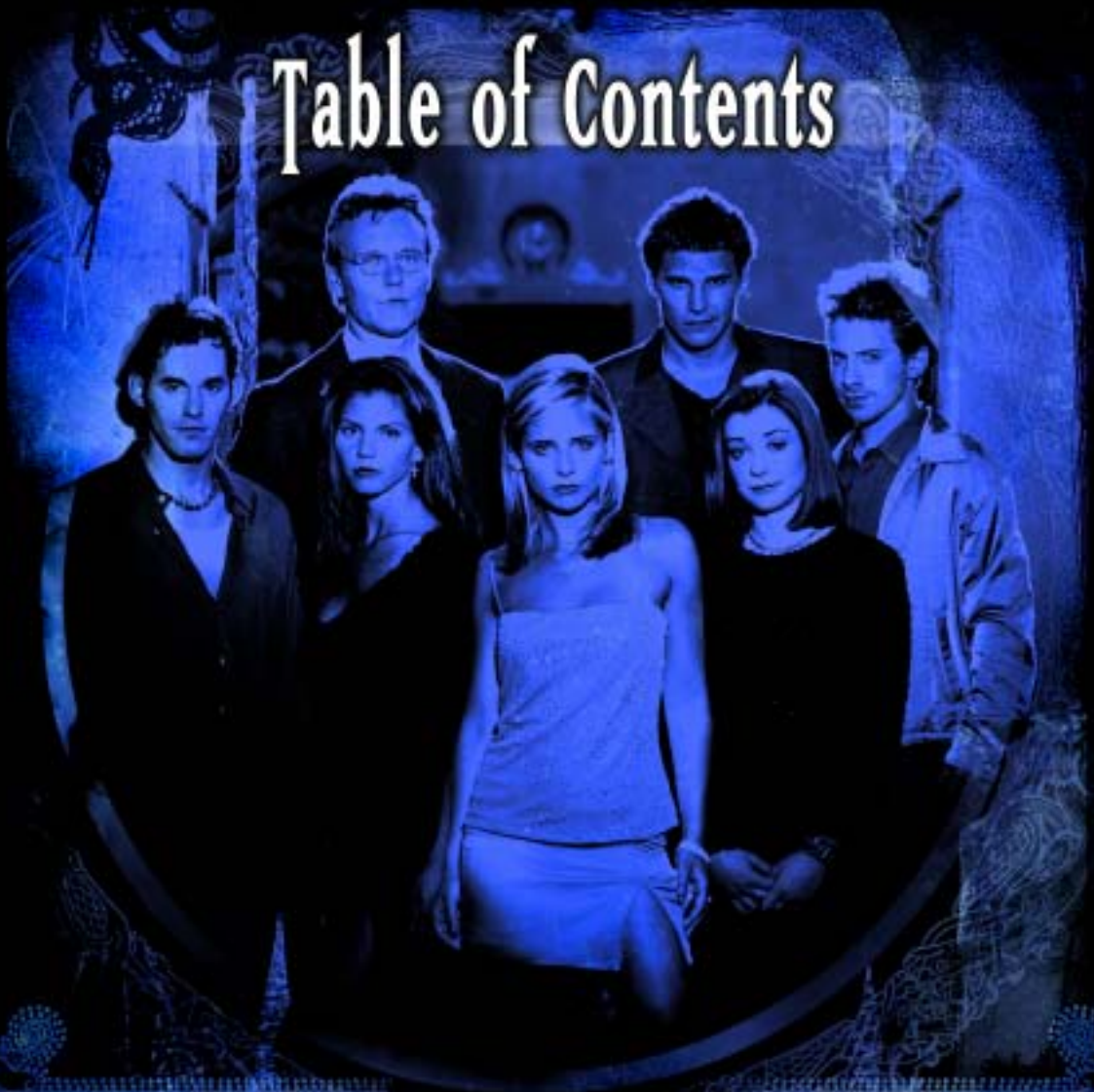

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The waiting

by christopher golden

"This bites."

A strong wind blew across Crestwood Cemetery, whispering the dark secrets of the dead as it passed among the tombstones and whistled through the cracks in the walls of each crypt. But Buffy Summers wasn't listening. She knew each of the thirteen cemeteries in Sunnydale, California as though they were her own back yard—hell, she spent more time in the boneyards than she did at home—and being among the graves of the town's dead had lost its ability to induce even the tiniest shiver.

There was a lull in the wind, and somewhere not far off she heard the creak of a rusty hinge. Though she knew it was merely the resettling of one of the crypt doors or the one on the maintenance shed, her imagination filled in so many other images. A chill ran up the back of Buffy's neck.

'Kay, she thought. *Maybe just one itty-bitty shiver.*

Buffy smiled to herself. In a freaky way, it was good to know she was capable of a good old-fashioned wiggins, the fear of creepy nothing. After all, she had dealt with so many somethings in the last few years, ever since she had learned what she was.

The Slayer. The one girl in all the world chosen by powers beyond her reckoning to combat the forces of darkness. Chosen. It had its pros and cons, no doubt about that. On the plus side, there was the whole superhuman thing—strength, speed, quick healing, those things didn't suck. On the other hand, being the Slayer meant she had a duty to hunt monsters until one of them killed her. Given the hazards of the job—being public enemy number one as far as the nasty ol' forces of darkness were concerned—the killing thing was pretty much guaranteed to happen sooner than she would like.

Buffy figured one hundred was a nice round number, but she'd be lucky to make it out of her teens.

Even that did not haunt her as much as it might have—as much as it had when she had first learned that she was Chosen. Like all Slayers, she had a Watcher to guide her. Giles was tops with the demony knowledge, and had given her the combat training she needed, but he was more than that. This was his fight too. He looked out for her. Plus, unlike most Slayers, Buffy had not accepted the idea put forth by the Watchers Council that to be an effective Slayer she had to alienate all her friends.

Screw that.

Nope, what was bothering her more than anything on this warm spring night when a hard breeze was blowing in off the Pacific was that she was stone cold bored.

Buffy slumped against a granite grave marker and thumped her head back against the stone. Bored, bored, bored.

"This really bites," she muttered to the darkness and the dead.

Sunnydale was right on top of the Hellmouth, a place where the barrier between the human world and the demon dimensions was worn thin. It was a like a magnet, drawing monsters from all over. Nearly every night she patrolled the town looking for trouble, and most of the time she found it in some form or another. Somehow she managed to work in some hang time with Willow and Xander, not to mention her Mom.

But there was no patrolling tonight. Even though she could think of a dozen things she should have been or would rather have been doing, tonight, all she could do was wait.

So she sat there with her back against the gravestone—feeling the engraved letters of a dead man's name on her back—and she waited and she stared at the freshly turned earth of the grave across from her and she wondered when Sasha Kopeki was going to come back to life.

An image swam up into her mind of Sasha in her cheerleading uniform. The girl had graduated high school the previous spring and had been attending UC Sunnydale, but Buffy only remembered her from the time she herself had briefly been part of the cheerleading squad. Sasha hadn't been the prettiest girl on the squad and she had certainly not been the best, but when it came to smile-wattage and team spirit, the dead girl was second to none.

"Was" being the key word there, Buffy thought. Sasha's pretty much second to everyone these days. The girl had been killed by a stray vamp who had wandered into Sunnydale to check out the Hellmouth, and to find out if the Slayer was really as tough as they said. Buffy had already dusted the moron, proving the point.

But Sasha was unfinished business.

With a sigh, the Slayer rested her head against the tombstone again. Her eyes began to flutter closed. Almost the moment they did, she heard the soft sound of dirt sprinkling to the ground. Of digging.

Buffy's eyes snapped open and she glanced over at Sasha's grave. Slender white fingers jutted from the freshly turned earth, clawing at the dirt around them, destroying the dead girl's French manicure. A wave of sadness passed through Buffy for the excitable cheerleader with the blinding smile. But the Sasha Buffy know was dead now.

It was her fingers that bored their way up from the dirt, her hands that burst from the ground, her arms that thrust forth and dragged the rest of her body from the grave. And Sasha was still dead.

The corpse crouched beside the hole it had burrowed up from its coffin, clad in a simple and elegant black dress. Sasha's blond hair had been arranged lovingly in her casket but now it was crusted with moist earth. Buffy thought she saw a worm dangling near the dead girl's ear.

"About time," Buffy told her. "I thought I was gonna go gray waiting for you. And, brrrr at that thought."

Sasha whipped around to face her, rising up almost to her full height but still somehow feral. Yellow eyes glared at Buffy in the darkness. The girl's face was not at all the way Buffy remembered, but that was no fault of memory. It had more to do with the metamorphosis her features had undergone, the way that her forehead and cheeks had become ridged and cruel and inhuman.

Vampiric.

The undead girl grinned. Instead of the perfect smile Buffy recalled, her mouth was twisted in a predatory rictus, flashing deadly fangs.

"I remember you," the vampire said, voice raspy from disuse. The voice of the grave.

Buffy stood across the disturbed grave from Sasha and reached inside her zippered sweatshirt for the stake she carried in the pocket sewn there.

"No you don't," the Slayer said.

Confused, the vampire frowned, lips curling back savagely from those fangs. "Yeah. I do."

"Those aren't your memories," Buffy told her, a horrible revulsion roiling in her gut. "They belong to Sasha."

"I am Sasha," the vampire hissed.

"No you're not," Buffy replied calmly. "You're just the thing that's living off her corpse. Like a maggot."

With a roar of fury, the vampire lunged across the open grave, fingernails hooked into claws, features contorted with demonic ferocity. It leapt at Buffy, who spun out of its way. Sasha rushed her from behind and Buffy took a single step backward—toward the vampire—and shot an elbow into its face. Sasha's surgically reconstructed nose exploded in a gush of blood and a splintering of bone.

Buffy leaped into the air, spun around and shot a high kick at the vampire's face. It staggered backward and fell over the gravestone Buffy herself had been leaning against for the past two hours. The vampire's legs were splayed, the hem of its burial dress hanging like a curtain over the front of that stone. The Slayer leaped over the marker and landed on the vampire's chest, plunging the stake into the dead girl's heart.

Sasha whimpered once, eyes locked on Buffy's.

"I remember you," she whispered.

Then she exploded into a cloud of cinder and ash that was swept away by the warm Pacific breeze.

"No you don't," Buffy said to the night, to the darkness. "No. You don't."

Then she turned and strode quickly from the cemetery, wanting to put it behind her as quickly as possible. She would go to the Bronze, where she hoped to find her friends hanging out, maybe dancing, depending on what band was playing tonight. With them she would laugh, and in laughing, she would begin to forget, and she would fill her life with the things that mattered, the things that reminded her what she was fighting for.

Buffy would talk, and she would move, and she would dance. She would use the time she had in this world, and she would not be bored. Nothing about being Chosen bothered her more than those times when boredom set in, when she had to sit in the graveyard and wait.

Nothing was worse than the waiting.

I It's the Slayer's World, We Just Play Here

McNamara: You telling me my business?

Buffy: This is not your business. It's mine. You, the Initiative, the boys in the Pentagon, you're all in way over your heads. Messing with primeval forces you have absolutely no comprehension of.

McNamara: And you do?

Buffy: I'm the Slayer. You're playing on my turf.

—4.21 Primeval

What the—?

So, the cover image caught your eye, or your Buffy fanaticism compelled you, or maybe some college freshlings knocked a pile of books from the top shelf onto your head—whatever the reason, you decided to flip through, and now read (of all things!) the *Buffy the Vampire Slayer* roleplaying game (*BtVS RPG*) corebook. Isn't that special. You have just embarked on your own personal roleplaying trip.

The roleplaying veterans among you—those gaming grognards—know most of this intro stuff already. And those familiar with **Unisystem** games will find very little new here. You folks can skip ahead to the other juicy bits of this chapter, or even straight to character creation in **Chapter Two: Some Assembly Required.** Nothing for you to see here. Move along, move along.

Now that those types are outta here, we can fill your heads with all sorts of nonsense about roleplaying, with no fear of contradiction. First off, it's an easy way of making major bundles of cash. Just send a ten-dollar bill to us at . . .

Buffy: Spike, what are you doing here?

Spike (between blows): Same reason as you and your cub scout here, I wager. Wanted a spot of violence before bedtime.

—5.4 Out of My Mind

Not buying that, are you? Okay, in truth, a roleplaying game is about shared storytelling. You get together with several friends and create a tale. In the case of the *BtVS RPG*, there's a bunch of large incisors, staking and good fashion sense involved, but that's not all. Unlike any other kind of game, your group's story can take you, the characters and the Buffyverse anywhere you want it to. The action takes place in your imaginations, and the story is told through your interactions. There are truly no limits. The great thing about roleplaying games is that the direction of the story and the creative choices are all about you. Seriously, you rule!

Each of you creates a character, an alternative persona that becomes your "in game" role. This is your Cast Member. You choose the character's strengths and weaknesses, abilities and limitations, and—in particular—personality. During the course of the game, you make this Cast Member's decisions, utterances and actions. You put words in her mouth, spring in her step, and joy in her heart. Or maybe you just brood a lot and kick butt. No sweat, that's a valid lifestyle choice too.

If you like, you can play any of the characters from our favorite TV show (ah . . . *Buffy*, duh?). Or you might make something up, say Trep, the old homeless man, or Biff, the muscle-headed jock, or Glenda, the spacey goth gal, or any number of other folks. Whatever you do, know that you've got a bit of an edge. You are one of the good guys, the white hats, the champions—or at least are helping the heroes as a loyal and trusted Scooby. Now, that's not to say your creation won't have a dark side . . . or two. It wouldn't be the Buffyverse without making with a little darkness. Again, that's up to you.

The Director

All the players and Cast Members are important, but one of you is extra special, and it's most likely you who are reading this book right now. What . . . you knew that already? Figured as much. The special player is called the Director. The Director stands slightly apart (and maybe upwind) from the other players because she does the bulk of the . . . well . . . game directing. That's right, the Director is the first among the creators. She actually sets the scene, plots the plot, details the descriptions and engages in other nifty alliterations. She makes the game go by providing fun stuff for the Cast Members to do, not the least of which is ensuring that everyone has something to dust on a fairly regular basis.

The Director also casts and speaks for the other characters—anyone that the Cast Members meet in their adventures. If these folks are neutral or even helpful to the Cast, they are called Guest Stars. A Guest Star could be the homeless guy on the street who witnessed the vamp attack, the perky cheerleader assaulted by the youth-sucking demon, the old witch who has an ancient tome for sale, or someone more mundane . . . or more twisted. These folks come into the Cast Members' lives, do their part for the plot and leave. Unless, of course, they are recurring types; a Cast Member could even fall in love with one of them and she could become a regular. Hey, it happens a lot in the *BtVS* TV show.

If the Director-controlled characters are out for Cast Member blood . . . or worse, they are called Adversaries. These include the vamps, demons, and other nasties—up to and including the Big Bad. These folks deserve a thorough thrashing. How? That's up to the Cast Members.

Buffy: Har— (snort) Harmony has mi—minions?

Xander: Yeah, that was pretty much my reaction.

Buffy: I'm sorry . . . I just . . . (new laughter) Harmony has minions!

Xander: And Ruffles have ridges. Buffy, there's actually a more serious side to all this . . .

Buffy (eyes tearing): I sure hope so. I'm having trouble breathing.

—5.2 The Real Me

All rules decisions are handed down by the Director (usually with some discussion from the other players—we like to think of it as enlightened despotism here). She figures out how and when to use the game mechanics and decides the outcomes of certain rolls. She makes sure things don't get bogged down in all that "I shot you, no you didn't, yes I did, nyah, nyah, nyah" stuff we used to get such a kick out of as kids. All that rules stuff is covered much more in the rest of this book.

Finally, the Director may provide the gaming room, the padded deluxe gaming seats and some major snackage. Depends on how generous she is feeling. Or how much the other players try to suck up by kicking in that stuff. Most Directors are all in favor of players doing the sucking up thing.

Game Sessions

Game sessions in the *BtVS RPG* can take anywhere from a couple hours to an entire weekend (depends on how crazed you are about the whole thing). There is no formal start or end—that's up to the Director and players to decide. Also, in roleplaying, no one gets to brag about being the winner. The flip side is that no one has

to be the loser. The objective is to create a story, engage in some spontaneous and often hilarious conversations, and have a good time with friends. And no, no electronics of any kind are necessary. Pretty uncivilized, eh?

Now, don't go thinking there is no structure here. It's no madhouse, I tell you. The game is divided into Episodes, resolved in one or more couple-hour gaming sessions. These are plotlines or linked subplots that make up a single story, just like each hour-long TV show. Episodes and their related story arcs may be strung together to form a Season, and several Seasons lead into the Series, the whole story created by the interaction between the players' Cast Members and the Director.

Or you could just play one session and bash some bad-teeth types. We suspect that, once you get started, you'll want to play again. Roleplaying games are insidious like that. Again, it's all up to you.

Getting Started

Buffy: It's my first day! I was afraid that I was gonna be behind in all of my classes, that I wouldn't make any friends, that I would have last month's hair. I didn't think there'd be vampires on campus. And I don't care.

—1.1 Welcome to the Hellmouth

Okay, I'm sold, you say, let's stop yapping and get slaying.

Hold on there, Skippy, gotta couple things to gather first. The key thing is this book, but you're already covered there, right? Otherwise, this whole thing gets way too metaphysical. One more thing—having the book isn't going to do it. You, or at least the Director, is going to need to read it, or at least flip through it a bit. Go on, it won't hurt a bit. It's got pretty pictures, lots of show quotes, and some cool parts. Honest.

You also need to shout out to some friends, get them to break away from their Xboxes and come over to hang. You need some paper, pencils (or pink pens with feathers sprouting from the top—whatever floats your boat), and some dice.

Dice indeed! You've no doubt seen the small cubes with dots (called pips, if you must know) or numbers on them. They can be found in old copies of *Monopoly*, *Parcheesi* or *Trivial Pursuit*. Heck, you could even bust them out of their confining bubble in *Frustration* or *Trouble*. Always wanted to do that, eh?

Anyway, those cubes are called six-sided dice. We gaming pros refer to them as D6s. D6s are good, but useless for the *BtVS RPG*. The real heavyweights of this game are the D10s, or ten-sided dice. These puppies are usually stocked in hobby game stores—such as the place you picked up this very tome. They are also found in some bookstores or department stores. They are way big with the angst-ridden vampire roleplaying set (if you care). If you can't find them, call or email us. We'll hook you up.

Finally, you might want to gather some markers or poker chips. You could use those little plastic gems left over from all those *Magic* or *Pokemon* card games. Or even better, toothpicks! You could call them Little Mr. Pointies. Whatever you decide, you will need something to record Drama Points. Those suckers (Drama Points, not Little Mr. Pointies) are going to save your Cast Member's butt at some point. So it's important to know how many you've got. We'll get into Drama Points in **Chapter Three: Rules, Borders, and an End Zone.**

Okay, that's a wrap. You're all set up and ready to slay. Have fun, and don't forget the medieval hardware.

The Unisystem

The game part of the *BtVS RPG* is handled by the **Unisystem**. The **Unisystem** helps players and Directors decide what options are available at any given moment in the game, and the success or failure of any character's actions. These rules are presented in detail in **Chapter Two: Some Assembly Required** and **Chapter Three: Rules, Borders, and an End Zone**.

Although the **Unisystem** is designed to handle any kind of roleplaying game—in any setting, with any theme—each particular game has its own flavor. For the *BtVS RPG*, a cinematic, high-adventure tone is crucial. Face it, folks in the Buffyverse do things that "normal" types just couldn't imagine. The action is fast and furious, and nobody needs or wants to sweat the details. We are not even going to talk about the trajectory of fire, or the scatter pattern of grenades. Not that there's anything wrong with that, if you are into that stuff. We just want to get with the slaying and staking around here, and not get bogged down in that stuff.

The **Unisystem** is also the heart of several other games covering magic and horror themes. You can also find out more about them at **www.eden-studios.net**.

Summary of Chapters

Giles: Something's coming, something, something . . . something is, is gonna happen here. Soon!
Buffy: Gee, can you vague that up for me . . . ?

—1.1 Welcome to the Hellmouth

The *BtVS RPG* covers a lot of ground. From rules to stats to descriptions to background, it's full of chocolatey goodness. We break it down for you nice and simple though. Here's how.

Chapter One: It's the Slayer's World, We Just Play Here contains these introductory sections, some notes about roleplaying, a list of conventions, and a brief recap of the basics of the Buffyverse and all seven seasons of the *BtVS TV* series.

Chapter Two: Some Assembly Required covers character creation. From type to abilities to drawbacks to powers, all the choices are here for the taking. We also present several ready-to-go Cast Members, called Archetypes. A tweak here, a name there, and you are ready to slay. Finally, all the game stats for your favorite Slayer and Scoobies are here.

Chapter Three: Rules, Borders, and an End Zone is the rules chapter, the heart of the **Unisystem**. Here you learn how to play the game, when to use dice, what they mean, and how to keep your Cast Member from getting fanged. Details on character development and experience are given, and those so-important Drama Points are explained.

Chapter Four: Playing with Primal Forces gives you the lowdown on the major mojo. Magic is a strange and wondrous thing in the Buffyverse, but it's not a sure thing. Good stuff is possible, but the down side is big-time bad news.

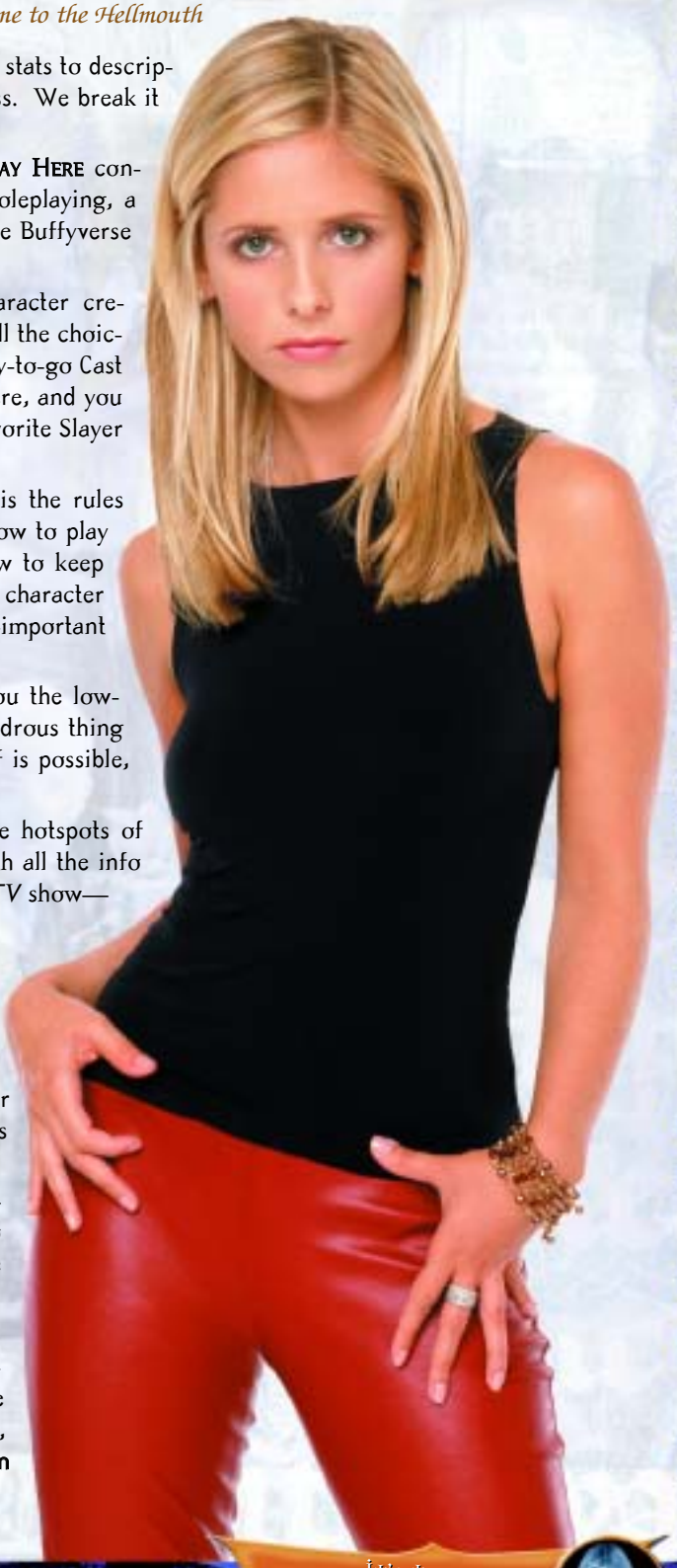
Chapter Five: Sunnydale After Dark runs down the hotspots of our favorite left coast town. Set the scene in style with all the info found here. Also, the major Guest Stars of the *BtVS TV* show—from Joyce to Amy to Jonathan—are presented.

Chapter Six: Children of the Night details the bad guys. The vamps, demons, and assorted other ickies are all stat-ed out and described. The Big Bads are also covered. Beware.

Chapter Seven: Episodes, Seasons, and Drama is for the Director. These guidelines help you Joss wannabes out there create storylines and run games.

Chapter Eight: Sweeps Week is a fleshed out adventure for your *BtVS RPG* game. Heads up, Directors, no creating needed. Hand out the Archetypes and make with the playing.

Appendix contains the lowdown on Buffyspeak. Want to enhance your dialogue, spice up your conversation or just confuse the old folks? We've got the goods here. Also, useful charts and tables, a glossary, an index, and conversion notes from other **Unisystem** games are presented.



Conventions

We have taken certain liberties here to make this book easier to follow. Do try to follow along. You'll thank us later. Really.

Text

This book looks different depending on what's going on. As words make up the bulk of what's in here (hence the appellation "book"), you can bet that when the words change their look, something important just happened. The text you are reading now is standard text. It covers general explanations and narrative sections.

Willow: All set. You have a plan?

Buffy: Spill it on her, try and make it look natural.

Xander: We're right behind you. Only . . . further back.

—1.3 Witch

It's those pithy sayings that make the *BtVS TV* show so engaging. All hail Joss and his writing team. Anyway, as you probably noticed, quotes appear like this with the speakers name up front. The citation includes the season and episode separated by a period, and the title just after.

Other words are set off from the standard text like this. These boxes contain additional, but tangential information, or game play aids and tips.

Other words are set apart in this way. These boxes detail Guest Stars or Adversaries that may be used in Episodes, if you want.

Dice

As you've probably noticed, dice are central to the *BtVS RPG*. We already mentioned that D10 means a ten-sided die. We also hinted that it was the only type of die you will need. When you need to roll, toss that D10. The number that comes up is adjusted by any modifiers applicable and that's your roll result. Some D10 have a "0" on one face. That's read as a 10 (despite what it says). We could go on here, but you've got the drift now, and . . . really, there's not much more to say about the dice.

Gender

You English majors know that the guy reference (he, him, his) is customarily used for both male and female. Lots of folks think that's part of the whole male domination societal thing, and don't like it muchly. On the other hand, saying "he or she" all the time is clumsy and way-too-PC for us. Given that this is a book about vampire Slayers—you know "the one girl in all the world who . . ."—we're going to use the gal reference (she, her) whenever a generic designation is needed. That ought to wig out some tightly wrapped grammarian somewhere.

Measurements

For those of you who don't travel much, the U.S. measurement system (feet, yards, miles, pounds, etc.) is not used in most countries. The metric system is actually predominant in much of the world. Still, Buffy is in California and, until the whole state is swallowed up by an even bigger sinkhole than the one that took out Sunnydale, the left coast is part of the U.S. So, we are going parochial and using the Imperial system. For our worldly aficionados, rough conversions may be found by multiplying miles by 1.5 to get kilometers (instead of 1.609), equating meters with yards (instead of 1.094 yards), halving pounds to get kilograms (instead of multiplied by 0.4536), and so on. The *BtVS RPG* is about story and dialogue, not statistics and dimensions. All that measurement stuff won't come up very often anyhow.

Buffyverse

Tara: You think you know . . . what's to come . . . what you are. You haven't even begun.

—4.22 Restless

Now we get to the part of the show that's intended for *Buffy* neophytes. The *BtVS* legions know most of this stuff already. We learned it by slavishly devoting ourselves to our videotape library. "No, dear, I'm not goofing off watching *Buffy* reruns. I'm working and studying. No really . . ."

The Buffyverse is on a bit of a hiatus, as far as TV or movies go (how's that for optimistic?). Joss, the writers, the actors, and the crew surprised and delighted us for many, many years. We got 144 *Buffy* shows to cherish.

The best part is that the stories aren't over until we say so. This book, and its supplements, provide all the tools to continue the tales. It's in your hands now. Use your power wisely, grasshopper. And have fun.

Cosmology

Yah, yah, it's a pretentious, new agey kind of word, but it's a good one. Cosmology means the study of the universe, or cosmos. For us, it means the central whys and wherefores of the Buffyverse. How things came to be, in a big way. Given that we are talking supernatural Buffy stuff, maybe "mythology" is a better word. But that makes it all sound so . . . fictional. Can't have that.

Giles: This world is older than any of you know, and contrary to popular mythology, it did not begin as a paradise. For untold eons, demons walked the earth; made it their home . . . their hell. In time they lost their purchase on this reality, and the way was made for the mortal animals. For Man. What remains of the Old Ones are vestiges: certain magicks, certain creatures.

—1.2 The Harvest

One of the more prominent "vestiges" was the vampires.

Giles: The books tell that the last demon to leave this reality fed off a human, mixed their blood. He was a human form possessed—infected—by the demon's soul. He bit another, and another . . . and so they walk the earth, feeding. Killing some, mixing their blood with others to make more of their kind. Waiting for the animals to die out, and the Old Ones to return.

—1.2 The Harvest

But it's not as grim as all that. Sometime after the "Old Ones" left, and vampires began, a group of old wise men managed to merge some demon essence with a young girl, creating a Slayer. "One girl in all the world . . . one born with the strength and skill to hunt the vampires . . ." stop me if this starts to sound familiar. The earliest known Chosen One appears to have lived back in the days when our kind was more *Homo* and less *sapiens*. And the line has been unbroken since then. Whenever a Slayer was killed, another arose to take her place (even if she didn't stay dead).

Now, it may be that each Slayer worked alone for a time, relying only on her own innate strength, dexterity, and cunning. At some point, however, the Slayers were joined by Watchers—mentors, loremasters, they who are good with rules, regulations, and research. Up until very recently, each Slayer has been assigned a Watcher, with the intent that the knowledge of prior times be passed along with the power and abilities.

So the Slayer, aided by her Watcher, hunted vampires, demons, and other nasties. These less-than-genteel types are found all over—Cleveland appears to be particularly afflicted—but they really like to hang in one very special place. Oddly enough, it was in southern California, in a town called Sunnydale. It's first described as the "mouth of Hell," and that name kind of stuck.

Buffy: . . . this town is a mystical whoosit?

Giles: Yes. The Spanish who first settled here called it Boca Del Infierno—roughly translated: Hellmouth. A sort of portal from this reality to the next.

—1.2 The Harvest

Most recently, a pesky Slayer by the name of Buffy ignored traditions by accepting aid in her battles against the supernatural and by maintaining friendships, flaunted expectations by surviving (or at least coming back from the dead regularly) through her mid-twenties, and finally set the entire Slayer mythos on its ear. She inspired a powerful witch named Willow to take a magical weapon and use it to activate all the potential Slayers in the world. No longer is there one Chosen One. No longer must one die for another to rise. The power is shared. Surely, it's a whole new Buffyverse now.

Previously, on Buffy

Riley: But you've killed a—You did the thing with that—Uh, you drowned. And the snake! Not to mention the . . . daily . . . slayage of . . . Wow.

Buffy: It's no big, really. Hey, who wants ice cream?

Riley: Buffy. When I saw you stop the world from, you know, ending, I just assumed that was a big week for you. It turns out I suddenly find myself needing to know the plural of apocalypse.

—4.12 A New Man

A brief recap of all seven seasons of the *BtVS TV* show follows. This is not an episode guide, but more an overview of the storyline. We discuss themes and events first, then giving some suggestions for roleplaying and for Directors. For those interested in roleplaying the Original Cast, or those who appeared on the TV show, this will help you located the when of your stories. Others, developing their own Cast and stories, can use these summaries for ideas or to facilitate interactions between the new Cast and the originals.

Season One

Giles: All right, I'll just drop in my time machine, go back to the twelfth century, and ask the vampires to postpone their ancient prophecy for a few days while you take in dinner and a show.

Buffy: Okay, at this point, you're abusing sarcasm.

—1.5 Never Kill a Boy on the First Date

Our hero, 16-year-old sophomore Buffy Anne Summers, arrives in Sunnydale after transferring from Hemery High in Los Angeles, where she burned down the gym "fulfilling her destiny" and combating supernatural evil. Her first day at Sunnydale High was supposed to be a fresh start—a "clean slate." Instead of text books, she is confronted with "Vampyr" books and gym class is cancelled due to an "extremely" dead guy. Turns out Sunnydale is by far a most happening place for demonic activity. The entire town is located on a Hellmouth, which is centered at the High School. With her new Watcher, Giles, and her new friends, Willow and Xander, the "Scooby Gang" bravely confronts the supernatural forces bent on taking over Sunnydale.

From the shadows lurks Angel, an ensouled vampire, who helps Buffy by feeding her important information from time to time. Cordelia Chase, the elite queen of mean, rules Sunnydale High with an iron cell phone. She defines exactly who is "in" and initially decides the gang is not. After sharing several adventures with the crew, and being saved more than once by Buffy, she deigns to hang.

Throughout the season, Buffy and the Slayerettes fight off witches, a praying mantis, demonic hyena possession, a pagan demon-turned robot, nightmares, invisible people, and ultimately the Master and the Hellmouth itself.

The major themes in Season One are revelation and responsibility. As fitting any early episodes, we learn more about each character and Sunnydale itself as the show unfolds. From Darla's opening scene through her death (not all it's cracked up to be), from Angel's appearance to vamp out, from Xander's flightiness to his bravery in bringing Buffy back from the dead, from Cordelia's disdain to inclusion, we are shown increasing character depth and unexpected twists.

In the realm of responsibility, we see Buffy do what she has to do to survive and keep her friends safe, but she continually struggles against her destiny. Not until the very end does she embrace her fate and gain power as a result. This theme will arise again in the series.

The first season brought to light that vampires

are not the only "big bad" in the Slayerverse. Non-supernatural forces, inherent in all of us, must be overcome as well.

Roleplaying: Buffy spends a good portion of Season One in partial denial about the whole "Slayer" thing. She feels as if she's been cheated out of life and everything that goes along with it. She does everything possible to hide her secret identity and keep others out of danger. In the first season, Buffy shows little research skills and relies on Giles and her friends for the information needed to get the job accomplished.

Xander is the typical high school non-jock male. Skateboarding, clowning around, making jokes, and deciding irrationally are his main pursuits. He literally falls head over heels for Buffy. Eventually, he comes to realize that her heart belongs to Angel. As the season progresses, Xander's dislike for Angel grows.

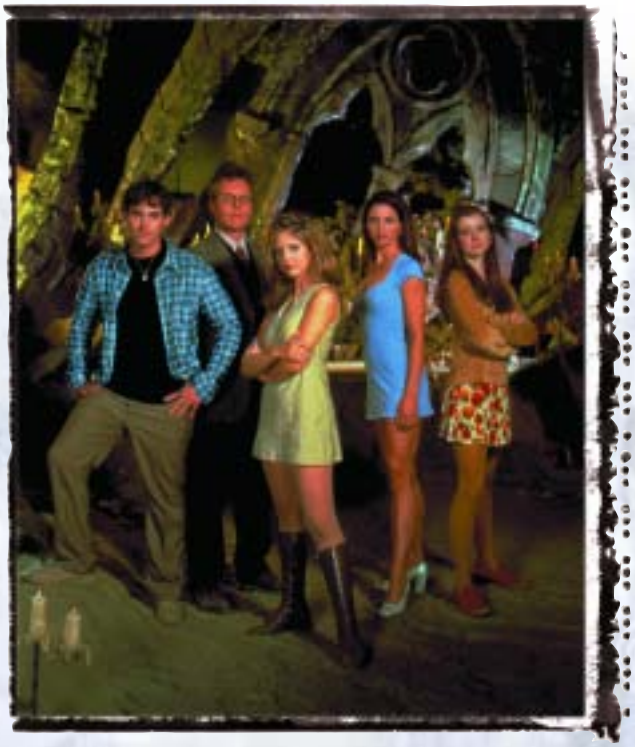
Willow is the recluse computer nerd of the group. She can hack into files before you can say I.R.S., and loves books, reference materials, and anything that involves studying. She doesn't date much as she finds herself unable to speak, and, as she says, most guys like girls who can actually talk. She maintains an unrequited love for Xander—their relationship broke off when she was five and he stole her Barbie doll.

Giles comes straight from stuffy Britishdom to serve as Buffy's new Watcher. He is well versed in demonology and the occult, and his research skills are remarkable. His sense of humor is so dry it's parched, and sometimes his British mannerisms get in the way of normal speech. This is his first assignment as a Watcher and he is still getting used to giving orders that could mean the difference between life or death . . . or worse.

Cordelia Chase is the typical rich, spoiled brat that gets everything she wants. Devastating in wit and fashion, she warms to the crew over time but worries more about how they bring down her "cool" factor.

Angel is a shadowy figure, dropping tidbits of information to Buffy. As the action heats up and the vamps become more dangerous, his relationship with Buffy starts to blossom. The revelation that he's a vampire put a serious strain on things, but once their relationship is tested in 1.7 Angel, he is established as Buffy's one true love—a position destined to cause worlds of pain for both of them.

Directing: Directing Buffy Episodes in Season One should revolve around characters learning and growing, adjusting to new environments and people. The main big bad is, of course, the Master. That could play out any number of ways. He could rise during the Harvest, a massive earthquake could rock Sunnydale and free him, or he could discover a way to move from body to body and plague the gang even after continual defeats. Darla, Luke, and the other vampires could ignore the Master and try to run Sunnydale themselves. Collin, the Anointed One, could take the Master's place. As always, each Episode can be used as a launching point to spin a new tale from that point forward.



Other material from Season One exists outside your typical vampire storyline. 1.11 Out of Mind, Out of Sight introduces invisible people. In 1.10 Nightmares, Buffy and the gang face their worst nightmares and try to stop the source before the real world comes to an end. Another non-vampire episode is 1.6 The Pack, where Xander and four other students are possessed by a hyena spirit and begin attacking people.

Season One is also rich in locations that can be brought to life by Directors. The Bronze is the most happening place—don't forget about the cockroach fumigation party (kill a bug, get a free drink)! Sunnydale High School consumes a large portion of the day for Buffy, Giles, Xander, Willow, and sometimes Cordelia. One of the many cemeteries comes into play on a nightly basis. 1630 Revello Drive, the Summers' home, requires an invite before Angel can enter. New locations can be invented or pulled from your town, then warped to fit their new Hellmouth location.

Season Two

Giles: Oh, forgive me . . . Xander, Cordelia, this is Kendra. It's rather complicated, but she's also a Slayer.
Cordelia: Hi. Nice to meet you.
Xander: A Slayer, huh? I knew this "I'm the only one, I'm the only one" thing was just an attention-getter.

—2.10 What's My Line - Part 2

Buffy's growth on the responsibility front takes a step back when, fresh back from summer break with her father in Los Angeles, she decides that an "I don't care," attitude is for her. The more Buffy pushes her friends away, the more harm it causes. After admitting her faults and realizing that her recklessness has put them in peril, she saves the day and once again makes peace with her destiny. Her Chosen One destiny is unavoidable. From the very beginning, responsibility continues its thematic run in the series.

Even after the Master is truly gone, something wicked always this way comes. The infamous "William the Bloody" Spike and his lulu gal Drusilla show up to take control of Sunnydale and literally paint the town red (in blood). After making a hash of parent-teacher night, Spike comes to realize that Angel is still neutered, and that this new Slayer is going to be more trouble than he thought. Spike's Slayer "trouble" will continue to the very end of the series.

Spike and Drusilla are an example of a second major theme in Season Two: tragic love. The capper of this theme, of course, is Angel and Buffy. After a hard fight with Spike, Dru, and an ancient demon called the Judge, Buffy and Angel rest up in his apartment for the night. One thing leads to another, true bliss ensues, an ancient gypsy curse is activated, and Angel loses his soul, becoming Angelus. Angelus was a heartless, torturing, most-evil-of-a-bad-bunch vampire that ravaged Europe for hundreds of years. And now he's back. Angelus viciously turns against Buffy and our heroes, joining Spike and Drusilla, his old wrecking crew. While terrorizing the gang, he makes certain to spend some time undermining Spike and Drusilla's love. Yep, the guy's a real charmer.

Meanwhile, we learn something new about Jenny Calendar, a computer teacher and Giles' love interest. She's a gypsy, sent to keep an eye on Angel. When Angelus is reborn, she begins work on re-ensouling him. Angel cuts that plan short by breaking her neck and leaving her corpse in Giles' bed. Giles' pain is heart-rending.

Season Two reveals more details about the Slayer line when Kendra arrives in town. Activated as the (a?) Chosen One when Buffy "died" in Season One, Kendra comes with news from her Watcher about a "great evil" rising in Sunnydale (so what else is new?).

Willow shows greater maturity after she discovers Jenny's files containing the gypsy spell. She convinces Giles that she can do the job Jenny started. Buffy goes off to face Angelus, while Kendra watches over the gang at the library. This does not go well. Drusilla kills Kendra, Xander and Willow are knocked out, and the gang is shattered.

Not one to rest on his carnage, Angelus turns his efforts toward resurrecting the demon Acathla, who will swallow the world. When things look darkest, Buffy finds an improbably ally—Spike. Turns out he's not so happy with Angelus' return and its effect on his love. He offers to help her stop Angelus if she allows him and Drusilla to escape. A cold-blooded killer starts his faltering journey toward redemption because of love. For the first time, the black and white of Slayer vs. vampire is muddied as even the evil turn out to have facets.

As Buffy and Spike confront Angelus, Willow restarts the ensouling ritual, aided by Cordelia and Oz, her new love. Willow finishes the spell and Angel's soul flows back into him, but the ritual to call Acathla has begun. Buffy knows her love has returned but must choose between him and her world. She plunges a sword into his heart, consigning him to oblivion to stop Acathla.

Buffy goes home, packs, and leaves Sunnydale. She saved the world, but lost everything she cared for in the process. Tragic love sucks . . . big time.

Roleplaying: Buffy is strong-willed yet fragile emotionally. Having experienced death and peril on a frequent basis, she is very vulnerable emotionally. She continues to feel left out of the "normal" high school, teenage life. As she and Angel become closer, her emotions take over. Naturally, she blames herself for releasing Angelus.

Willow matures from a nerd to the voice of reason for all characters. She takes on a lot of responsibility, ranging from tutoring to teaching to learning witchcraft. She even gets a boyfriend, the musician and part-time werewolf Oz.

Xander's loathing for Angel festers and explodes when Angel turns into Angelus. He is still a geeky kid, but with the help of others, and a spell or two, he starts showing signs of manliness. He even starts a torrid and hidden relationship with the "Queen B" herself, Cordelia Chase.

Giles feels that his major responsibility is to make sure Buffy is prepared, all of the time. Then, he realizes that he is pushing her too hard. As he backs off a bit, their relationship grows. His feelings flourish for Jenny Calendar, and turn to rage after her murder. The resilient Giles proves that he can handle torture from the best of them (Angelus).

Directing: While the main tragic love storyline in Season Two is a classic, it could be tweaked in various places. What if Collin had succeeded in raising the Master? What if Collin had been more than the first of Joss' Big Bad feints? Perhaps Spike and Drusilla could have overrun Sunnydale with the help of the Judge. Cordelia or Oz might have become core members of the gang if Willow, Xander, or Giles had come to a bad end. Could Kendra have taken over as the Slayer in Sunnydale? What about bringing the chaos mage and old friend of Giles Ethan Rayne over to the side of good. Most importantly, what if Buffy and Angel had never . . . you know? Or maybe Willow is unable to re-ensoul Angel. Finally, could Buffy had made the other choice in the end, or figured out a way to avoid the choice altogether?

A wide variety of locations supplement the Bronze and Sunnydale High School in Season Two. The old factory overrun by vamps, the Delta Beta Kappa fraternity house at Crestwood College, the gorgeous mansion that Angelus, Spike, and Drusilla en-lair, Ethan's costume shop, Willie's demon bar, Lover's Lane, or the beach make great settings. We see much more of the homes of Buffy, Giles, and Willow as well.

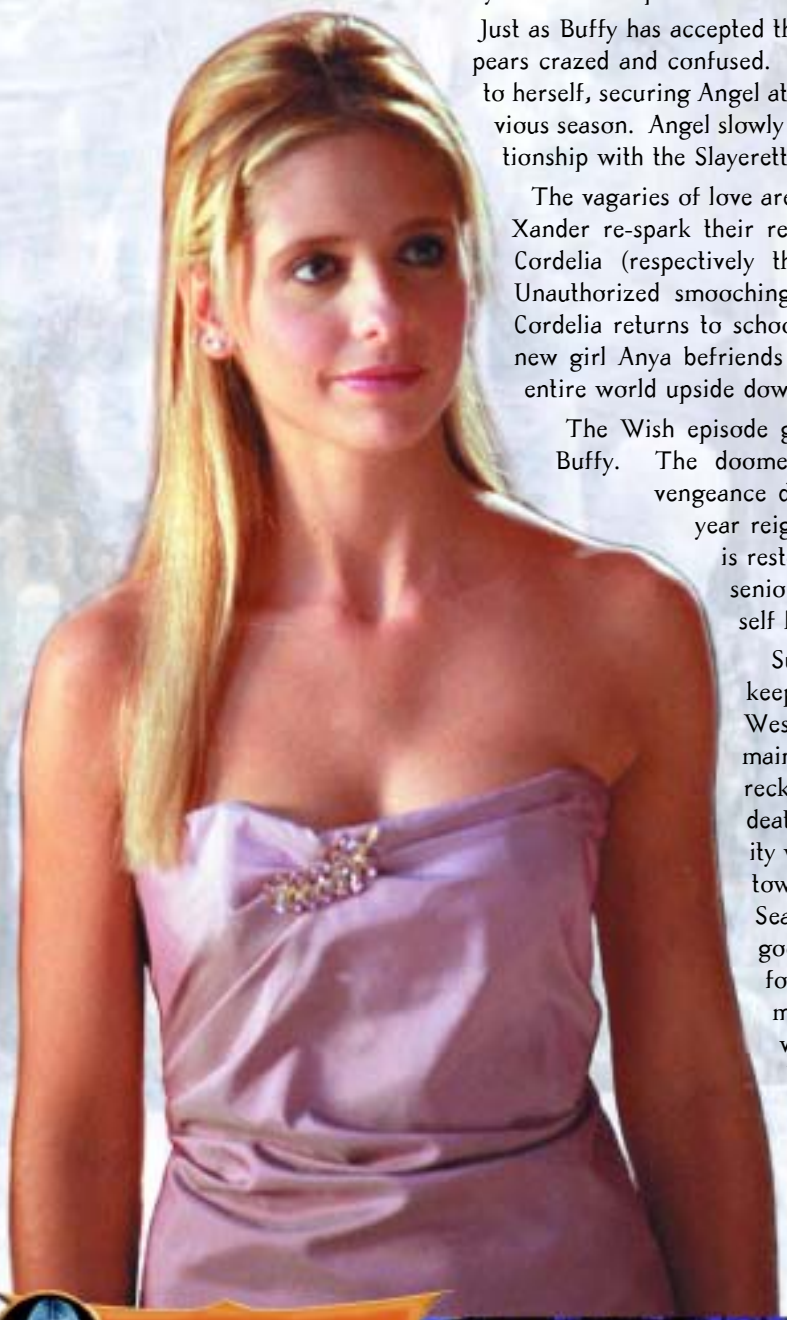
Season Three

Faith: Keep dreaming. No one can stop the Ascension. Mayor's got it wired, B. He built this town for demons to feed on and come graduation day, he's getting paid.

—3.17 Enemies

Season Three explores themes of transition, particularly moving from childhood to more adult roles. As always, responsibility hovers in the background. In the beginning, Buffy has fled the end of her tragic love and tries to start a new life in Los Angeles (foreshadowing Angel's move there at the end of the season). She finds that "hell" isn't just in Sunnydale and returns to her home, once again confirming that the hardest thing about life is . . . living it.

The arrival of another Slayer doesn't help matters. The 5-by-5, tattoo beauty Faith brings killer stories and an even more killer vampire on her tail. Her vivaciousness masks a deep fear, but Buffy provides moral support and together they face the vampire Kakistos and slay him.



Just as Buffy has accepted the transition of Angel out of her life, he reappears crazed and confused. Completely dumfounded, she keeps the secret to herself, securing Angel at the mansion he used for his evil plots the previous season. Angel slowly recovers but the secret weighs on Buffy's relationship with the Slayerettes.

The vagaries of love are not lost on the rest of the gang. Willow and Xander re-spark their relationship, despite their feelings for Oz and Cordelia (respectively that is, get your mind out of the gutter). Unauthorized smooching occurs and both couples separate. When Cordelia returns to school, even her Cordettes make fun of her. The new girl Anya befriends Cordy, and she makes a wish that turns the entire world upside down.

The Wish episode gives us our first view of Sunnydale without Buffy. The doomed place is bleak indeed. Still, Anya, the vengeance demon of scorned women, sees her thousand year reign end as her amulet is destroyed. Sunnydale is restored. Anya winds up just another high school senior flunking math. To her horror, she finds herself having feelings for Xander.

Sunnydale's return to normalcy does nothing to keep Faith from derailing. Despite the arrival of Wesley Wyndam-Pryce as her new Watcher, Faith maintains a "want, take, have" view of life. Her recklessness results in her stabbing a human to death. She panics and refuses to take responsibility when Buffy confronts her. She begins a spiral toward evil that expands on Spike's themes from Season Two. Just as evil need not be all evil, good turns out not to be all good. Faith applies for, and is granted, a job as enforcer for the evil mayor, Richard Wilkins III. Turns out he's old, very old, as a result of numerous demon-pacts. His own transition is close, in the form of "ascension" to full demon status.

Faith poisons Angel with a substance that requires the blood of a Slayer to counteract. She's hoping that he will feed on Buffy, but Buffy has a different plan—she goes hunting

Faith. Slayer versus Slayer, rooftop to rooftop, and suddenly Faith is stabbed by her own knife. She falls but is lost. Buffy forces Angel to drink from her and it nearly kills her. Both near death, Buffy and Faith meet in a dream. Buffy awakens, kisses Faith on the forehead, and prepares to take on the Mayor.

Buffy and the gang realize the Mayor's plans coincide with their graduation day. The biggest transition day of their lives is going to be one hell of a battle. The Mayor's graduation speech touches on the student's transition but mostly concerns his own. An eclipse occurs and a new True Demon is born. The principal is eaten, the parents flee, but the students stand tall. Armed with blow torches, spears, stakes, and crosses, they fend off demon and vampire minions as the mayhem begins.

Buffy enrages the huge, snake-like demon by showing it Faith's knife, then dashes into the school. She enters the library—the gang's gathering place for nearly three years—then runs thru the stacks and out the door. As the demon arrives, we notice the explosives planted throughout the place. Giles detonates the school and destroys the Mayor. Yes sir, they don't do transitions lightly in the Slayerverse.

As it ends, Buffy sees Angel off in the distance. They share a glance, and he turns and walks away. The gang has survived high school, and they have the scars to prove it.

Roleplaying: Buffy starts of the season as a runaway, trying to cope with her loss. She returns home to face the music. Then she stands by her principles despite the temptations created by Faith. Afraid she'll never be able to leave the Hellmouth, she despairs of ever moving on. Still, she does what she can, earns the respect and admiration of her peers, and, once again, saves the world.

On the flip side, Faith cannot handle the transition to adulthood. She exchanges a Watcher for the Mayor, and refuses to take responsibility for her own actions. Despite her swagger, she's always an outsider trying to fit in. In the end, she feels cheated in life and grasps at every straw.

Giles became more of a father figure to Buffy and less of a Watcher. He ultimately refuses to carry out his potentially deadly role during Cruciamentum, and sides against his order. His bond with the gang is highlighted by the arrival of the ill-fitting Watchers Council replacement, Wesley Wyndam-Pryce.

Willow really comes into her own in Season Three. She turns out to be the one with the bright future and best opportunities. She blooms into a super-cute Wicca girl. Her decisions and actions restore and strength her relationship with Oz. Her magical abilities advance as well, and she takes on a greater leadership role.

Xander shows a real inability to change. His loathing for Angel never ceases and he's not shy about expressing his opinions. His love-hate relationship confusion with Cordelia gives way to mixed feelings over Willow, and finally the beginnings of something with Anya. With college out of the question and a highly dysfunctional family, his future is uncertain. Even so, he stands by his friends in the climactic battle and is crucial in the victory over the Mayor.

When Angel first returns from the hell dimension, he is torn about his place in the world. The First (an . . . "the" evil entity) tries to use his past and his conscience to make him suicidal. This foreshadows a much larger conflict in Season Seven. Although he attempts to prove himself, the gang does not fully trusted (with good reason). His search for redemption continues. In the end, he realizes that his presence jeopardizes Buffy and he must transition away from her. He ultimately leaves town for L.A.

Cordelia's life explodes in Season Three. Her family's fortune is lost and she is forced to swallow her pride. She works through her troubles, but "graciousness" is not her hallmark (never has been). A fascination with Wesley chills noticeably after their first kiss. She too abandons Sunnydale for L.A.

Oz is the go-to guy, always there to lend a hand and a word of support if needed. Terribly hurt by Willow's straying toward Xander, they reconcile and bond more deeply by graduation day. He handles his monthly wolfing as best he can, but it exacerbates a natural tendency to distance himself from people.

A multitude of less-established characters can be roleplayed to add to the mix. They include Jonathan, the vampires Lyle & Candy Gorch, Anya/Anyanka, Principal Snyder, Joyce Summers, and the vamped-out versions of Willow and Xander. Exploring and expanding their stories while the main events of the season take place in the background would make fascinating gaming.

Directing: When running an Episode or campaign in Season Three, be aware of a few key facts that shape the entire series: Angel is the first person visited by the First; Faith is the anti-Buffy; Willow decides to attend college in Sunnydale and to continue to fight at Buffy's side; Anya's vengeance demon powers, but not attitude, are lost. Adjusting any of these will significantly rework subsequent storylines.

Season Three gives us an extended look at an alternate Buffyverse, Sunnydale of 3.9 The Wish. This can be used as a template for spinning your own tales. Perhaps Buffy never arrives in Sunnydale (opting for Cleveland instead). The Master rises, folding Willow

and Xander into his clan, and enslaving the ensouled Angel. Giles, Oz, and others struggle to fight the darkness but they cannot prevail. Given the limited duration of the story, the changes were extreme. Copying that approach soon renders most of the Original Cast unplayable due to evil or death. This would work fine if the players take on other roles. Alternatively, the changes could be made less drastic in an effort to test the familiar characters in new surroundings. For example, what if the Master forced Angel to sire Willow and Xander, but somehow their souls remained. With their newfound powers, Willow and Xander could join Angel and the White Hats and bring down the Master. Who needs a Slayer? Or Faith and the Mayor could be introduced to that mix, and the choices between good and evil could be represented.

Smaller "what if" scenarios could involve Buffy staying in L.A., Angel remaining bestial, Mr. Trick running a high-tech vampire empire (and not turning out to be another Big Bad feint), Faith choosing good and Buffy succumbing to evil, Cruciamentum causing irreparable injury to the Giles-Buffy relationship, Wesley turning out to be more James Bond and less Mr. Bean, Amy Madison avoiding ratdom and developing witchy abilities on par with Willow, Xander retaining his soldier knowledge and becoming a take-charge kind of guy. As always, the possibilities boggle the mind.

Season Four

Buffy: I'm psyched for college, definitely. I'm just wondering how it's gonna work with my extracurricular activities. I've gotta make sure it doesn't take the edge off my slaying.

—4.1 The Freshman

Season Four kicks off and runs with the theme of change. Buffy moves through variations on love, friendship, and education while becoming a more potent Slayer. Likewise, her friends deal with assorted obstacles that initially wear away at the gang. By the season's end, they are linked more literally than ever before. It's a wild ride. Make sure your arms are inside the carriage at all times.

While Xander forgoes higher education, Buffy and Willow matriculate at the University of California, Sunnydale. Willow flourishes in her new surroundings while Buffy feels overwhelmed. Buffy's new roommate is enraptured with Celine Dion (arguably the worst of the demon's traits). She meets two decent guys, clobbers one with a textbook, and is unable to save the other from a vampire gang. Giles withdraws, offering little support so that Buffy learns to stand on her own. Once again, Buffy must suck it up, take responsibility, and accept her new life.

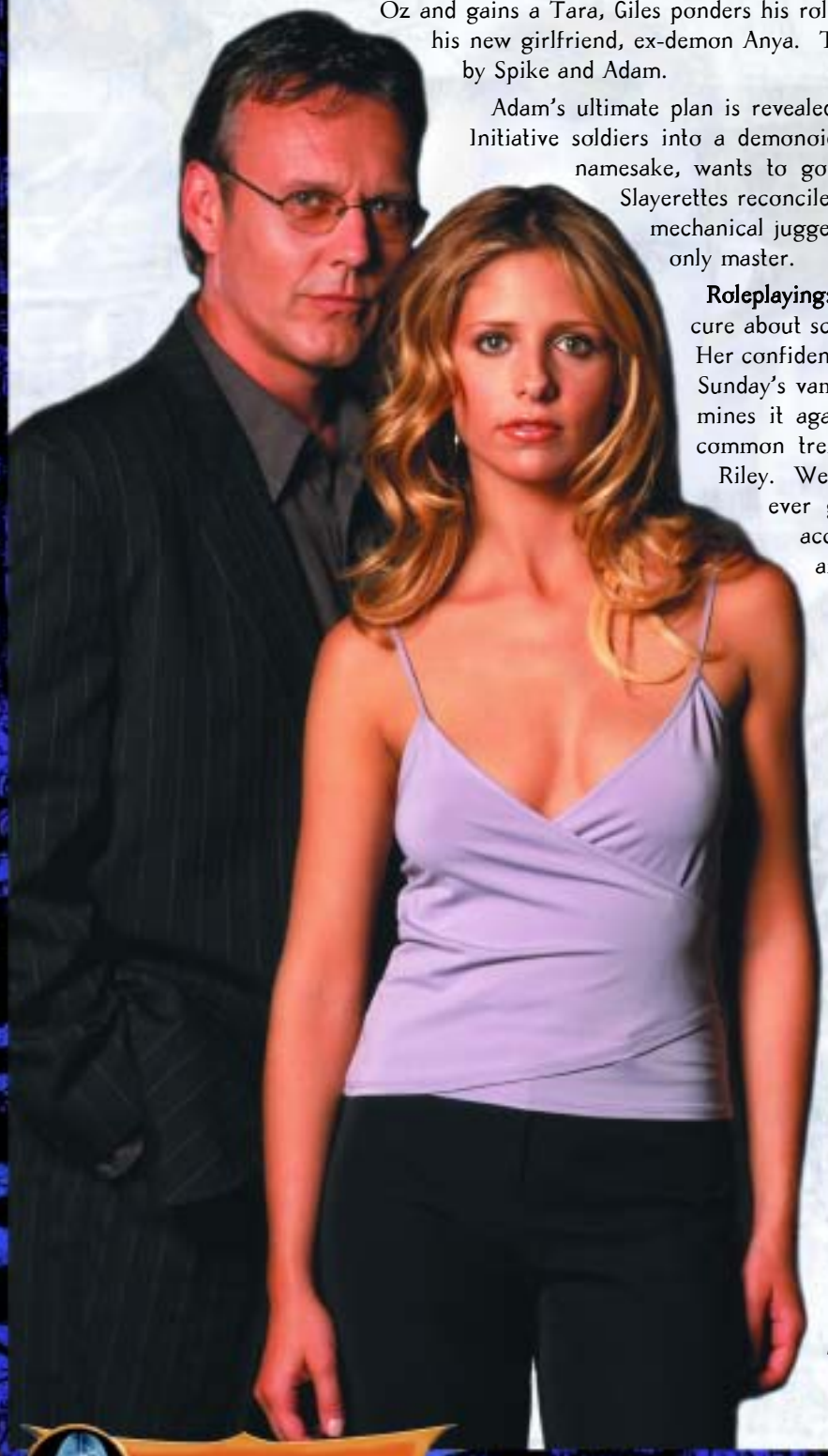
While the gang battles a series of unconnected baddies, including Buffy's demonic roommate, Spike, and a fear demon with more bark than bite, clues suggest another group has an interest in Sunnydale's nightlife. Spike discovers them the hard way when they bag and tag him. But it isn't until this mysterious organization gums up Buffy's efforts to save Willow that they hit the Slayer's radar.

The Initiative, a military faction with a taste for capturing and studying Hostiles (government types just can't handle the word *monsters*), sets up shop in Sunnydale. Buffy's connection to the group runs both professional and personal as she begins dating Riley Finn, a top Initiative agent. While the majority of the Initiative's soldiers believe they are fighting for Truth, Justice, and Must See TV, a select group of scientists led by Maggie Walsh, Buffy's psyche professor, knows the truth—the Initiative experiments on supernatural creatures in an attempt to create new weapons for Uncle Sam. Walsh succeeds, but her creation promptly kills her. Although the Initiative continues, Project 314, or Adam as he prefers, begins seriously undermining operations from within its cozy sub-frat house fortified walls. Another setback befalls the group when Spike escapes,

but Adam quickly makes use of Spike's governmentally manufactured weakness—an implanted chip that causes him debilitating pain when he attacks humans.

As Buffy's relationship with Riley and the Initiative deepens, her connections with Giles, Xander, and Willow fray. Individual changes that threaten dissolution of the gang are a big part of Season Four. Caught up in her own changes, Buffy doesn't see the transitions her friends struggle through. Willow debates her sexuality as she loses an Oz and gains a Tara, Giles ponders his role in Buffy's life, and Xander deals with his new girlfriend, ex-demon Anya. The tensions prove ripe for exploitation by Spike and Adam.

Adam's ultimate plan is revealed—transform the Hostile prisoners and Initiative soldiers into a demonoid army. Adam, much like his biblical namesake, wants to go forth and multiply. In the end, the Slayerettes reconcile and supernaturally merge to defeat the mechanical juggernaut. Spikes is left with a chip as his only master.



Roleplaying: Buffy enters Season Four feeling insecure about school, her abilities as a Slayer, and love. Her confidence strengthens initially when she defeats Sunday's vamp gang, but a lecherous Parker undermines it again. Buffy seeks something normal, a common trend for her, and eventually finds it in Riley. Well, as close to "normal" as a Slayer will ever get. Riley's stability allows Buffy to accept the changes being thrown her way and triumph over them.

Xander becomes the group's emotional center but not without a struggle. Out of high school, his freedom makes him a bit directionless; he loses some of his rapport with Willow and Buffy by not attending college with them. To compensate, he tries his hand at a series of jobs. When that fails, Xander falls back into Zeppo mode, acting as a babysitter for a chipped Spike. An admittedly odd but enriching relationship with Anya serves to ground him.

Oz's sudden departure devastates Willow, acting as a catalyst for the changes in her life. After turning to magic for a solution to her pain, she finds love with Tara Maclay, a mysterious witch who somehow empowers Willow. Even when Oz returns to rekindle their relationship and show off his ability to control his inner puppy, Willow knows her heart belongs to Tara. Aside from her sexual orientation, the biggest change in Willow is her continued growth in magic. With Tara at her side, she becomes much

more confident and capable. Indeed, it is her magic that brings the gang to a level of togetherness necessary to defeat Adam.

Giles has a bit in common with Xander during Season Four (though he surely wouldn't want to hear that). Both have a difficult time adjusting to being out of the loop. Both watch Spike for Buffy. As a "man of leisure," he no longer sees his Slayer on a daily basis. Once the Initiative emerges, he feels even more outdated. He continues to be an under-appreciated hero, saving the gang with both chainsaws and books.

Spike reluctantly joins the crew, thanks to a shiny (at least when they put it in) chip from the Initiative's neurology department. His vampire instincts make him untrustworthy; his helplessness leaves Buffy unable to justify staking him. Although Spike finds no way around the chip's programming, he discovers he can harm demons. This fact makes him much more enthusiastic in helping Buffy. Spike rides the loyalty fence. He aids Buffy in exchange for protection, cash, and blood while working with Adam in hopes of getting his chip removed. In the end, Spike knows which horse to back, making sure he is killing demons instead of humans when Buffy puts Adam out of commission.

Directing: There are several ways for Directors to approach Season Four. An entire campaign could center on the Initiative. Season Four mentions another base in Nevada for people like Ethan Rayne. If someone like Spike can escape an Initiative base, Ethan could doubtlessly cause havoc on another. Maybe the Cast Members are soldiers at the Nevada base dedicated to studying witches and magic, instead of monsters, er, Hostiles. Mix in a secret project involving magically enhanced Initiative agents (it's easier to get through security with a spell in your head than a gun in your coat). Sprinkle with some of Rayne's chaos magic and, voila, you have a healthy start to a campaign!

You could also follow Oz's tale, post-Sunny D. After realizing his self-control wasn't quite perfect and leaving town, Oz may have sought out a better cure. He could have started up a new band (enter the Cast) to pay the bills while he seeks out his destiny.

At one point during Season Four, Faith comes out of her coma and, thanks to a little help from the late Mayor Wilkins, switches bods with Buffy. What if the body switch wasn't undone? Imagine if the Watchers sent to capture Faith decided to kill her. Torn between wanderlust and a nagging conscience, Faith becomes a different kind of character. Tara knows her secret. Together with Willow, they could seek to bring back Buffy. Maybe the spell twists things, causing a complete, or even incomplete merging of the two spirits (a Slayer with Buffy's principles and Faith's verve . . . or vice versa?).

Season Five

Dawn: She still thinks I'm Little Miss Nobody, just her dumb little sister. Boy, is she in for a surprise.

—5.2 The Real Me

Purpose and sacrifice are the defining themes of Season Five. Once again, we see Buffy on a quest to overcome her doubts and discover herself.

It all begins when Dracula sets up shop at a castle in Sunnydale. His conflict with the gang raises questions for Riley, Xander, and Buffy. Buffy decides she needs Giles as her unofficial Watcher again. Xander grows up a bit after a Toth Demon magically splits him in two and shows him his strengths and weaknesses. All-American Riley Finn takes the darker road of explosives and vampire junkies in his attempt to find his place.

Dawn—the kid sister Buffy never knew she had—mysteriously enters the picture. As her storyline progresses, Buffy learns that Dawn is The Key, powerful energy shaped and hidden by monks. These monks knew Glory, a Hellgoddess with a flair for fashion, would seek out The Key and use it to unlock the dimensions (killing just about everybody on Earth in the process). They also deduced Buffy would defend Dawn if they put her close to the Slayer. Glory, evilness aside, directly opposes the Cast in another way—she fully knows her *raison d'etre.*

An reoccurring sub-theme in Season Five is madness. An illness affects Joyce's mind, a still loopy Drusilla pops up, Glory's insanity is so advanced she gets mental patients to build her temple, and the Hellgod can cause madness (just ask Tara). Even Buffy goes off the deep end after losing Dawn and witnessing the Knights of

Byzantine dead at Glory's hands. Madness also precedes death. Joyce's condition kills her after a false hope makes it appear she is cured. Her passing links back to Buffy's self-reflection.

As the season closes, Giles keeps Buffy from sacrificing her heroic principles by killing an innocent himself. Spike proves himself to Buffy by fighting for Dawn's safety as aggressively as the Slayer. Buffy, however, makes the ultimate gesture when she chooses to close the portal Dawn opens by sacrificing her own life essence. As everyone gathers around Buffy's body near the season's end, they appear broken and disillusioned. The process of discovering themselves came at too high a cost.

Roleplaying: Buffy is all about being the best she can be during Season Five. She successfully takes on Dracula, the Watchers Council, and a god. In her journey to become the definitive Slayer, Buffy makes choices that drastically change her life. What would Buffy have done if, during her attempt to contact the Primitive, she instead reached the men who created the Primitive (as seen much later, in Season Seven)? They may have offered to make her a more powerful Slayer. In order to better protect Dawn, Buffy might have jumped at the chance, and her dark side could have become stronger.

Riley begins worrying he doesn't belong with Buffy. Graham and the Initiative aggravate Riley's concerns. When Spike pits Buffy and Riley against one another by revealing Riley's secret excursions into a vampire nest, the two lovers choose purpose over love (although Riley does so as a begrudging reaction to Buffy's). By the time Buffy allows herself to forgive Riley, it is too late. Riley leaves with his fellow soldiers. He belongs in the Army.

Xander's role as the team mascot fades a bit as he becomes independent and capable. With a dependable career and loving girlfriend, Xander discovers his purpose much earlier in the season than anyone else. Afterwards, he works to guide the others.

Willow and Tara become even more inseparable and stronger at the magic biz. Willow is the better witch, but Tara shows more soul, grounding Willow and reigning in her more outlandish impulses. When Tara's mind is taken by Glory, Willow is inconsolable. Such trauma can be seen as the beginning of the breakdown Willow experiences in Season Six.

At the beginning of Season Five, Spike still tries to play the angles in a desperate attempt to remove his chip. His failures haunt him, causing him to fixate on Buffy. His dark lust has an upside in that he fights diligently to protect the Summers women, especially after Joyce's death. His sacrifice seems to be his baser instincts as a vampire, but uneasy is any trust for Spike.

Giles finds himself a Watcher again. Buffy takes his advice more during this season than any other. When Buffy fights to reestablish Giles' Watcher status, he once again seems whole—that purpose thing can do that. Giles accepts a dark task out of concern for Buffy and the world. It's unclear if his utilitarian action at killing Ben was the product of his days as Ripper or at the Academy.

Directing: Historical flashbacks litter this Season, particularly with respect to Spike. We know Harmony's Blondie Bear sought out Slayers and murdered two. It's likely he found more—girls he simply couldn't best. Exploring those battles could make for entertaining roleplaying. Perhaps Angel or Angelus played a role.

For a Cast looking to shake things up, Spike and Dru make perfect antagonists. Perhaps Drusilla mesmerizes Spike into overcoming the chip's effects, making him a vicious little surprise for the Cast. Based on his reaction

to Angelus' attempt at destroying the world in Season Two, Spike might have decided to kill Dawn . . . or turn her to avoid that fate. With Spike and Dru on one side and Glory on the other, Buffy may have not been the only sacrifice at season's end.

Speaking of Drusilla, she got away. Since she murdered a trainload of people on her visit to Sunnydale and failed to rebuild her family, it's possible she went to a darker place. Maybe Dru shows up in the Cast's hometown and starts her own Manson family. What if the "stars" tell Drusilla to drift back east and find a southern preacher named Caleb? A Caleb and Dru combination could be the most frightening thing since Jim and Tammy Faye.

Warren Mears also skipped town. Being that Warren possessed a true blue human soul, it's equally possible he turned his scientific mind toward noble pursuits, such as forming a group dedicated to fighting the corrupting forces of darkness. Knowing Warren, he probably hired three women to do his dirty work, contacting them using speakerphones.

We covered the creator, how about the creation? April, while apparently destroyed, could have been rebuilt by anybody with Willow's level of technical know-how. After a bit of reprogramming, April could be loosed upon an unsuspecting world. What if a Cast Member fell in love with April only to later discover she was a robot? Time to book a spot on the Jerry Springer show.

Giles, after murdering Ben and burying Buffy, could have left earlier. It's possible the Council, so impressed with Giles, decides to promote him, giving him a group (a new Cast) to train.

When the portal opened briefly, a dragon was set loose into our reality. Dragons in the Buffyverse may not be simpleminded monsters. Most players in a modern game wouldn't expect a dragon as a Big Bad, so why not throw them one? Maybe the dragon isn't happy about being here or perhaps it isn't pleased with humans being here. It could even possess a teeny human form to interact with those pesky humans milling about the world—this would be a great tool for ferreting out ways to destroy those nearby.

Finally, Glory mentioned two *other* Hellgods kicking it elsewhere. They could be somewhat worried that one of their trinity died at the hands of mortals. Deciding to work together to remove the stain of humanity, they enter our dimension. They are just as powerful as Glory, they double the nastiness, and here's the kicker—they don't possess weak human forms. Oh Lordy, bring on the Drama Points!

Season Six

Xander: First day of kindergarten. You cried because you broke the yellow crayon, and you were too afraid to tell anyone. You've come pretty far, ending the world, not a terrific notion. But the thing is? Yeah. I love you. I loved crayon-breaky Willow and I love . . . scary veiny Willow. So if I'm going out, it's here. If you wanna kill the world? Well, then start with me. I've earned that.

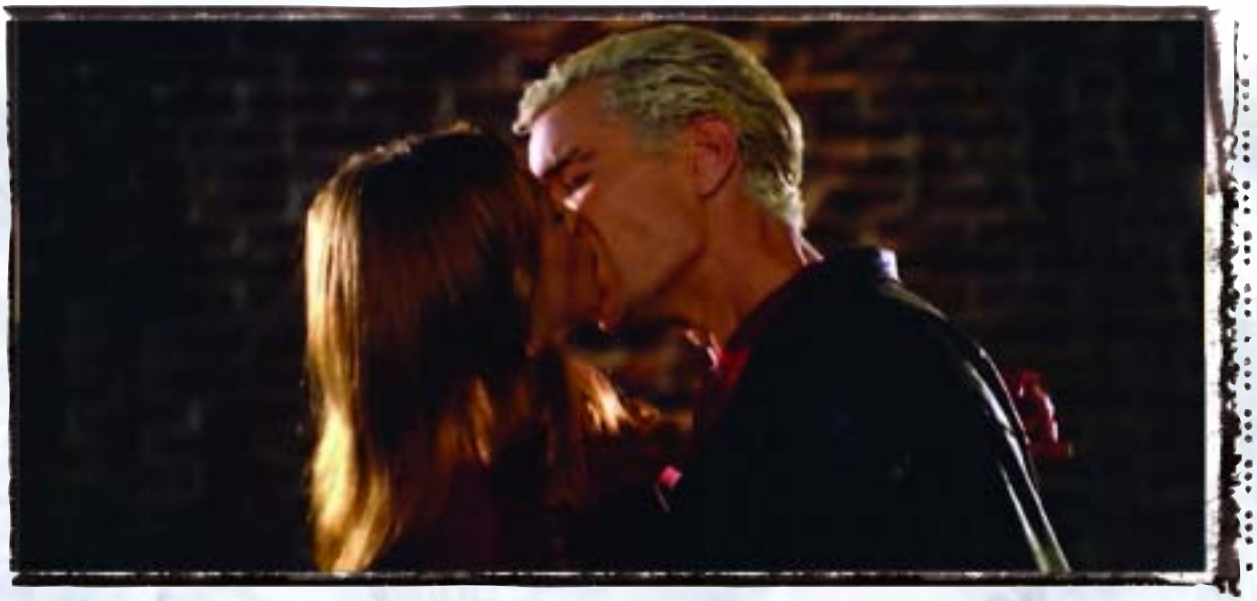
—6.22 Grave

Life in all its glory and tragedy, the choices it presents us, and the consequences of bad decisions are the major themes running through the sixth season. Both heroes and villains find themselves dealing with life as adults, and making a hash of it. For some, just living is challenge enough; for others, tragedies are sought out and embraced like old friends.

The newly resurrected Buffy certainly sees life itself as a challenge. Having been ripped from heaven by her friends, she finds herself lost among real world problems such as broken plumbing and mounting debt. Trying to get a grip on her life, the Slayer goes back to school, but is unprepared for the academic world. She moves through a string of failed jobs, before settling in at the Doublemeat Palace. Buffy also finds herself caught up in a torrid love affair with Spike. It isn't until Riley shows up with his wife Sam that Buffy realizes she has hit rock bottom. Seeing Riley gives the Slayer the strength to face her bad choices (such as Spike) and push on with her life. Even then, she is confronted with the idea that her entire life has been a delusion in one of the most poignant "what if" episodes to date.

While the Slayer is caught up in her issues, the rest of the gang faces their own dilemmas. Willow succumbs to the seductive power of magic and becomes a full blown addict, driving Tara away, and even going as far as using Rack, a magic pusher, to get her fix. Amy de-rats, but struggles to make sense of world, feeding Willow's descent. Eventually the gang intervenes when Willow's lack of control brings harm to Dawn.

Meanwhile, Xander and Anya find wedding planning no bed of roses. When the ultimate day arrives, Xander, scarred by his nightmare of a family, leaves Anya at the alter. Anya's darkest suspicions about men are confirmed and she accepts the mantle of vengeance demon once again. Her time among the good guys has tainted her though, and she cannot lose herself in revenge as she once did.



Giles is not immune to bad decisions. Suddenly deeming his presence an anchor on Buffy's life, he decides to leave. Just as Buffy tries to put her life back together, her one remaining parent figure abandons her.

Neither are the villains are untouched. Trying to avoid dealing with the real world, Warren, Jonathan, and Andrew (aka the Trio) decide to become super-villains. Their juvenile attempts to challenge the Slayer quickly turn to violence and murder when Warren tries to turn his ex, Katrina, into a slave. Jonathan and Andrew, though less culpable than Warren, make no real attempt to stop him.

The season ends with all too human evils leading to near apocalypse. Spike tries to rape Buffy, then runs away to get a soul. Warren shoots Buffy and Tara. Willow turns evil when Tara dies, kills Warren, and sets out to destroy the world. Life's greatest treasure, friendship and human connection, saves the day when Xander refuses to let Willow end it all, and Willow cannot bring herself to destroy her oldest companion. In the end, not all choices are bad ones.

Roleplaying: Buffy goes through a lot this season—from being ripped out of heaven to a self-destructive path of sex and denial. Buffy finds herself searching for meaning and feeling in a world she wants no part of. How far she goes on her destructive path, when she hits bottom, and a convincing rationale to pick up the pieces are all interesting questions. Buffy is so caught up in her own issues she fails to notices her friends falling apart around her.

Willow's reckless use of magic drives away her true love, and sends her on a course of self-destruction until she hits rock bottom and her friends intervene. After battling back from her addiction and being reunited with Tara, Willow quickly relapses when Tara is killed. This time she turns directly to the most powerful dark magics to ease her suffering and drive her feelings away.

Xander has doubts about marriage early on and those doubts continue to grow until he calls off the wedding. He stills loves Anya, but isn't ready to be a husband, and knows that wouldn't be fair to her. Xander tries to do the right thing for his friends, no matter how wrenching that is.

Like any father, Giles wants what's best for Buffy but feels he must let go. He finds himself torn between taking care of Buffy and letting her deal with life on her own. Giles lets life hand the others hard lessons as he leaves Sunnydale.

Tara watches the woman she loves fall deeper into addiction. When she realizes that Willow will do anything to have her way, she cannot go on. Although hurt, Tara continues to love Willow and tries to remain friends with the rest of the gang. She eventually forgives Willow after her lover begins a life of magical sobriety.

Anya gets put through the ringer this season. Happy and in love in the beginning, she is devastated when left at the alter. Her transition back to a demon doesn't make her human sensibilities go away, indeed her actions only make her feel worse.

Dawn spends most of the season alone and ignored. With everyone else caught up in their own pain, they have no time to guide the only remaining child among them. Like a typical teenager, she acts out, stealing to gain her family's attention.

Spike is torn between his instincts and his desire for the Slayer. Lust, rage, obsession, and love find themselves meshed together as he and Buffy begin a twisted sexual relationship. Buffy's rejection and his own violent response show him that, without a soul, he will never have a place in Buffy's life.

Directing: Season Six took a serious dark turn as the gang struggled with adulthood. It focused far more on the interactions between the Cast and their own inner demons, than outside threats. In a number of episodes, the Cast causes their own problems and are their own worse enemy. This approach can be used for both the Original Cast or an entirely new one. The mature themes are more suited to adults so make sure your players are willing to explore them.

Season Six can be a good time to start new characters or a new campaign. Relatively inexperienced, the Trio makes a nice introductory foe. Perhaps they chose to be villains in a different town, or move on after a less tragic end in Sunnydale. The various tests they used to gauge the strengths and weaknesses of the Slayer could be applied to nearly any Cast.

With a more experienced Cast, the Director might wish to use Dark Willow as the foe for a few episodes if not an entire season. Perhaps Buffy's death drove her to evil, or maybe Tara's death was as pedestrian as being killed in an auto accident. Either way, our red-headed witch snapped and must be stopped.

For those wanting a return to a more classic Buffy villain, perhaps Spike loses the chip and does not regain his soul. He decides that Buffy's rejection is grounds for revenge and a return to his Bloody William days.

For those who want more of a jet-set season, perhaps Buffy and crew join Riley and Sam in Nepal, or maybe some new characters from Sunnydale join Riley and his Military Monster Squad. Explore the world, visit exotic locales, and stake foreign vampires.

Another option is to follow the lost and confused to Mexico. A game centered around Jonathan and Andrew on the run from the law could explore their possible path toward redemption.

Under no circumstances, do we take responsibility for those running their own musical episodes.

Season Seven

Buffy: Spike.

Spike: I mean it. I gotta do this.

Buffy: I love you.

Spike: No you don't. But thanks for saying it. It's your world up there. Now GO! I wanna see how it ends.

—7.22 Chosen

All good things come to an end. Really good things end with a gaping crater where a town once stood. As the series approached the giant crater, it focused not on the end, but rather on taking control, the search for redemption, and new beginnings.

A good portion of the final season is a battle for control. The season Big Bad, the First, kills potential Slayers and destroys the Watchers Council in order to control the direction of the Slayer line. It manipulates Andrew into killing Jonathan. It forces Spike to return to his evil ways, then uses his blood to open the Hellmouth. Beyond the Hellmouth, it controls an army of ubervamps. On the side of good, Willow seeks to master her darker impulses while Buffy takes control of her life, getting a job counseling troubled teens.

In the wake of the First's efforts, Giles and company start recruiting the potentials to protect them. With the girls holed up at Buffy's house and no clear course of action, Buffy and Faith are forced into a fight for control of the fledgling army. In the end, all the young women take control of their destiny when Willow uses a mystical artifact to activate all the potentials and to end the "Chosen One" label forever.

Redemption is the second major theme. Willow seeks redemption for killing Warren and turning evil. Jonathan returns to Sunnydale to help the Slayer and to seek forgiveness, and is killed for his efforts. Driven half mad by the restoration of his soul and the torture inflicted by the First, Spike seeks redemption for his sins. After killing his best friend, Andrew repents, joins the gang, and helps as best he can. Anya seeks redemption for her crimes as a vengeance demon, ending up human once again.

In the final season, much begins anew. A new school year for Dawn occurs in a new Sunnydale High. A new principal, Robin Wood, becomes a capable ally. Spike gains a new lease on unlife when his chip is removed. Willow begins a new relationship with Kennedy, a potential. After the ultimate sacrifice by Anya and Spike in defeating the ubervamps and burying the Hellmouth, all must find a new home when Sunnydale is destroyed.

Roleplaying: Buffy returns to old themes. As the season goes on, she becomes burdened with more and more responsibility. She feels as though she alone has to take on the weight of the world. Once the potentials begin to amass, Buffy's thinking shifts to tactical leadership. For the longest time, she fears the worst. Once Buffy realizes they can win, she becomes more relaxed and more like her old self again.

Willow starts off still trying to cope with what she did and is nervous about facing her friends once more. She spends most the season fearful she will lose control again, and afraid to love again. With patience and a new relationship with Kennedy, she regains her confidence and single-handedly performs a world-changing spell.

Xander plays the part of the silent observer through most the season. He watches, supports, and gives his all. He and Anya resolve to love, but not be in love with, one another. Xander stays the course even after loosing an eye in battle against Caleb.

Giles is trying to make the most of a dire situation. He finds himself taxed trying to play Watcher to so many potentials while seeing to their safety. He is deeply concerned about the First but other than dire warnings seems incapable of aiding Buffy and the crew.

Spike begins the season in bonkers-ville. The combination of gaining a soul and having the First inside his head pushes him to the edge. Spike struggles to come to grips with his conscience and to free himself from the influence of the First. It isn't until he and Robin battle it out that Spike learns to take control of the trigger that the First planted in his head. In control of his faculties, and resigned to an unrequited love, Spike's ultimate redemption comes in the form of a champion's sacrifice.

Andrew starts off lost in a world of his own delusion. He is trying to hide from the horrors he has witnessed and the horrors he has caused. Once he is forced to face responsibility for Jonathan's death, he slowly begins to move away from the fantasy. In the end, Andrew just wants to be accepted.

Directing: Running a game during the final season presents many possibilities. With the opening of a new Sunnydale High, a new Cast could be created as Dawn and her friends face new monsters and challenges. Alternatively, a crew of potentials could band together and have their own adventures while the Original Cast followed their storyline.

On the "what if" front, imagine that Willow never made it back from England, Robin had killed Spike, or Giles had not survived the Bringers. What would the world be like if the Hellmouth opened unimpeded and the Turok-Han had been released fully? What if the First dropped the subtlety and had a Bringer or Caleb drive a fuel tanker through the side of the Summers home? Perhaps Jonathan was never killed, and he joined up with the Slayer's group as a capable magician. In that case, Andrew might have become another Caleb. A Director could have the gang venture out of Sunnydale, perhaps gathering potentials as they went. Finally, what if Buffy had accepted the power the old men offered? Would the demon essence that made her stronger ultimately take control of her?

The power of the *Buffy* roleplaying game is that the stories need not end with the cancellation of the series. Since every potential slayer has been activated, another Slayer is always handy and a group of the Chosen could team up, with or without Watchers. Perhaps the Original Cast takes on the task of reforming, and updating, the Watchers Council. Maybe Andrew ends up leading groups of Slayers. Perhaps Spike appears as a ghost inside an evil law firm.

On the darker side, what if Willow's spell depleted the Slayer line? Could our hero's actions have played right into the First's hands. Weakened Slayers could cause untold harm as the next stage in a subtle evil plot begins to unfold. Could it be that an evil force gathered its own group of potentials and now has a new empowered army? The two sides could race to recruit other activated Slayers.

And just what happened to other hellmouth in Cleveland? While you'd hate to see that city go the way of Sunnydale, another source of evil is not something to be taken lightly.

Wherever your Buffy stories take you, we wish you good hunting, witty repartee, and great fun.

2 Some Assembly Required

Buffy: Accelerated healing powers come with the Slayer package. And the boyfriend who comes complete with combat medical training? That's just a Buffy Summers bonus.

—5.7 Fool for Love

To slay, you need a Slayer.

Or a Slayerette.

This chapter deals with creating Cast Members: the stars of the show. Cast Members are the roles you—the players—assume in the game; they may be larger-than-life heroes making a stand against the forces of darkness, or regular people facing the unknown. You are limited only by your imagination—and the casting needs of the Director.

Casting Call

Willow (to Colonel McNamara as he's searching their equipment): It's a gourd.

Giles: A magic gourd.

Colonel McNamara: What kind of freaks are you people?

—4.21 Primeval

Casting is a pretty important step, and it involves both you and the Director. Let's face it, the *BtVS* TV show wouldn't be anywhere near as much fun if the entire Cast consisted of fat hairy guys named Bob. You need an interesting Cast to make a good Series, and the casting process is the way to do it.

The Director should guide you through character creation. She should start by giving you an idea of the setting and the needs of the Series. This may be as general as "the game starts on a bus making a stop in Sunnydale. Your characters have to be on that bus, for whatever reason" or as restricted as "the game is set in a high school in the Midwest. All the Cast Members have to be students or teachers at the school, and at least half of you have to be students. I need one Slayer and one Watcher; the rest of you can be anything else, but no

vampires or demons are allowed." In some cases, the Director may simply hand out pre-generated characters (see Archetypes, pp. 66-89) and have all of you pick and choose. On the other hand, if you want to make your own character, as long as you don't come up with something wacko like "I'm Adam's clone body. Can I have two miniguns instead of one?" we say the Director should let you go with it.

Depending on the game, some choices may not be appropriate. If the game is set in Sunnydale, a Conan the Barbarian type might not work—although with creativity as your guide you can certainly give it a shot. Teamwork between you and the Director is pretty important here—there's a thin line between unnecessary limits on your creativity on one hand and entirely incompatible characters making the Director's carefully plotted game unplayable on the other.

Chapter Seven: Episodes, Seasons, and Drama provides your Director with advice for developing a *BtVS RPG* Series and storyline-appropriate characters. But before she heads off to read that, you both should read through this chapter. There's plenty of good stuff here. For example, right below we have several options a Director may want to consider for her Casting Calls. You and she probably want to read them first.

The Scooby Gang

This is the option if you want to take on the mantle of Buffy and Company, and fight for truth, justice, and the butt-whuppin' way. The Original Cast is listed later (see pp. 90-118). The Director can just photocopy the character sheets and hand them out. Run through the explanation of the character sheet so the terms are familiar to everyone (see p. 34), and you are all ready to go.

On the plus side, you know what you are getting, assuming you are fans of the show (and really, who isn't?). On the down side, the options are limited. What happens if two people want to play Buffy, or Spike? If everyone can pick a character and be happy, then it's not a bad idea; otherwise, someone will be unhappy, and unhappy players make for unhappy games, sleepless nights and tooth decay (not necessarily in that order).

Another problem is that the Original Cast character sheets are tailored for first season, when they were relatively inexperienced. For those looking for more kickin' characters, stronger versions of existing characters can be used (Buffy at the start of Season One was a lot less skilled and strong than she was by the end of Season Seven, for example, and compare Willow the sweet nerd of Season One with the wickedly dangerous witch of Season Six). Each character sheet is followed by notes for altering the Original Cast to represent later versions of our beloved heroes and heroines.

A New Cast

Willow (about Buffy): Guess she's out with Riley. You know what it's like with a spanking new boyfriend.

Anya (re: Xander): Yes, we've enjoyed spanking.

—4.13 The I in Team

Plenty of room in the Buffyverse for other Casts, of course. It takes a bit more time, but another level is added to the game when you create your own characters. That way you get the character you want, and you can introduce different character concepts into the Series.

Before creating brand new Cast Members, you may want to think about the basic concepts behind them. What kind of role will the Cast Member play? Righteous knight, comic relief, loyal punching bag, or something else? You can use the characters from the *BtVS* TV show for inspiration ("I want a witch that's as strong as Willow, but who has more of a Faith attitude," for example), or come up with original concepts. Don't sweat it if inspiration is lacking, however. Sometimes the concept behind the Cast Member develops after character creation, in the course of the game. In that case, just get all the numbers down and do a basic personality sketch for now.

Sources of inspiration for new characters include movies, TV shows and fiction. Want to have your favorite movie action hero drop by Sunnydale? If the Director approves, it shouldn't be too difficult to do. Some characters work better than others, of course. Hero types work best (private detectives, supernatural hunters, or nosy FBI agents with a yen for the paranormal). Sitcom characters with a tweak here and there might make interesting Slayerettes (think of the cast of *Friends* running into vampires—at least one of them could make an interesting witch). Cartoon characters . . . not so much. Still, goofy is good—at times.

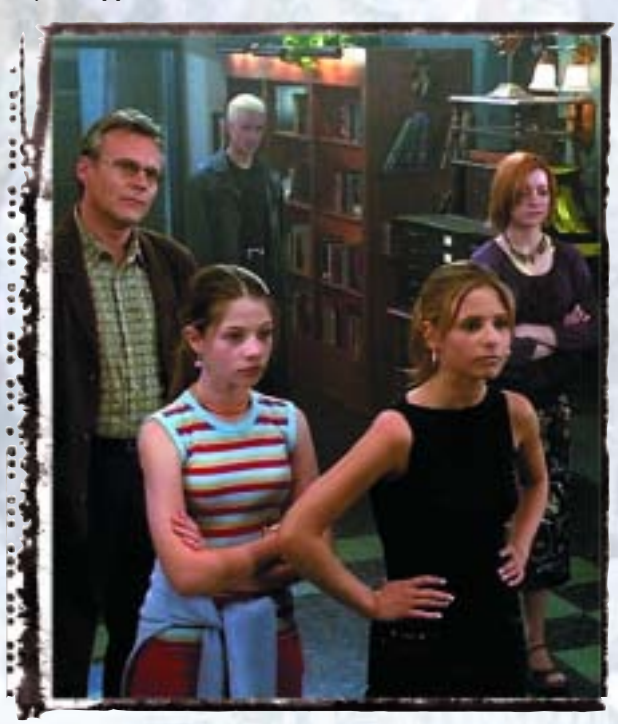
Instead of creating a character from scratch, players can also use the ready-made Archetypes (see pp. 66-89). They are pre-generated Cast Members that can be customized and thrown into action with little or no work. Again, check out the meaning of the terms and numbers (see p. 34) and you are good to go.

The Combination

If neither option is perfect (i.e., somebody's still whining), the Director may allow some of you to select members of the Original Cast and some to create your own. That should keep everyone happy (those still whining should be handed a pacifier, or maybe a ball-gag). Again, remember that later season Official Cast types are more skilled and powerful than beginning characters. If you have Season Seven Buffy running around in the game, beginning Hero types are going to feel like Scoobies. To fix that, you should use the earlier versions of the Cast, or the Director could allow you to ramp up the new characters at the start.

Assigning Characters

Another possibility is to have the Director create the Cast herself and then let you pick from that "short list." This is the easiest way to make sure the Cast fits the storyline the Director wants. Then again, this option puts more responsibility on the Director, who makes all the casting calls. This could be good or bad. Just like using the Scooby Gang, some of you may not get the character you want. Furthermore, you might feel deprived of your "fundamental right" to play your own creation. Directors should try to be flexible and sensitive to your needs. They may not want to pull a Principal Flutie here, but they definitely should avoid the Principal Snyder approach.



Slayer Options

Faith: I'm Faith.

Oz: I'm gonna go out on a limb and say there's a new Slayer in town.

—3.3 Faith, Hope And Trick

So who gets to play a Slayer? After all, the name of the show **is** *Buffy the Vampire Slayer*, not *As Sunnydale Turns*. Now, it's not necessary for Slayers to be the most important character, or for the rest of the Cast to be bit players, but still, Slayer is a choice part. The Director can handle this in a number of ways.

There Can Be Only One: This restricts players to the "canon" of the Buffyverse before the end of the seventh season. Buffy is the Slayer, and with the exception of Faith (who may or may not be enjoying the hospitality of a correctional facility), she's the only Slayer available to play. If the Cast does not include Buffy or Faith, then nobody gets to play a Slayer. There's nothing particularly wrong with this: there are plenty of possible Series that do not involve Slayers. For example . . . *Angel*. The game could be about the Initiative or the Watchers, or maybe the adventures of three witches or a gang of amateur vampire hunters. Even so, players wedded to playing the Blonde One . . . er . . . the Chosen One will be disappointed.

The Replacement Slayer: Here the Director makes some changes in the official history of Sunnydale. This assumes that the pre-Season Seven Slayer (Buffy or Faith) has suffered an untimely demise (like, say, at the end of 5.22 The Gift). A brand new Slayer rises in her place. This would still limit the field to one Slayer (unless both Buffy and Faith were no longer among the living and the Director assumed that a new Slayer would appear for each of them—something that runs counter to the show's canon, by the way—the official explanation was that the Slayer line ran through Faith, not Buffy). Still, it gives the Chosen Player a little more leeway. The Archetypes section has a sample Slayer (see p. 66) that can be used for inspiration or played as is.

And Then There Were Three (or Four, . . .): Okay, this bends a few of the former "rules" almost to the breaking point, but it's kind of legal. When Buffy was clinically dead in 1.12 Prophecy Girl, Kendra became the Slayer, and then there were two Chosen "Ones." When Kendra died, Faith became a Slayer, keeping the total at two. The Director can take this a step or two further, and allow for several Slayers in a game.

Let's say that during 3.21-3.22 Graduation Day (where Buffy nearly kills Faith, and Angel almost kills Buffy when feeding) either or both Slayers suffered clinical

death. This could have lead to one or even two more Slayers running around. That gives the Cast as many as four Chosen Ones to play. This is not "canon" by any means, but if a couple of players want to be Slayers in a pre-Season Seven game, this is probably best. If you go this route, in the name of all that's good and decent, please don't dress up the Chosen Four in little sailor outfits and name them after assorted celestial bodies.

Buffy: So, here's the part where you make a choice. What if you could have that power? Now. In every generation, one Slayer is born because a bunch of men who died thousands of years ago made up that rule. They were powerful men. (Pointing to Willow) This woman is more powerful than all of them combined. So I say we change the rules. I say my power should be our power.

—7.11 Potential

Slayers For All: Finally, Directors can set the game post-Season Seven, when Slayer restrictions got a whole lot looser. Maybe there's a Slayer on every continent, or in every large city, and once a year there is this huge SlayerCon. Or there could be a Chosen Six rather than a Chosen One (again, no sailor outfits, please). Perhaps we're overrun with Slayers. Dozens exist in any one place. You could set up a superhero game and call it City of Slayers and everyone could get costumes and . . . ah, never mind. It's a whole new Slayer world out there since Willow did her tap-the-Scythe thing.

Taking things further, maybe the whole girl thing needs to be tossed. Male Slayers, animal Slayers—you could have Slayer-Man, Slayer-Woman, and Slayo the Slayer-Dog! Talk things over and make sure everyone is up for such wild and crazy stuff.

The Creation Process

The **Unisystem** uses a "point system" to create characters. Basically, you "buy" different abilities by spending character points. The better or more powerful a characteristic is, the more "expensive" it is. Some negative features, known as Drawbacks, do not cost any points. Instead, they have a negative value—by acquiring them, you actually get more points to buy other things. Keep in mind, of course, that these Drawbacks limit or hurt your character in some way, so loading them on carelessly is not a good idea.

Not everything is based on points, either. Some character elements are creativity-driven: your character's concept (what kind of person she is) and personality, as well as her name and history. These depend wholly on your imagination.

The Character Elements

Walsh: It took the patrol team 42 minutes to track you and you neutralized them in 28 seconds.

Buffy (glances at Riley behind Walsh): I was just lucky.

Walsh: I see. (Riley starts to smile) Well . . . still. Very impressive.

Buffy: I was just being modest with the whole "lucky" thing. You got that, right?

—4.13 The I in Team

Characters in the *BtVS RPG* have four basic elements. Some elements are conceptual (what kind of character is she?) while others are numerical attributes (what are the character's actual abilities?). As you make each selection, you narrow down the possibilities of the character, until you finally have a clearly defined fictional individual, ready to go out and start kicking demon derriere.

1. **Type:** Character Type determines the general power level and nature of your character. Heroes are tough and skilled. White Hats are normal people who depend on their wits and luck to survive.
2. **Attributes:** What are your character's natural abilities, both mental and physical?
3. **Qualities and Drawbacks:** What innate advantages or penalties affect your character?
4. **Skills:** What does your character know?

The Character Sheet

Drama Points: Allow the character to do cool stuff, like killing a monster in one shot or avoiding certain death. Don't spend them all in one place!

Life Points: This measures how much damage Buffy can take before she risks unconsciousness or death.

Attributes: These show how strong, fast, and smart Buffy is. The human average is 2; with a Strength of 6, Season One Buffy is far stronger than a normal man.

Skills: These reflect knowledge and training. A competent martial artist has a Kung Fu Skill of four; Season One Buffy is better.

Qualities and Drawbacks: These are bennies and problems the character has. Season One Buffy has good looks, but is young and has a ton of enemies (part of the whole Slayer thing). The good stuff costs points; the bad stuff gives you points to get more good stuff.

Success Levels Table: When a roll is called for, look the result up on this table, then tell the Director how many Success Levels you got.

Combat Maneuvers: The character's favorite attack types, how much damage they do, and the bonus to the roll. Add the Success Levels of the attack to the damage.

Character Type

As we mentioned, creating a character involves allocating a number of points to various aspects of that persona. Character Type determines how many points you have to "spend" on each character component—your character-building "budget," in accountant-speak.

Character Type also goes a long way toward giving the Season (or the first several Episodes at least) a tone and scope. For example, if your Director wants a Series involving characters roughly as powerful as Buffy and friends in Season One, she should have you play with one Hero (maybe two, if you count Angel) and several White Hats. To simulate the capabilities of the Season Seven Cast, Experienced Heroes would be the order of the day.

Hero

Ben: Need a . . . a minute. She could have killed me.

Giles: No, she couldn't. And sooner or later Glory will re-emerge and make Buffy pay for that mercy . . . and the world with her. Buffy even knows that, and still she couldn't take a human life. She's a hero, you see. She's not like us.

—5.22 The Gift

Heroes kick booty and take names. Slayers, experienced Watchers, and Initiative Commandos are Hero types; they have skills and abilities well above the norm. Outside the Slayerverse, tough cops who rarely need backup or gals who wear mystical gloves are examples of this type.

Attribute Points: 20
Quality Points: 20
Drawback Points: up to 10
Skill Points: 20
Drama Points: 10

HERO

White Hat

Evil Willow: I love this part.

Evil Xander: You love all the parts.

(Evil Xander knocks Cordelia cold.)

Evil Willow: No fun. She didn't even hardly fight.

(Oz's van squeals to a halt nearby.)

Evil Xander: Aw, swell. It's the White Hats.

—3.9 The Wish

White Hats are regular people who find themselves fighting the supernatural. They don't have kewl powerz or special training, but they have something special (Drama Points) that allow them to survive against insurmountable odds. Beginning Slayerettes and Watchers should use this Character Type. Other possibilities include nosy reporters who make a habit of chasing ghouls and monsters, and the proverbial teenagers driving psychedelic vans in the company of strange dogs.

Attribute Points: 15
Quality Points: 10
Drawback Points: up to 10
Skill Points: 15
Drama Points: 20

WHITE HATS

Experienced Hero

Buffy: This is how many apocalypses for us now?

Giles: Oh, well . . . uh . . . six at least. Feels like a hundred.

—5.22 The Gift

These full-fledged cinematic heroes have amazing skills and abilities. If some of you are using later season Original Cast, the rest should use this template so their characters aren't overshadowed. This is the Type if creating Special Forces soldiers who can fight an entire army with a knife, immortal wandering swordsmen, and bio-engineered super-soldiers from a bleak future. Lest you get cocky, however, remember that the Director will be ratcheting up the power level of the bad guys too.

Attribute Points: 25

EXPERIENCED HERO

The older set

The skill point allocation in these Character Types represents a relatively young Cast, as is fitting for most seasons of the *BtVS TV* show. If you are interested in more mature characters, those past the high school-or-college years, add 10 skill points to whichever Character Type you choose. Okay this with your Director first though.

Attributes

Travers: Agility, clarity, stamina, and strength. These are the qualities that the Slayer must possess to do her job.

Buffy: What came after agility?

—5.12 Checkpoint

Attributes are inborn characteristics: your character's strength, intelligence, senses and so on. By selecting a set of Attributes, you are defining the limits of what the character can and cannot do. So, if you buy a very low Dexterity for your Cast Member, do not be surprised if she falls down, breaks dishes, and sucks at juggling.

Buying Attributes

Attributes are purchased using Attribute points (imagine that!). Those points are set by your Character Type (see p. 35).

Attributes can be bought up to level five on a one-for-one basis (i.e., Strength 3 would cost three points, Strength 4 four points, and so on). Attributes above level five are more expensive: three points per additional level. Level six is the effective human maximum (buying an Attribute up to level six would cost eight points). Beings with supernatural abilities (Slayers, vampires, demons, and the like) can have Attributes above six.

At the other end, at least one point must be put into each Attribute.

So, a White Hat has 15 points to distribute among the six Attributes. You can have three Attributes at level two (average), and three at level three (somewhat above average). Or you could drop an Attribute to one, and get one at four. This character would really shine in one aspect, would be above average at a couple other things, would suck at one thing, and would be average for the rest. Season One Willow, for example, was not exactly Muscle Woman (Strength 1) but she was very smart (Intelligence 5).

A Hero has 20 points. With that, you can go with four Attributes at level three and two at level four. This creates a balanced character good at most things. Or you could keep three Attributes at average level and have two at level five and one at level four. This persona would be extremely gifted in certain areas.

The Meaning of Numbers

Level 1: The character is below average in this Attribute. Strength 1 indicates a poor physique, either a petite or flabby, sedentary person. Dexterity 1 indicates clumsiness, someone likely to drop things—not to be trusted with delicate manual work unless the person has trained very hard to do so. Characters with a Constitution 1 are delicate and often in poor health. Intelligence 1 is below average—not mentally challenged, but certainly a bit slow on the uptake. Perception 1 depicts someone not very aware of her surroundings, likely to miss what's before her face. Willpower 1 results in a person who is easily intimidated and influenced by others, a follower instead of a leader, and somebody who is likely to succumb to temptation. In other words, Attributes at level one are not flattering. If your character has an Attribute at level one, she is going to be pretty feeble at some things.

Level 2: This is the average for human beings. Most people in any given group have Attributes at this level, typically with one or two at levels one or three. Nothing wrong with being average, but the character is unlikely to shine with such Attributes unless her skills are so high she can compensate.

Level 3: This is above average but not extraordinary. Strength and Constitution 3 show some athletic aptitude—somebody who works out at least three times a week, or a natural athlete who has not taken time to develop her talent. Characters with Dexterity 3 are graceful—good dancing partners, grabbed near the beginning in pick-up sports, unlikely to suffer from butter fingers or Klutz Syndrome. Intelligence 3 indicates a bright person who can easily learn new skills, if she has the temperament to do so. With Perception 3, a character has good senses and intuition, and is not easily fooled or confused. Characters with Willpower 3 are rarely bluffed or bullied under normal circumstances.

Level 4: An Attribute at this level is well above average. Very few people—perhaps one out every ten in a random group—have one or two Attributes at this level. Strength and Constitution 4 can be found only in athletes (including the

best football players in a large high school or college campus), extensively trained Special Forces soldiers, and other people who spend a large amount of time and effort keeping in shape. A Dexterity 4 would only be common among gymnasts, acrobats, dancers and other talented and graceful individuals. Mental Attributes at level four indicate near genius (Intelligence), highly acute senses and intuition (Perception), or an "iron will" (Willpower).

Level 5: This is the "practical" human limit. People at this level are extraordinarily talented, able to perform complex and difficult feats with little practice. While people with Attributes at level five are not record-breakers, they are among the best and the brightest. In a small or medium-sized community, only a handful of people have one or two Attributes at this level, and they are likely to be well known for their strength, wisdom, or toughness. Cities, large college campuses, and groups of demon fighters have more of these extraordinary individuals, but even there they are not common.

Level 6: This is the basic human limit. A few people with "freakish" features may exceed it (to level seven), but they are a handful even among the teeming billions living in the 21st century. Characters with one Attribute at level six are very rare, something on the order of one in ten thousand, or less. People with more than one Attribute at level six are perhaps ten times less common, and so on.

Level 7+: Now we are talking superhuman. Someone with Strength 7 would be as strong as a horse; a Dexterity 12 connotes inhuman grace; and so on. These folks can perform at a level that normal folks can hardly comprehend. Be afraid. Be very afraid.

The Six Attributes

Strength

Buffy: Things won't ever be exactly the same, but once I . . . get back to . . . full . . ..

Xander: Give you a hand with that, little lady?

Buffy: You're loving this far too much.

Xander: Admit it. Sometimes you just need a big strong . . . uh, Will? Gimme a hand?

—3.12 Helpless

A measure of your character's physical power, Strength determines how much damage she inflicts with hand-to-hand weapons, how much weight she can carry, and how much she can withstand before collapsing. Strength is useful to people who do a lot of heavy lifting or anybody likely to enter hand-to-hand combat—in *BtVS*, the latter is pretty much the norm. Characters apt to have a high Strength include athletes, manual workers, and soldiers. A low strength indicates either small size and body weight (cough—Snyder—cough), or just a lack of exercise.

The Strength Table shows how much a character of any given Strength can lift without much effort. Higher weights can be raised (assume a maximum lifting weight—for brief periods—equal to double the Lifting Capacity), but a nail might be broken or a spleen ruptured in the process.

Strength Table

Strength	Lifting Capacity
1-5	50 lbs x Strength (Strength 5: 250 lbs)
6-10	200 x (Strength - 5) + 250 lbs (Strength 10: 1250 lbs)
11-15	500 x (Strength - 10) + 1500 lbs (Strength 15: 4,000 lbs/2 tons)
16-20	1,000 x (Strength - 15) + 5,000 lbs (Strength 20: 10,000 lbs/5 tons)
21-25	1 ton x (Strength - 20) + 5 tons (Strength 25: 10 tons)
26-30	2 ton x (Strength - 25) + 10 tons (Strength 30: 20 tons)

Dexterity

Dexterity indicates your character's physical coordination and agility. It helps with any task that requires motor control and precision, from performing card tricks to shaking booty to feeding knuckle sandwiches (Dexterity helps to land the punch; Strength determines how much it hurts the punchee). If you want to do cartwheels—or try those kewl moves you saw in *The Matrix*—you'd better have a high Dexterity (and some help from the script).

Constitution

This Attribute shows how physically hardy or healthy your character is. Constitution is important when it comes to resisting disease, damage, and fatigue. It is also used (along with Strength) to determine how much of a pounding your Cast Member can take and still keep ticking. Constitution also comes into play with skills that involve endurance, like swimming and long-distance running. Constitution is useful for people in strenuous and dangerous jobs (firefighting, Slaying, being a Slayer's friend).

Intelligence

Snyder: You've got the brains, he's got the fast break. It's a perfect match.

Willow: Match? You want us to breed?

Snyder: I want you to tutor him.

—3.16 Doppelgängland

Brains good. This mental Attribute determines your character's ability to learn, correlate and memorize information. The higher her Intelligence, the easier it is for her to employ "scholastic" skills. Also, this Attribute is used to understand and interpret information. Note that intelligence and education are two separate things; you can be brilliant but illiterate. Education is covered by your character's skills, which determine what she has learned in her life. Watchers and other intellectual types tend to have a high Intelligence level.

Perception

When a vamp you've never seen before tries to suck your blood, Perception might help you spot her before she strikes. This mental Attribute governs the five senses of the character and is important for wannabe detectives (to spot those important clues), people with enemies (to see or hear them coming), and mystical or psychic types (to detect "disturbances in the Force").

Willpower

This Attribute measures your character's mental strength and self-control, and her ability to resist fear, intimidation, and temptation. If you don't want to run away screaming like a little girl the first time a vamp flashes its fangs at you, Willpower is your friend. Any supernatural ability that tries to control or influence victims is resisted by Willpower. It can also be used to intimidate and dominate others through sheer force of will.

Attribute Bonuses

Some Qualities (like Slayer) provide bonuses to one or more Attributes. These modifiers are applied after Attributes have been purchased normally. For example, if you spend five points on Dexterity, and your character has a Quality that adds a +1 to Dexterity, Dexterity 6 is the final result.

Life Points

Life Points represent your character's physical health. The Strength and Constitution of the character are the determinant factors; a big muscle-bound athlete can survive more punishment than a pencil-necked, cold-catching nerd. Life Points determine the amount of physical damage the character can take before being unable to function.

Life Points are determined by adding the character's Strength and Constitution, multiplying the result by four, and adding 10—or you can skip the math and just consult the Life Point Table on the next page. This formula is for human beings (and human-like beings, such as Slayers and vampires). Some creatures have different Life Point totals (many demons are much tougher than normal humans, for example).

The Hard to Kill Quality (see p. 46) is a good way to increase Life Points. Players should figure out Life Points at the end of character creation after all Attributes have been figured out normally.

Life Point Table

Strength	Constitution 1	2	3	4	5	6	7	8	9	10
1	18	22	26	30	34	38	42	46	50	54
2	22	26	30	34	38	42	46	50	54	58
3	26	30	34	38	42	46	50	54	58	62
4	30	34	38	42	46	50	54	58	62	66
5	34	38	42	46	50	54	58	62	66	70
6	38	42	46	50	54	58	62	66	70	74
7	42	46	50	54	58	62	66	70	74	78
8	46	50	54	58	62	66	70	74	78	82
9	50	54	58	62	66	70	74	78	82	86
10	54	58	62	66	70	74	78	82	86	90

Qualities & Drawbacks

Willow (re: Faith): She's like this cleavagey slut-bomb walking around going, "Ooh. Check me out, I'm wicked cool. I'm five by five."

Tara: Five by five? Five what by five what?

Willow: See, that's the thing. No one knows.

—4.15 This Year's Girl

Qualities are innate characteristics that give the character an advantage or positive trait. Being a Slayer is a Quality—Slayers are stronger, faster, and tougher than normal human beings. They have bad things going for them, too (lots of enemies, for one), but the ability to kick butt tends to outweigh the bad stuff. Qualities cost Quality points to acquire.

Some Qualities are package deals—your character buys one Quality but gets a number of benefits, or some benefits and some downsides. Jock, Nerd, Slayer, and Vampire are all examples of these package Qualities. In general, your character is limited to purchasing one of these types of Qualities. Now, if you want to play a Nerd-Watcher or Nerd-Werewolf, talk it over with your Director. You might be able to pull that off. Directors, watch this carefully. Jock-Nerds, Werewolf-Slayers, or Vampire-Werewolves are highly suspect. Even so, we don't recommend laughing in anyone's face (that would be rude).

Drawbacks are characteristics that somehow limit or detract from the character—bad eyesight, emotional problems, or being oh-my-god-it's-hideous ugly, for example. Drawbacks have values. When Drawbacks are acquired, the character gains extra points that can be used to buy Qualities or skills. Think of the extra points as a little reward for making the character a bit more three-dimensional and entertaining than some plain-vanilla, "nothing wrong with me" bloke.

Beginning characters are limited to 10 points in Drawbacks. That does not mean players have to get 10 points' worth of Drawbacks; most will probably end up with less than that.

Changes During Play

After creating the character, some (use common sense) Qualities and Drawbacks may be acquired or lost in the course of a game. For example, a scarring wound could reduce the character's Attractiveness, or a change in fortune might increase or decrease the character's Resources or Social Level. When such a change is brought about during play, no experience points (see p. 151) are needed to purchase them. If players want to purposefully change a Quality or Drawback, they must spend experience points and come up with a good reason for the change. This intentional change is somewhat restricted though (see p. 151).

New Qualities & Drawbacks

The Quality and Drawback list presented in this chapter is far from exhaustive, although it covers most of the basics. In many cases, a "new" Quality or Drawback can be an extension or variation of an existing one. The value of the characteristic should be balanced out by the benefits or penalties it gives the character. Most Qualities or Drawbacks should be worth between one and three points; only the most powerful or crippling of them should have a value of four or higher, unless they are "combo" Qualities like Slayer or Initiative Commando. These "combos" often include Attribute bonuses; each Attribute bonus costs one character point, with the maximum bonus being +5 to any one Attribute.

List of Qualities & Drawbacks

Acute/Impaired Sense

2-point Quality or Drawback

Oz: It's Willow. She's nearby.

Cordelia: What? You can smell her? She doesn't even wear perfume.

Oz: She's afraid.

—3.8 Lovers Walk

Some people have the eyes of a hawk, or the ears of a bat—kind of yucky when you think about it. Others are near-sighted, hard of hearing or otherwise impaired. Characters with this Quality have one sense that is more (or less, if it's a Drawback) refined and sensitive than the rest. Normally, the senses are represented by the Perception Attribute. Acute or Impaired Senses indicate one or more are higher or lower than normal for a person with that Perception Attribute. When choosing this Quality, pick Vision, Hearing, Smell/Taste, or Touch.

When bought as a Quality, an Acute Sense provides a +3 bonus to any Perception-related roll that relies on that particular sense. If acquired as a Drawback, Impaired Sense give a similar -3 penalty to Perception-related rolls.

Some Impaired Senses (hearing and sight in particular) can be easily corrected by glasses, hearing aids, and similar devices (though no doubt some insensitive high schooler will give you a hard time about it). If the impairment is eliminated by the use of such devices, the Director should reduce the value of the Drawback to one character point. As long as your character's glasses or hearing aid or whatever is on, she is fine. If, say, a vampire knocks the glasses off, she won't be able to see very well (Cast Members should probably wear contacts or those spiffy new sport glasses-straps). It is possible to have more than one type of Acute or Impaired Sense, or, for example, to have Acute Hearing and Impaired Eyesight, or a similar combination of senses. For obvious reasons, you cannot select both the Impaired and Acute versions of the same sense (but "duh" for asking).

Addiction

Variable Drawback

Willow: Who would pay to get bitten?

Anya: It's been going on for centuries. Humans hire vampires to feed off them. They get off on the rush.

Giles: And the danger. Traveling in the underworld can become addictive for these people.

—5.10 Into the Woods

Don't do drugs, kids. You've all seen the after-school specials and know the score about addiction. Still, a big component of *BtVS* is tragedy, and addiction is that in spades. If you want to go there, an addicted character's gotta have something (drugs, liquor, smokes) and she's gotta have it bad.

A particularly virile form of addiction involves magic. As we saw with Willow in Season Six, magic use can latch onto your character and keep her coming back for more. Now, we're not suggesting that magic addiction must occur, but it's certainly something your Director will keep in mind should your character turn to magic as a solution to every problem. Abusing magic, as Willow did, is a sure recipe for the Addiction (Magic) Drawback. What exactly triggers the addiction, and when the cravings worsen is up to your Director. A simple recommendation would be that regular magic use (casting a number of spells equal to or greater than the witch's Willpower per month) imposes a Willpower (doubled)

Addiction Point Value Table

Habitual drinking or smoking:	1 point.
Heavy drinking or smoking; light use of marijuana or LSD:	2 points
Heavy use of marijuana or LSD:	3 points
Alcoholism; habitual use of barbiturates or cocaine:	4 points
Habitual use of heroin; heavy use of barbiturates or cocaine:	5 points
Heavy use of heroin:	6 points

roll with a -1 penalty per each additional spell that month. Failure creates a one-point Addiction. The Drawback rises in the same manner. A different, and slightly more complex, take on magic addiction can be found in the *BtVS RPG Magic Box* supplement.

For all addictions, the value of this Drawback is determined by the severity of the addiction and the relative effects of the drug or substance. Since this isn't the *Drug Awareness Week Roleplaying Game*, we won't cover all the gory details. Directors should adjudicate the game effects of a "high" on a character. This can range from a small penalty for being slightly "buzzed," to the complete stupor of a heroin trip. A rough guide would be a penalty equal to the Addiction Point Value of the Drawback (heavy use of marijuana imposes a -3 penalty to all rolls). A drug addict character is often unable to control herself. Whether using magic creates the same "buzz" and penalties is up to your Director.

The Addiction Point Value Table gives guidelines for the value of a given type of addiction. Directors should modify these values as desired. Note that the point value can vary depending on how deeply the addiction has taken hold. For example, a magic addiction can vary from one to six, or even higher.

When an addicted character hasn't gotten her usual "fix," she suffers from debilitating withdrawal symptoms. Most mental actions are at a penalty equal to the value of the Drawback (so, a character with a 2-point Addiction suffers a -2 penalty to most mental actions) until the addict can get what she needs. The most severe drugs (like heroin) also produce strong physical effects; such addicts have a withdrawal penalty of -3 to all physical actions in addition to the penalty on mental actions.

Unlike some Drawbacks, this problem cannot be overcome easily. Generally, the best a character can hope to do is to deny her craving "one day at a time." Getting rid of this Drawback should never be a matter of saving up enough points to "buy it off." Resisting the craving requires a series of daily Willpower (doubled) rolls. The first few rolls suffer no penalty. After a number of days equal to the character's Willpower have passed, add a penalty equal to the value of the Drawback. If the character blows any of the rolls, she'll do whatever it takes to get her fix. If no fix is available, she goes through the withdrawal penalties. And so on. Once ten straight days of successful Willpower rolls have passed, the character may lower the Addiction Point Value by one. And it starts all over again. Not a fun situation to be in, but if the struggle to overcome the addiction is roleplayed well, it should earn the character some Drama Points.

Adversary

Variable Drawback

Buffy: So you three have, what, banded together to be pains in my ass?

—6.11 Gone

Your character has pissed someone off. And not pissed off in a "I'm not speaking to you" way—more like a "I'm going to kill you bad" or "I'm going to make your life a living hell" kind of way. In the Buffyverse, Adversaries are an occupational hazard. You can't just stake vamps without word getting out, and the vamps are not going to take it lying down.

The more powerful the Adversary is, the higher the value of this Drawback. Directors should determine if an Adversary is appropriate to the game in question. If the Adversary is unlikely to appear frequently, the Director can reduce the point value or disallow it altogether. The Master, for example, is worth zero points as an Adversary after 2.1 When She Was Bad, since he's dust in the wind. Individuals are valued at one to three points as Adversaries, depending on their resources and abilities. A normal person grants one point; a new vampire two points; a Green Beret or a veteran vampire three points. An organization may be worth three to five or more points, depending on its power. A gang of thugs garners two points, the police department of a city three to four points (depending on its size and competence), and a national agency like the CIA five points or more.

A large supernatural group like the Order of Taraka could give six or more points; that would apply only if the entire Order is after the Cast Member—and your character's life expectancy is going to mondo suck.

You should have a good reason why your character has earned the enmity of the Adversary. Your Director can then weave this enemy into the Season in any way she sees fit. Alternatively, you can select the Drawback and leave it to your Director to decide who the Adversary is.

Killing the Adversary is not usually enough to eliminate the Drawback—your Director will see to it that another Adversary of similar value rears its ugly head shortly afterwards. That's the way it works in the show, after all. Most Cast Members in Sunnydale should have a minimum Adversary 2, representing the local supernatural community that thrives around the Hellmouth. Slayers and their ilk have a permanent Adversary Drawback figured into the point cost of their Quality.

Age

2-points/level Quality

Anya: For a thousand years I wielded the powers of the wish. I brought ruin upon the heads of unfaithful men. I offered destruction and chaos for the pleasure of the lower beings. I was feared and worshiped across the mortal globe and now I'm stuck at Sunnydale High! A mortal! A child! And I'm flunking math.

—3.16 Doppelgängland

Some beings have been around for several life spans; they could be demons, ancient undead, or otherworldy game show hosts. Ancient characters are very powerful, having refined their abilities with centuries of practice. This Quality assumes that the character has some feature, like vampirism, that has allowed her to survive this long (such powers must be purchased separately).

Each level of Age adds one century to your character's life span. Truly ancient supernaturals (a millennium old or older) have ten or so levels of Age, and are extremely powerful. As such, they are not appropriate as Cast Members in most games.

The Age Quality only refers to periods during which the character was active. Many supernatural beings have long periods of "down time" when they were in stasis (a fancy term for chillin' in a big way). If you want to create a character from a truly ancient period, be our guest; add as many levels of Age as you can afford, and consider the rest of the time to be "down time" for whatever reason. The bonuses your character gets are restricted to those levels of Age purchased though.

Age gives your character more points to put into skills. Each level of Age grants one point per level of Intelligence to put into skills, to a maximum of four per level. Age is not without its downside though. Over time, enemies and secrets are accumulated, and these always seem to outlast friendships and renown. For each level of Age, the character must take one level of either Adversary or Secret and gains no character points for that disadvantage.

Artist

2-point Quality

Willow: And I haven't been a nerd for a very long time! Hello?—dating a guitarist, or I . . . was.

—4.11 Doomed

Your character's an artist, someone unusually talented and creative. Artists end up forming bands that don't suck (*Dingoes Ate My Baby*, post sausage-fingers phase), painting masterpieces, writing Great American Novels, and doing other cool stuff like that.

Artists get a +1 to any two mental Attributes (Intelligence, Perception, or Willpower); the bonuses cannot be stacked onto one Attribute, and the limit remains six for humans. They also get a +1 to (what else?) the Art skill. Artists tend to be a bit sensitive and emotional, though; they have a -1 penalty to Willpower rolls to resist fear or losing their temper, or otherwise letting their emotions rule.

Attractiveness

1-point/level Quality or Drawback

Spike: You're the one, Buffy.

Buffy: I don't . . . I don't want to be the one.

Spike: I don't want to be this good-looking and athletic. We all have crosses to bear.

—7.20 Touched

This Quality or Drawback determines the character's looks (or lack thereof). The average person has an Attractiveness of zero. Attractiveness typically ranges from -5 to +5 in humans. A +1 or +2 make the person stand out in a crowd. At +3 or +4, we are talking model-good looks. At +5, the pulchritude borders on the heart-stopping. On the flip side, at -1 or -2, the person has homely features, unsightly blemishes, or scars. At -3 or -4, the character is downright repulsive. At -5, break out the paper bag—looking at the character is almost painful.

For some strange reason, most of the students at Sunnydale High seem to have Attractiveness +1 or better. Must be the Hellmouth's influence . . . (though the cynical might chock it up to ratings).

A positive Attractiveness helps when dealing with people of the right sex or sexual persuasion. If you're "looking good" enough, a few come-hither glances may help you get backstage at a rock concert, avoid traffic tickets, get your flat tire changed, and so on. Add your character's Attractiveness bonus to any activity (usually Influence skill rolls) where persuading people is a factor. Negative Attractiveness works the opposite way, except when the purpose is to intimidate someone; people are more scared of an ugly mug than a pretty face.

Attractiveness costs one point per level if bought as a Quality, or adds one point per level if acquired as a Drawback. After character creation, Attractiveness can change only by events that modify the character's entire appearance, either through scarring or plastic surgery, or growing up in the right places ("Look ma, I've got breasts now!").

Clown

1-point Drawback

Xander: Oh, forgiveness is my middle name! Well, actually it's LaVelle, and I'd appreciate it if you guard that secret with your life.

—1.4 Teacher's Pet

Wise guy, eh? The Clown refuses to take things seriously and is always coming up with jokes and wisecracks, even at the most inappropriate moments. Perhaps your character is deeply insecure and tries to gain other people's acceptance through humor, or she simply delights in keeping folks off-balance with her comments. The biggest problem these characters have is that they cannot keep their mouths shut even when they know a joke will only work against them.

Clowns are generally accepted and liked during situations where their quirky humor is not out of place (parties and other social gatherings, or among friends). Their sense of humor gets them in trouble during tense and dangerous situations. Another problem the Clown faces is people often do not take her seriously even when they should.

Contacts

Variable Quality

Spike: I've never used this bloke's services myself, but there's talk. Word is he knows everything there is to know about resurrection spells.

—5.17 Forever

You know the routine—make a phone call to the right people and you get information, special supplies, some cash, or even the proper make-over regimen. This Quality gives your character those phone numbers. The more helpful the contact is, the higher the Quality's point value. For any and all Contacts, the Director determines whether or not the Contact is available at any given time. Generally, the more time your character has to reach or get word to her Contact, the more likely the Contact will come through.

A Contact that only provides hints, rumors, or gossip costs one point. If the Contact usually provides reliable information and helps the character out in small ways (offering a ride, letting the character spend the night over, or getting a background check on somebody), this Quality sets you back two points. Actual allies who help the character in any way they can run three to five points, depending on the Contact's resources (the full weight of the Watchers Council, for example, would cost five points—note that most Watchers don't get that much support in the field).

Covetous

1- to 3-point Drawback

Cordelia: I have a dream. It's me on the cheerleading squad, adored by every varsity male as far as the eye can see! We have to achieve our dreams, Amy. Otherwise we . . . wither and die!

—1.3 Witch

Everybody wants stuff. A Covetous character wants stuff really badly, and will do almost anything to get it. She may be motivated by love of money, lust for sensual satisfaction, hunger for power, or the search for glory. Whatever she desires, she will do almost anything to get it, limited only by any sense of caution or morality she may have—and in some cases, not even by that. A Covetous character usually refrains from breaking her own moral code or the laws of the land in the pursuit of

her goals, but if a golden opportunity presents itself, the temptation may just be too great.

There are four types of covetousness: Greed (money and wealth), Lechery (sexual relations), Ambition (power and influence), and Conspicuousness (fame and renown). It is possible to covet two or more of those things, but each additional source of desire adds but a single point to the value of this Drawback.

The Covetous Drawback has three levels of severity, worth one, two and three points respectively.

Mild: The first level is relatively mild. Your character knows what she wants and she spends a great deal of time and effort to attain her goals, but she won't break her own rules or those of society to do so. This is a 1-point Drawback.

Serious: The second level is stronger—presented with enough temptation, your character may act even if it goes against her better judgment or morality. She may resist if the action she contemplates is truly wrong and reprehensible—stealing credit for a heroic deed performed by a friend, for example—but resisting requires a Willpower (doubled) roll, at a penalty of -1 to -3 if the temptation and possible rewards are great. This is a 2-point Drawback.

Desperate: The third level is the strongest—a desire so strong that it often overwhelms any scruples your character may have. When presented with temptation, she can only avoid acting by making a Willpower roll, with penalties ranging from -1 to -5 depending on the size of the prize. For a high enough reward, your character will turn on friends or loved ones, and even betray her principles. This is a 3-point Drawback.

Dependent

2- or 3-point Drawback

Joyce: Buffy, if you're going out, why don't you take your sister?

Buffy & Dawn (in unison): Mom!

—5.1 Buffy vs. Dracula

Your character has a relative or someone who is close to her—perfect for the villains to terrorize, hold hostage or otherwise use and abuse. Joyce Summers and the earlier season versions of Dawn are perfect examples of Dependents. If your character has one Dependent, she gets two points. More than one Dependent is worth three points—sorry, five siblings may be a bunch, but they just don't give you any more points.

Emotional Problems

1- or 2-point Drawback

Faith: Ronnie, deadbeat. Steve, klepto. Kenny . . . drummer. Eventually, I just had to face up to my destiny as a loser magnet. Now it's strictly get some, get gone. You can't trust guys.

—3.7 Revelations

Does your character have difficulty relating to others? Does she get depressed often, wear dark clothing, or listen to a lot of weird music? If the answer is yes, she might have an Emotional Problem or two. Those with Emotional Problems react in unreasonable ways to certain situations and problems. The reaction can be anger, pain or anguish, typically more extreme than normal. People get wiggy for the strangest reasons.

Characters in the Buffyverse often overcome their limitations. Emotional Problems can be overcome during play, but this should always be roleplayed. If you are able to convey the inner struggle of your character over the course of several Episodes, the Director might allow her to eliminate the Drawback without having to "pay" any experience points to do so. And there's probably a Drama Point or two in it for you as well.

Depression: Your character's emotional problems make the very act of living a chore. Common symptoms include sleep problems (either oversleeping or insomnia), severe procrastination (to the point that the sufferer may lose her job or get kicked out of school), and a lack of interest in anything. A character with Depression suffers a -1 to most Tasks, and tends to avoid becoming involved. This is a 2-point Drawback. A severe shock may snap someone out of this state for a while (a life-threatening crisis could do it), but the character will sink back into inactivity afterwards. Certain drugs and psychiatric treatment can reduce the effect of this problem (which also reduces its value to one point).

Emotional Dependency: These clingy types are overly dependent on others. Once they make a friend, they want to hang around her all the time. When involved in a relationship, they are excessively needy. This behavior tends to freak friends and relations. This is a 1-point Drawback.

Fear of Commitment: Whenever your character starts feeling too close to somebody, she becomes afraid and pulls back. Maybe she is afraid that if she lets somebody get too close, they will hurt her, and it's . . . just . . . not . . . worth the pain. Or perhaps she fears that if she reveals too much about herself, the other person will see the "real her" and be appalled or disgusted. This makes it very difficult to have a healthy relationship with either friends or lovers. This problem is a 1-point Drawback.

Fear of Rejection: When this person experiences rejection (or thinks she has been rejected), she feels hurt and angry. People with this problem may be afraid to make friends or approach those they are attracted to, and if their fears come true, they harbor a great deal of resentment and anger. This is a 1-point Drawback.

Insecurity: Remember Tara in Season Four? Are we talking shy or what? And Xander was far from a take-charge guy in the beginning. It's that kind of insecurity that can paralyze a person and cause them to mumble. An insecure person might hesitate before acting (-2 to Fear Tests, see p. 126) or suffer penalties when interacting with others. This is a 1-point Drawback.

Loner: This character has little need for friends or companions . . . or others in general. Whether motivated by fear of getting hurt or sheer disgust with those around her, she is highly unpleasant to be around and will not accept aid of any kind. Buffy went through periods like this fairly regularly. This is a 1-point Drawback.

Empathy

2-point Quality

Buffy: He's everything I hate. He's everything that . . . I'm supposed to be against. But the only time that I ever feel anything is when . . . Don't tell anyone, please.

Tara: I won't.

Buffy (crying): The way they would look at me . . . I just couldn't . . .

Tara: I won't tell anyone. I wouldn't do that.

—6.13 Dead Things

People are generally pretty poor at hiding their anger, grief, or smug confidence, but your character has a real talent for reading folks. With a Perception and Notice roll, she can tell what someone nearby is feeling. The better the roll, the more your character learns about exactly how a person is feeling. Most of the time, the empath can only read the strongest emotions, but with enough Success Levels, the probe can go deeper. This ability only works on humans (and werewolves in human form). Vampires, demons, ghosts, and other supernatural beings are just too inhuman for a good reading.

Fast Reaction Time

2-point Quality

Dawn: We can't all be born with big fancy Chosen One reflexes, you know.

—5.5 No Place Like Home

Most people freeze when something bad is about to happen (like . . . I don't know . . . when a large reptile boy lunges out of the dark at you). Not someone with this Quality—the lucky one rolls away and punches ol' scaly as soon as it bares its teeth at her. In combat, contact sports or other physical confrontations, characters with this Quality gain a bonus for Initiative purposes (+5 if using dice, see p. 129), modified by common sense (Fast Reaction Time cannot help the target of a sniper half a mile away, for example).

Because they are fairly immune to the "freeze" factor so common in dangerous situations, Fast Reaction folks also gain a bonus of +1 on Willpower Tests to resist fear.

Good/Bad Luck

1-point/level Quality or Drawback

Dawn: Any luck?

Willow: If you define luck as the absence of success—plenty.

—5.20 Spiral

If your character enjoys Good Luck, Fortune smiles on her far more often than on most people. Whenever she needs a break, there is a good chance that circumstances will conspire to give her one. If your character suffers from Bad Luck, on the other hand, Murphy's Law ("if anything can go wrong, it will") always applies to everything she does. Good Luck points are like low-key Drama Points, but have the advantages of being re-usable and you can use them whenever you want.

Each level of Luck counts as a +1 bonus (or -1 penalty) that can be applied to any roll, after the die is rolled, once per game session. Multiple levels can be added together for a big bonus on one roll, or spread around several different actions. For example, if your character has three levels of Good Luck, she can get a +3 bonus on

one action, a +1 bonus to three actions, or a +2 bonus for one and a +1 bonus for another.

With Good Luck, you decide when it comes into play. Bad Luck, however, is in the hands of the Director, who chooses when it affects a given roll. Directors should exercise caution and good judgment when applying Bad Luck. If they use Bad Luck for meaningless rolls, the Drawback becomes little more than a minor inconvenience. On the other hand, applying Bad Luck to Survival Tests (see p. 142) or other critical rolls is a good way to alienate folks. Make the Bad Luck count, but don't abuse anyone. We're trying to get you all to have fun here, not create angst (well, not out-of-game angst).

Hard Luck Example: Jenna has a 2-point Bad Luck Drawback. At one point in the Episode, Jenna takes aim with her gun as an enemy attempts to flee the area. The character's mission will be much harder if the villain escapes, but Jenna is in no immediate danger, so the Director tells Jenna that a startled bird flies in front of her, spoiling her aim. A -2 penalty is applied to Jenna's shot.

Hard to Kill

1- to 5-point Quality

Xander (about Adam): He's not worried you might kill . . oh, say . . him?

Buffy: No. He's really not.

—4.21 Primeval

Characters with this Quality are extremely tough, and can withstand an amazing amount of damage before going down. Even after they are severely wounded, medical attention has a good chance of reviving them, scarred but alive. This Quality is bought in levels. Level five is the highest possible for human beings; Slayers and some supernatural beings can have more levels. Each level of Hard to Kill adds three Life Points to your character's Pool. Additionally, each level provides a +1 bonus to Survival Tests. Probably every character in a *BtVS RPG* Series should have a couple of levels of this Quality—after all, nobody in the show gets killed by random punches, falls, or even impalement by metal spikes. If you have any Quality points left over, you should invest them here. Your character will thank you.

Honorable

1- to 3-point Drawback

Xander: Whoa! Hey! This is war, isn't it? If there's one thing I've learned from Sergeant Rock it's that in war there are rules . . . or at least there should be if you're as honorable as you think you are.

—5.20 Spiral

Your character follows a code of behavior, and will not break it lightly, if at all. The more restrictive and rigid the code is, the higher its value. Honor Girl should almost never break the code's rules, no matter what the cause. In a life-or-death situation where honor must be ignored, your character might do so, but even then a Willpower (not doubled) Test is necessary to overcome the psychological barriers reinforcing the code of honor.

Minimal: Your character does not lie or betray friends or loved ones, or people she respects. Anybody else, especially people from groups they dislike or are prejudiced against, is fair game. This is a 1-point Drawback.

Serious: This code of honor is more complex, and applies to everyone, friend or foe. Your character always keeps her word and does her best to fulfill any promises she makes. She will not betray the trust of others once she has accepted it. She may be reluctant to give her word except in a good cause (at least a good cause as she sees it), because once it has been given she will abide by it. This is a 2-point Drawback.

Rigid: Your character lives by a strict set of rules that controls most of her actions towards others. In addition to all the other restrictions above, she will refuse to participate in acts of betrayal such as ambushes, striking a helpless or unsuspecting foe, or cheating in any way. Lying is anathema, and she will only do so in cases of extreme need. Even then, she will feel guilty and will not do a very good job at deceiving; any tasks requiring lying will have a -2 to -6 penalty, determined by the Director. This is a 3-point Drawback.

Humorless

1-point Drawback

Giles: I can assure you, Mrs. Post, this is the finest occult reference collection—

Gwendolyn Post: —this side of the Atlantic, I'm sure. Do you have Hume's Paranormal Encyclopaedia? The Labyrinth Maps of Malta?

Giles: It's on order.

Gwendolyn Post: Well, I suppose that you have Sir Robert Kane's Twilight Compendium?

Giles: Oh! Uh . . . Yes, I . . .Yes! Yes, I do.

Gwendolyn Post: Of course you do.

—3.7 Revelations

She without the funny, lacking the ability to laugh at life, and taking everything with the utmost seriousness. Other people's attempts at humor leave her cold or annoy her. Most people find this facet of her personality to be unattractive or bothersome. Clowns and practical jokers most likely select the Humorless as their favorite target. Many Watchers seem to share this problem, with some noted exception (Giles, for one, although his wit is so dry you shouldn't light a match near it).

Initiative Commando

4-point Quality

Riley: The problem is, what kind of girl is going to go out with a guy who's acting all Joe Regular by day, and then turns all demon-hunter by night?

Graham: Maybe a peculiar one?

—4.7 The Initiative

The Initiative is (was?) a secretive government organization dedicated to fighting and studying (of late, mostly fighting) HSTs, or Hostile Sub-Terrestrials—bureaucrat-speak for monsters. The front-line soldiers of the Initiative are recruited from the military, given special training and all kinds of cool toys, and sent out into the night to fight the good fight.

Without additional charge or value, Initiative Commandos gain +1 to any two physical Attributes, to a maximum level of six (the bonuses cannot be stacked on a single Attribute); Fast Reaction Time or Situational Awareness (pick one); three levels of Hard to Kill (an additional two levels can be acquired by spending points during character creation); and a 3-point Obligation (or, if they quit, a 3-point Adversary or 3-point Secret).

Jock

3-point Quality

Larry: This is our year, I'm telling you. Best football season ever. I'm so in shape, I'm a rock. It's all about egg whites. If we can focus, keep discipline, and not have quite as many mysterious deaths, Sunnydale is gonna RULE!

—3.1 Anne

The character is a sports fan, but not the type that does sports sitting in front of the TV while downing chips and beer (not that there's anything wrong with that). Jocks spend much of their free time practicing and working out, often to the detriment of their schoolwork. They can be your typical loud and obnoxious football players, or quiet, intense types with Olympic ambitions.

Without additional charge or value, Jocks gain +1 to any two physical Attributes, to a maximum level of six (the bonuses cannot be stacked on one Attribute); two levels of the Sports skill (and at least one more level must be purchased on top of that); and a -1 penalty to all rolls involving intellectual abilities (anything using the Intelligence Attribute), except where the Sports skill is involved.

Love

2- or 4-point Drawback

Willow: Malcolm, Moloch . . . whatever he's called. The one boy that's really liked me, and he's a demon robot. What does that say about me?

Buffy: It doesn't say anything about you.

Willow: I mean, I thought I was really falling . . .

Buffy: Hey, did you forget? The one boy I've had the hots for since I've moved here turned out to be a vampire.

Xander: Right, and the teacher I had a crush on? Giant praying mantis?

—1.8 I Robot, You Jane

The character's love life is the stuff songs are made of—whether it's the pop of Britney Spears or the thrash of Marilyn Manson is up to the storyline, of course. A Cast Member with this Drawback starts the game with a relationship or develops one shortly after the Season begins (usually during the first or second Episode). This love may or may not be reciprocated; your character might be in love with someone who barely knows she exists. Whenever the character has to choose between following her heart or her head, she must make a Willpower (not doubled) roll at a -3 penalty. This Drawback is worth two points.

Tragic Love: As above, but any romantic relationship the character develops ends badly. This can happen in two possible ways: something bad happens to the character's beloved, or the character has an unfortunate tendency to fall for the wrong people (like Xander's propensity for dating praying mantises, Inca mummy women, etc.). Tragic Love can be a good source of Drama Points and is a 4-point Drawback.

Mental Problems

1- to 3-point Drawback

Anya: Why . . .

D'Hofferyn: Why? Because you wished it.

Anya: But she was yours . . .

D'Hofferyn: Like you were mine? Haven't I taught you anything, Anya? Never go for the kill when you can go for the pain.

—7.5 Selfless

Your character has some major malfunction. Maybe her parents abused her, or she is in dire need of some Prozac. The short circuit could be quirky or downright insane, depending on how severe the problem is. Some common Mental Problems follow.

Cowardice: Your character is more afraid of danger and confrontation than normal people. She may shun danger altogether, or only risk it when she's sure she has the upper hand. Use the value of this Drawback as a penalty to rolls to resist fear.

Cruelty: This is a person who actually likes to inflict pain and suffering. At the lower level, she reserves this for people who have angered or attacked her, but at the highest level she is a sadist with no feelings of remorse (this is probably not appropriate for most Cast Members, but is typical among vampires and demons).

Delusions: Your character believes something that just isn't true—she might be a confirmed racist, or convinced that spirits whisper words of wisdom only she can hear (note that in the Buffyverse this might not be a delusion after all).

Obsession: A particular person or task dominates your character's life, to the exclusion of most other things. To pursue her Obsession, she will go to almost any length (as limited by her morality). She may neglect other duties, both personal and professional, to pursue that which fascinates her. The "obsessee" may be a person (who may or may not be aware of your character's feelings, but who almost certainly would be upset about their intensity) or a task (like getting revenge on somebody, or performing some important or notorious feat).

Paranoia: "They" are out to get you. Trust no one. Everything is a conspiracy and everyone is keeping secrets. Your character never knows when somebody is going to turn against her, but she knows they all will, sooner or later. A paranoid character expects treachery at every turn, and rarely trusts even her friends and relatives. Now in the Buffyverse, where monsters exist and secret organizations have run centuries-old conspiracies, being paranoid is somewhat healthy. However, a character with this Drawback is seriously bent. This makes her testimony less likely to be believed, even when she is speaking the truth. Paranoid characters often suffer from Emotional Problems (point value determined separately).

Phobia: Something gives your character the wiggins—snakes, heights, enclosed spaces, public appearances, etc. The harder it is to overcome the fear, the more this Drawback is worth. Whenever the character faces the subject of her phobia, she must make a Fear Test (see p. 126) with a penalty equal to the value of the Drawback. If the situation is normally frightening (say, someone afraid of snakes now faces the mayor in True Demon form—yikes!), add the Phobia value to the regular Fear Test penalty.

Recklessness: This character is supremely overconfident and impulsive, willing to take incredible risks, often without thinking of the consequences (can you say "Faith?"). Most of the time, she never looks before she leaps—and gets into all kinds of trouble as a result. A Reckless character prefers to act first and think about it later. She says what's on her mind with no consideration for diplomacy or courtesy, rushes into dangerous situations, and rarely wastes time on second thoughts. Reckless does not necessarily mean suicidal, however. Acting on impulse no doubt puts the character in jeopardy, but doing something that is clearly lethal is not roleplaying, it's just stupid.

Zealot: A zealot is a person whose beliefs (political, religious or personal) are so strong that they dominate her life and behavior. She is willing to sacrifice anything, including her life (or the lives of others) in service to the ideals she holds dear. This character is a danger to herself and others, and shows a total disregard for the law whenever it conflicts with her beliefs. Mad cultists, wild-eyed crusader types (like the Knights of Byzantium) and other mixed nuts qualify for this Drawback. This differs from Obsession in scope (Zealot behavioral dictates are more comprehensive) and severity. This Drawback is rare outside of the Deranged level. Your Director will determine if lower severity levels are even possible.

The higher the value of the Mental Problems, the more debilitating it is. Generally, Cast Members should not have Mental Problems worth over two points, although playing the lunatic can be fun every once in a while.

Mild: The hang-up is controllable and your character seldom allows the problem to control her during times of crisis, especially when friends and loved ones are involved. People may not even know something is wrong with the character. This is a 1-point Drawback.

Severe: The problem is severe, and affects your character's daily life. Anybody who knows the character realizes or strongly suspects that something is wrong with her. This is a 2-point Drawback.

Deranged: The character is clearly deranged, with no regard for such considerations as the law, the safety of others, or the integrity of her immortal soul (you know, little things like that). That does not mean she is completely berserk. She may control herself out of fear of being stopped or discovered by the law or other major threat, but when no such fear exists, watch out.

Minority

1-point Drawback

Buffy (commenting on the Lesbian Alliance poster Riley just hung): Is there something you want to tell me?

Riley: What? Oh, yes, I am a lesbian.

Buffy: Well, it's good that you're so open about it.

—4.9 Something Blue

A Minority is considered a second-class citizen because of race, ethnic group, religion or sexual preference. She is disliked by the establishment types. People of the dominant group tend to act negatively towards her; many are automatically suspicious, fearful or annoyed at her for no reason other than what she is. This Drawback has a 1-point value to reflect the relatively enlightened 21st-century America, where people cannot be denied service in a restaurant because of the color of their skin (in most places, at least). In other settings, where prejudice has the full weight of the law and tradition behind it, this Drawback might be worth two to three points.

Misfit

2-point Drawback

Tara: Yeah, you learn her source, and we'll introduce her to her insect reflection. (Everyone stares at her.) Th-that was funny if you, um, studied Taglarin mythic rites . . . and are a complete dork.

—5.6 Family

Dorks, squibs, freaks, and geeks—all names for the misfits of society. In school or out, they are the losers who seem to have a permanent "Kick Me" sign tattooed on their foreheads. They are to bullies what fire hydrants are to dogs. Misfits don't interact well socially; they have a -2 penalty to Influence Tasks. They also attract the attention of any cruel or abusive character.

Natural Toughness

2-point Quality

Dawn: I mean, you've got that whole super-strength thing. And you're just as tough as Buffy is. Maybe tougher. Even Buffy thinks so.

Spike (taking interest): She . . . She does?

—5.14 Crush

Your character is tougher than normal, able to take a punch without flinching. She has four points of Armor Value (see p. 141) against blunt attacks, such as fists, baseball bats, dropping pianos, and the like. Bullets and slashing attacks are unaffected by this armor, however. This Quality is common among professional boxers, bouncers, and Jackie Chan types.

Nerd

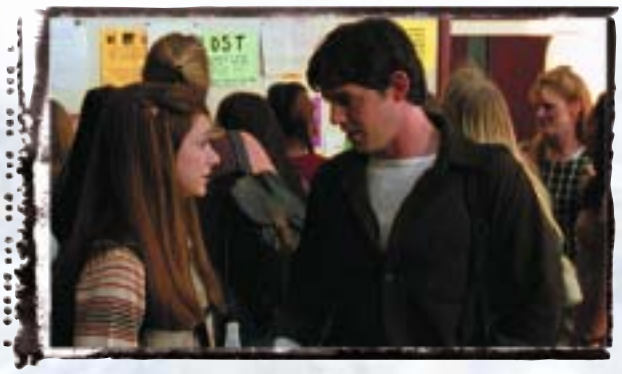
3-point Quality

Willow: Even I was bored. And I'm a science nerd.

Buffy: Don't say that.

Willow: I'm not ashamed. It's the computer age. Nerds are in. They're still in, right?

—1.12 Prophecy Girl



Your character is one of the smart, maybe brilliant types, more comfortable with a book or a computer than with other people. Nerds don't have many friends (except maybe online), but hey, in a few years they will make their first million bucks and will be able to buy new friends.

Nerds gain +1 to any two mental Attributes, to a maximum level of six (bonuses cannot be stacked on one Attribute); +2 skill levels to be added to any one of the following: Computers, Knowledge, or Science; -1 penalty in any roll involving social situations (due to either prejudice against them, or their own social ineptitude).

Nerves of Steel

3-point Quality

Willow: Next thing I know this crazed vamp is like running right at me and I know if it gets past me there's no telling who's in danger next.

Tara: Come on, you have fun. Admit it—living the Scooby life.

Willow: I was going for a kind of stoic bravery but yeah. And it was exciting with the ceiling coming in and everything . . .

—4.17 Superstar

A character is almost impossible to scare. Whether too dumb or too tough is open to question, but she remains unruffled even in the face of unspeakable horrors. This is key in keeping dry cleaning bills down. She is immune to fear except when confronting the strangest supernatural manifestations, and gains a +4 bonus to rolls even then.

Obligation

Variable Drawback

Riley: It's not just a job.

Buffy: It's an adventure, great. But for me, it's destiny. It is something that I can't change, something that I can't escape. I'm stuck!

—4.11 Doomed

Some rights are accompanied by duties. An Obligation must be followed to various degrees, and grants a number of points depending on the strictness of its dictates. Members of secret societies or special agencies (like the Watchers and the Initiative) often have an Obligation to their group. Failure to fulfill one's duty can lead to trouble—demotion, loss of job and health benefits, harsh words . . . sometimes it can even be downright dangerous to say "no" to one's secret puppetmasters.

Minimal: Obeying the basic precepts of the organization or creed and not betraying its members are the major points here. This is worth no points. Members of the Watchers who do not have a specific assignment have this level of Obligation. Rear-echelon Initiative personnel (scientists far from the front lines) also get no points for this level of Obligation.

Important: Your character is expected to routinely risk herself for the organization, and go above the basic precepts of the membership. Watchers expected to hunt the occasional vampire (typically for research purposes) would have this level of Obligation. An Important Obligation is worth one point.

Major: The welfare of the organization is placed above that of your character. She is always on call, and does not have time to pursue a normal job (unless it's a cover for the real assignment) or much of a personal life. The penalties for disobedience or selfishness are severe, and may include death. This is worth two points. Watchers assigned to a Slayer would have this level of Obligation.

Total: Your character is expected to die for the organization, if need be. Missions are extremely hazardous, and she is constantly in danger of imprisonment, torture, or execution. This is worth three points. Initiative Commandos and Slayers have this level of Obligation (which is already included in their Quality value, so you can't take it again . . . but "A" for effort).

Occult Library

Variable Quality

Xander (showing book): Aha! I got it! Here's our villain right here.

Anya: That's a D&D manual, sweetie.

—6.9 Smashed

In magic, it's not who you know that matters, it's what tomes you have access to. Characters who want to practice the mystic arts should have at least a book or two on the subject—this is not the kind of thing that you can make up as you go along, not if you want to live long (or in a form other than a newt). The larger the library is, the more this

Quality costs. Keep in mind that if one Cast Member (or Guest Star) has a big Occult Library, the other characters may benefit from it, but the owner has some control over it (i.e., they are her books, and she may not want to share whenever the other characters want). Sometimes it's good to have one's own "stash" of arcane lore.

Minimal: Your character has one, count it, one book of magic, and maybe a few scribbled notes her Aunt Agatha left behind. The book has some 11-20 spells (the Director secretly rolls a D10 and adds 10 to the result); each time your character researches a spell successfully (see p. 138), mark it off. Eventually, she knows all the spells in the book, and there are no more. One book is not enough to help her much with research into the identity of monsters or demons, so research rolls are at a -3 penalty (see p. 125). This level costs one point.

Good: The character has a modest occult library, with several books on assorted esoteric subjects, maybe even the *Time-Life* series. This library gives no bonus or penalty to research rolls, and holds as many as 31-40 (D10 + 30) spells all told. Cost is two points.

Impressive: A good collection, including some very rare tomes of hidden lore. Rolls to identify monsters are at a +1 bonus, and as many as 60 (D10 + 50) spells can be researched. Cost is three points.

Amazing: Giles' collection, which filled a whole section of Sunnydale High's library, qualifies. Monster research rolls are at +2, and pretty much any number of spells can be contained there. A character with such a library should have a minimum Occultism skill 3, unless she just doesn't read and just likes to collect books for the pretty pictures in them. This costs five points.

Photographic Memory

2-point Quality

Buffy: Boy, that just paved over Memory Lane, didn't it?

—4.4 Fear, Itself

A photographic memory grants your character an uncanny ability to remember things. After reading a book, she can quote passages without missing a word, and she almost never forgets anything. The Director will provide information that your character would remember whenever it is necessary. Also, your Cast Member receives a +1 bonus to any skill roll where memorizing facts is useful, such as Knowledge and Science. Finally, any rolls where memory plays a role gain a +1 to +3 bonus, at the Director's discretion. Oh, and gambling against these card counters extraordinaire is probably a bad idea.

Physical Disability

Variable Drawback

Spike: Have fun.

Angelus (bending to Spike's ear): Too bad you can't come with, huh? I'll be thinkin' of you.

Spike: I won't be in this chair forever.

—2.14 Innocence

Your character is the victim of one of life's hideous twists—crippled by accident, disease, or birth defect. She may suffer from limb loss, spinal column damage, or any number of tragic impairments.

Missing or Crippled Arm/Hand: The hand in question cannot be used to grab or hold objects. Any task requiring two hands is at a disadvantage (-3 or worse) or simply impossible. This is a 2-point Drawback. A character with a prosthetic hand can overcome some of these problems, reducing the Drawback to one point in value.

Missing or Crippled Leg/Foot: Your character is unable to walk or run normally. With the help of crutches or a cane, she can move at up to one-third normal speed (see p. 123). Hand-to-hand combat rolls are at a -2 penalty. This is a 3-point Drawback. Modern prosthetics can reduce the penalties, increasing speed to up to half-normal, and reducing combat penalties to -1. This reduces the Drawback value to two points.

Missing or Crippled Arms: Both arms are missing or crippled. Your character cannot use any tools normally. Some people with this handicap have learned to use their feet with great skill to compensate for their loss, but it still sucks—big time. This is a 4-point Drawback.

Missing or Crippled Legs: Your character is unable to walk. Without the help of a wheelchair, the best she can do is crawl or roll on the ground. This is a 4-point Drawback.

Quadriplegic: Paralyzed from the neck down, almost all physical activities are impossible. A special wheelchair, operated with the neck or mouth, can help your character move around (if the unfortunate has access to such instruments). Someone needs to take care of her basic needs, from feeding to changing. This highly debilitating trait is an 8-point Drawback.

Psychic Visions

1-point Quality

Xander: Your dreams are getting wicked accurate, Buff. You wouldn't happen to see me coming across some big cash? Or possibly knowing the love of a woman? In a full-body sense?

—2.19 I Only Have Eyes For You

She who can see the future in visions or dreams. Most of the time, the visions are not very clear, nor do they happen very often, and they cannot be activated on purpose—they just happen. No rolls are needed. Directors should make the visions or dreams ambiguous and use images and situations from your character's life. The visions should reflect her current problems and worries. Friends and enemies may pop up in the visions, offering advice, vague threats, or deep philosophical comments. The Director can use the visions to drop hints about upcoming events—the rise of some great evil, the possible arrival of an Apocalypse, a surprise visit by Crazy Uncle Morty, and other fun stuff.

Rank

1-point/level Quality or Drawback

Commando #1: Containment area's been breached. Hostiles are loose.

Colonel McNamara: How many?

Commando #1: All of 'em, sir.

—4.21 Primeval

Your character is is part of some other seriously hierarchical organization. High rank has privileges; subordinates obey your character's orders. On the other hand, low-ranking cogs are at a disadvantage; they get ordered around, and disobeying is not a good career option. The value of the Rank feature ranges from -1 to +9, and costs one point per level (or grants one point at the lowest level). Keep in mind that high Rank also entails numerous duties that may restrict your character's actions even more than very low Rank. The Ranks Table shows some law enforcement, government agency, and U.S. Army ranks. Ranks titles in other organizations vary.

Rank Table

Rank Level	Description
-1	Rookie cop, Private
0	Beat cop, Corporal
1	Agent, Sergeant
2	Detective, Sergeant First Class
3	Agent in Charge, Lieutenant
4	Bureau Chief, Captain
5	Commissioner, Major
6	Lieutenant Colonel
7	Colonel
8	Major General
9	General

Recurring Nightmares

1-point Drawback

Spike: I'm drowning in footwear.

(Buffy looks over at Spike, who wakes.)

Spike (sheepishly): Weird dream . . .

—7.22 Chosen

Your character is plagued by terrifying dreams that relive some traumatic experience, or are just frightening and disturbing. Every night, the Director may check to see if your character suffers from nightmares. They may be imposed at the Director's discretion, or may be rolled randomly (a roll of 1 on a D10 means the character experiences a nightmare that night). On any night when the character is afflicted by the nightmare, she suffers -1 to all rolls the following day as a result of exhaustion.

Resistance

1-point per level Quality

Willow (concerned): Buffy, you're sick.

Buffy: No, I feel fine. I mean, I'm . . . the world's spinning a little bit, but I like it, it's kinda like a ride.

Cordelia: Half the school's out with this flu. It's a serious deal, Buffy. We're all concerned about how gross you look.

—2.18 Killed by Death

Some people are just innately better at ignoring the bad things life (or the unliving) throws at them. This ability allows your character to fend off the effects of a particular type of harm. Each different type of Resistance Quality must be purchased separately. We've given some examples, but feel free to devise others.

Poison: Your character has a cast-iron stomach; add the level of this Resistance to any Constitution rolls to resist the effects of poison.

Demonic Powers: For some reason, your character is able to resist the supernatural abilities of some types of demons. She adds her Resistance level to any rolls against being controlled or dominated through supernatural means. This includes the hypnotic powers some demons and vampires have.

Pain: Each level of this Quality reduces the penalties associated with severe wounds, and adds to Willpower and Constitution rolls to stay conscious when severely injured (see p. 142).

Resources

2-points/level Quality or Drawback

Anya: Crap! Look at this—now I'm burdened with a husband and several tiny pink children, and more cash than I can reasonably manage.

Xander: That means you're winning.

Anya: Really?

Xander: Yes, cash equals good.

Anya: Ooh! I'm so pleased. Can I trade in the children for more cash?

—5.2 The Real Me

Having a big bank account helps with a lot of life's troubles, though not so much with fighting the supernatural. A character's Resources determines how much material wealth she has access to. In the case of those dependent on parents or guardians, the Resource level applies to that older type. Whether your character has access to these assets at any given time is a matter for the Director and the plotline.

Destitute (-10): Has the clothes on her back, ten dollars' worth of stuff and maybe a shopping cart. Lucky to scrounge a few dollars a month.

Miserable (-8): Personal wealth of about $100 in property (including the clothes on her back). May be homeless. Might earn $100 a month.

Poor (-6): $500 in property and a place in low-income housing. Has an income of $500 a month or what she gets from welfare.

Hurting (-4): Personal wealth of about $1,000 in property, and lives in a small apartment. Income of $1,000 a month before taxes.

Below Average (-2): $5,000 in property (including an old vehicle, perhaps), an apartment, and pre-tax income of $1,500 a month.

Okay (0): $15,000 in property and income of $2,500 a month before taxes.

Middle Class (+2): Personal wealth of $50,000 in property (a mortgaged house and a new or slightly used car). Has an income of $5,000 a month before taxes.

Well-off (+4): $300,000 in property and an income of $10,000 a month before taxes.

Wealthy (+6): Personal wealth of $700,000 in property. Has an income of $40,000 a month.

Rich (+8): Personal wealth of $2,000,000 in property. Income of $50,000 a month.

Multimillionaire (+10): $5 million in property and an income of $200,000 a month.

Each additional level adds an additional $5 million in property and $200,000 to monthly income.

Robot

5-point Quality

Tara: Do you have any books on robots?

Giles: Oh, yes. Dozens. There's an enormous amount of research we should do before—No, I'm lying. I haven't got squat. I just like to see Xander squirm.

—5.15 I Was Made to Love You

Your character is a robot, endowed with artificial intelligence by its creator. Robots in the Buffyverse are intelligent, but typically don't have a will of their own, being restricted by their programming. Some robots eventually become independent operators, often with tragic results. Also, a disembodied demon has managed to inhabit a robot body in the past; a human being might find her mind or soul trapped in a robotic frame as well. This Quality assumes the character is an independent robot. Notorious Robots include Moloch the demon (1.8 I Robot, You Jane), Ted the perfect boyfriend (2.11 Ted), April the love-bot (5.15 I Was Made To Love You), and the ever-delightful Buffybot (5.18 Intervention).

Robots get +4 to Strength, +1 to Dexterity and +2 to Constitution (these scores can exceed normal human levels). Figure Life Points normally, but the robot cannot heal damage normally and must be repaired. Anybody with Science skill 3 or higher can fix a robot. Each Success Level in a Science and Intelligence Task restores one Life Point per Constitution level of the robot; each repair attempt takes one hour. When a robot falls "unconscious," she has been deactivated. She may recover consciousness (like any other unconscious character) on his own, or require the help of someone with the Science or Mr. Fix-It skills (or Occultism for things like golems), at the Director's discretion.

The Robot Quality may also be used to cover things like arcane clockworks, golems made from the river mud, homunculi, or any other type of artificial being. When used for cyborgs, the Quality assumes that the being is mostly mechanical and that its life support is dependent on its artificial parts (we aren't talking Lee Majors with just an arm, two legs, and an eyeball here).

Secret

Variable Drawback

Ethan: Oh, and we all know that you are the champion of innocents and all things pure and good, Rupert. It's quite a little act you've got going here, old man.

Giles: It's no act. It's who I am.

Ethan: Who you are? The Watcher, sniveling, tweed-clad guardian of the Slayer and her kin? I think not. I know who you are, Rupert, and I know what you're capable of. But they don't, do they? They have no idea where you come from.

—2.6 Halloween

There exists a dangerous and hidden fact about your character. This could be a secret identity or a shady past. The more damaging the secret if it became known, the higher the value of the Drawback. For example, damage to your Cast Member's reputation and livelihood would be worth one point; a threat to her well-being (she might be arrested or deported if the truth were known) two points; life, limb, and lymph nodes three points. Some Slayers have a Secret identity (Buffy's concern about hiding her powers varied over time).

Situational Awareness

2-point Quality

Buffy: Besides, I can just tell something's wrong. My spider sense is tingling.

—1.8 I Robot, You Jane

The observant almost always knows what is going on around them, and can react with uncanny quickness to the unexpected. These characters gain a +2 bonus to any Perception-based roll to sense trouble or danger in the immediate surroundings. It is very hard to be stealthy around them; the same bonus applies when they resist any Crime or Acrobatics rolls made to sneak up on them.

Slayer

16-point Quality

Buffy: I'm the Slayer. (Riley looks blankly.) Slay-er. Chosen One. She who hangs out a lot in cemeteries. (He shrugs , apologetically.) You're kidding me! Ask around. Look it up. Slayer, comma, The.

—4.11 Doomed

You know the spiel—she is the Chosen One: fights vampires and demons, spends nights in cemeteries, sewers, and other not-so-popular spots, and so on. Slayers are stronger, faster, and more resilient. They recover from severe injuries very quickly too—keeping a Slayer down is not easy. They are not immortal, though. Slayers generally lead short, violent lives—as a career path, it's never going to beat oceanography. But nobody chooses to be a Slayer; it's something that just happens. Slayers get the following goodies.

- +3 to Strength, Dexterity, and Constitution; +2 to Willpower. These bonuses can raise the Slayer's Attributes above the human maximum of six. Also, none of the Slayer's physical Attributes can be below four after bonuses are applied.
- Fast Reaction Time, Nerves of Steel, and five levels of Hard to Kill (an additional five levels can be pur-

chased on top of that). On the down side, they get an automatic Adversary (Demons and Vampires) worth five points. The duties of the Slayer count as a 3-point Obligation Drawback.

- +1 free level of the Getting Medieval and Kung Fu skills (they must also spend at least one point apiece on those skills, for a minimum beginning level of two in each).
- Damage is regenerated at a rate of one Life Point per Constitution level, every hour. Slayers recover from injuries unnaturally fast.
- The ability to sense the presence of vampires nearby (within 100 feet) by concentrating for five seconds (one combat Turn) and making a Perception (not doubled) roll (some Slayers don't bother, they use fashion sense instead).

Slayers cannot add the Jock or Initiative Commando Qualities; their Attribute bonuses already reflect intensive physical training. They cannot have the Watcher Quality, either, for rather obvious reasons.

Sorcery

5-point/level Quality

Nigel: Magical proficiency level?

Willow: Oh, uh, high—high level. Very high. One of those top levels.

Tara: Five.

Nigel: And you're registered as practicing witches under the names as you gave them to me?

Tara: R-r-r-registered?

—5.12 Checkpoint

Some people have the spark of magic. They can use the dark arts more easily than normal students of the occult. Your character's Sorcery level is added to spell-casting rolls up to level five (after that, additional levels only help with repeat casting penalties, see p. 162). It is also used for other witchcraft powers, like telekinesis and sensing the presence of magic. Characters with Sorcery can cast some spells faster than normal, allowing them to actually use magic in the middle of a fight—your basic witch-fu. Don't get cocky though; Sorcery is no magic bullet against the unpredictability and dangers of magic use. Reach for the spells too often and something potentially very nasty is going to come your way. You've been warned. Magic and the role this Quality plays in it are described in **Chapter Four: Playing With Primal Forces.**

Talentless

2-point Drawback

Willow: A dramatic scene is the easiest way to get through the talent show, because it doesn't require an actual talent.

—1.9 The Puppet Show

The Talentless individual is totally lacking in creativity and artistic talent. Maybe she is too stolid and practical, or maybe she just doesn't have the imagination to do anything artistic. This Drawback does not just affect her ability in the arts, but also in many social skills where flair and creativity are necessary.

Your character has a -3 penalty when trying to do anything artistic. This penalty does not affect Tasks where other people's art is judged; many expert critics are Talentless. When she does try to create something, however, the best she can hope for is a mediocre result. In addition to the penalty, the character can never get more than one Success Level in artistic pursuits, regardless of how high her skill levels or rolls are. People with this Drawback also make poor liars, charmers, or social butterflies. The same penalty applies to such skills as Influence—a lack of creativity affects the ability to lie convincingly, for example.

Teenager

2-point Drawback

Anya: What a day. Gimme a beer.

Bartender: I.D.

Anya: I'm eleven hundred and twenty years old! Just gimme a friggin' beer!

Bartender: I.D.

Anya: . . . gimme a coke.

—3.16 Doppelgängland

Life sucks when you're a teenager. You feel like an adult, and you want plenty of adult things, but you don't have the legal rights of an adult. Characters under the age of 18 get this Drawback (sure, you still can't drink until you're 21, but life is hard—suck it up). Most of the problems teenagers face are social. Most adults instinctively distrust and look down on them, they have a lot of legal restrictions, and they have parents or guardians bossing them around. And then there's all that angst and heartbreak of their so-called lives, but that's a different show.

Telepathy

5-point Quality

Willow (telepathically): Xander, Anya, stop!

Xander: Great googly-moogly Willow, would you quit doing that?

Willow (telepathically): I told you I was going to get the lay of the land.

Xander: But not the lay of my brain.

—6.1 Bargaining - Part One

Your character can speak to the minds of others . . . literally. While doing this, she can also hear any thoughts directed to her in response. A telepath can mentally communicate with a number of people equal to her Willpower all at the same time. The duration in minutes and range in ten-foot increments depends on the Success Levels of a Willpower (doubled) roll. Duration and distance exceptions may exist for those the telepath knows very well (as long as your Director buys into that).

If the telepath touches someone or looks into her eyes, she can listen in on what the being is thinking. In this case, the subject and telepath conduct a resisted action using Willpower (doubled) rolls. Success by the telepath gains information as the Success Levels of her Attribute roll and the Director dictate (one or two Success Levels would sense only emotions; four or higher gets whatever info the subject has). Using eye contact for mind probing only works in the target is less than five feet away. No long distance mind straining.

Successive attempts to communicate telepathically or read someone's mind before resting at least three hours suffer a cumulative -2 penalty. Thus, on the fifth attempt, the penalty amounts to -8.

The Sight

3-point Quality

Tara: No, no. I mean, I don't . . . (sighs) I don't think she's . . . her.

Willow: You lost me.

Tara: Well, uh, a person's energy has a flow, a unity. Buffy's was . . . was fragmented. It-it grated, like something forced in where it doesn't belong. Plus, she was, um, she was kind of mean.

—4.16 Who Are You?

Your character can see magic and traces of supernatural power. She can also tell if someone is preparing to cast a spell and see at a glance if an item is magical. She can even see a faintly glowing residue that indicates magic has been used in an area during the last few hours. If your character spends a minute or so looking closely at someone and gains two Success Levels on a Perception and Notice roll, she can tell if that person is a normal human. Three or more Success Levels reveal a Witch or other supernatural being.

The character cannot actually see ghosts, but if some invisible supernatural being shows up, she can notice a faint glow of power. She can see through illusions and tell if someone is possessed. In that case, she needs a number of Success Levels in a Perception and Notice roll greater than the Power Level of the illusion or possession spell, or the Willpower of the being using the power.

Vampire

12- or 15-point Quality

Adam: You fear death. Being immortal, you fear it more than those to whom it comes naturally. Vampires are a paradox.

Vampire: Ok, we're a paradox. That's cool.

Adam: Demon in a human body. You walk in both worlds and belong to neither. I can relate. Come. We have a lot to talk about.

—4.16 Who Are You?

For the most part, vampires are irredeemable monsters, unable to control their lust for blood and death. Normal vampires have high levels of the Mental Problems (Cruelty) Drawback, and for the most part are not fit for human company. There is nothing very sexy or appealing about a demon in human drag who considers people little more than meals-on-legs. So far, the TV show has revealed only two exceptions: Angel, whose soul was restored by a Gypsy curse, and Spike, chipped and later ensouled. Even they are one short step away from devolving into their monstrous selves (Angel if he ever experiences "true bliss," and Spike after a short surgical procedure; souls don't serve as much of a hindrance to evil, as we've seen lots of times with regular humans). Playing a vampire as a Cast Member (other than Angel or Spike) would be very difficult. You and the Director must agree on how or why the vampire can control her inner demon. Whatever the explanation, the cost to play a "humane" vampire is 15 points. Normal vampire characters would cost 12 points, but unless your Director wants to have a murderous monster in the Cast, that's not much of an option.

Vampires gain +3 to Strength, +2 to Dexterity, +2 to Constitution, and two levels of Hard to Kill (they can have as many as 10 levels in total); +2 bonuses to hearing- and smell/taste-based Perception rolls (+4 when involving blood); take only one-fifth damage from bullets (other weapons hurt normally); recover from injuries at the rate of one Life Point per Constitution level every hour (fire damage regenerates at the rate of one Life Point per Constitution level per day); and are immortal. Vampires are vulnerable to sunlight, holy symbols, stakes through the heart, and beheading (see pp. 191-193).

Watcher

5-point Quality

Gwendolyn: You telegraph punches, leave blind sides open and, uh, for a school-night slaying, take entirely too much time. Which one of you is Faith?

Faith: Depends. Who the hell are you?

Gwendolyn: Gwendolyn Post, Mrs. Your New Watcher.

—3.7 Revelations

The Watchers are members of a secretive society that oversees and trains Slayers and future Slayers. Members are trained in the basics of vampire hunting, although they are not supposed to fight the undead directly. Instead, the Slayers do the dirty work. Exceptions do occur, however. Giles has fought at Buffy's side many times, for example.

Watchers get +1 level to any one physical Attribute (the Attribute levels still cannot exceed six, however) and two levels of the Getting Medieval skill as a result of their training in the arts of Slaying. They also have access to vast amounts of memorized occult lore, which gives them a +2 to any roll related to learning more about a given demon, vampire, or other supernatural creature.

Werewolf

3-point Drawback or 6- or 12-point Quality

Buffy: And you're sure it was a werewolf?

Xander: Well, let's see, um, six feet tall, claws, a big old snout in the middle of his face like a wolf. Um, yeah, I'm sticking with my first guess.

Oz: Seems wise.

—2.15 Phases

Your character is afflicted with the curse of the werewolf. Some werewolves retain some control over their inner beasts, but for the most part this is a curse, not a boon. In their animal form, werewolves have +4 to Strength, +2 to Dexterity, +2 to Constitution (adjust Life Point totals normally), and can bite and claw victims, inflicting (2 x Strength) points of base damage (Slash/stab). Werewolves are also tough creatures in their bestial form, gaining the Natural Toughness Quality and Armor Value 1 (see p. 141). Wolfies have very sharp noses, enjoying the Acute Senses (Smell/Taste) Quality whether wolfed-out or not; if the character already has that quality, the bonuses stack together.

A victim bitten by a werewolf has to pass a Willpower (doubled) roll, or become cursed as well. Seeing an enraged werewolf usually calls for a Fear Test with a -4 modifier (experienced monster hunters avoid this modifier once they have encountered enough lycanthropes).

If the Director is in control of your character's werewolf form, this is a 3-point Drawback. Otherwise, this is a 6-point Quality. Some lycanthropes can transform

themselves at will and are not limited to the full month, cost of this ability is 12 points.

On the negative side, silver is a big problem for werewolves. Silver weapons inflict double normal damage (slashing and bullet weapons inflict triple damage). They are less effective than normal metal weapons, however; subtract three points from the base damage (before the multiplying effect), to a minimum of one.

Skills

Xander: It happens that I'm good at a lot of things. I help out with all kinds of . . . stuff. I have skills and . . . stratagems . . . I'm very . . . (to Anya) help me out.

Anya: He's a viking in the sack.

—4.20 The Yoko Factor

How does the Slayer get to kick ass, do somersaults and look good doing it? Why can Giles speak a whole bunch of languages? What is the difference between Willow and Xander when it comes to academic achievement? The answer, my friend, is their skills. Skills are learned abilities, the result of training, study or experience. In general, anything that can be taught is considered a skill. The character's background, education and life experiences determine what skills she would be likely to have.

Skills are broken down into broad categories. Rather than assign a skill to different types of guns, for example, the Gun Fu skill covers the ability to fire anything with a trigger. This is not realistic, but reflects the reality of TV shows like *BtVS*. It also makes character creation easier: rather than having to look at a huge list of skills for your character, you can look at your character sheet and decide which of the 18 skills in the list are appropriate. The specifics are left to your imagination. If your Cast Member is an intrepid jungle explorer, her Science skill would reflect mostly an expertise in botany and biology, and her Knowledge skill would deal mainly with geography and exotic cultures. A criminal lawyer may have a Crime skill that lets her identify and communicate with assorted underworld types, but she may not be able to pick a lock.

Buying Skills

To acquire skills, use the character points allocated to the skills category as determined by the Character Type. Skills cost one point per level for levels one through five. After level five, each additional level costs three points.

Racy Example: Lorna wants her character to be an excellent driver—in fact, she could race cars for a living! Such expertise would require a skill of five or higher. Lorna decides to go for broke and give the character a Driving skill 7. This costs five points for the first five levels, and six points for the other two, for a total of 11 character points. Lorna's character will be an ace driver, but she is unlikely to have very high skills in anything else.

The Meaning of Skill Numbers

Like most numbers in the **Unisystem**, high is good and low is bad. The higher a skill level, the more proficient the character is at using that skill. In general, a level one indicates a beginner or amateur, somebody who has just learned the rudiments of the skill. A level two or three represents general competency—the ability to perform average tasks with ease. A level four or five indicates extreme competence in the subject, the result of a lot of study or practice. Higher levels indicate true mastery of the skill or craft, and the ability to perform the most difficult tasks with relative ease. A master of Kung Fu would have a skill level in the 7-10 range, for example.

Acrobatics

Xander: First of all, what was with the acrobatics? How did that happen?

Oz: Wasn't Andy Hoelich on the gymnastics team?

Xander: That's right, he was! Cheater!

—3.1 Anne

Beloved skill of cheerleaders, circus performers and Slayers, this is the ability to perform tumbles, somersaults and other complex maneuvers. It is also used to dodge attacks, climb obstacles, and perform similar tasks of agility. Acrobatics can replace Crime when trying to move silently (use the higher of the two skills for sneaking-around attempts).

Using the Skill: Acrobatics is used with Dexterity to perform most maneuvers, including avoiding close combat attacks and gunfire. When jumping for distance, climbing, or swimming, use Strength along side Acrobatics instead.

Art

Oz (reading): "Dingoes Ate My Baby played their instruments as if they had plump polish sausages taped to their fingers . . ."

Freddy: Sorry man.

Oz (after a beat): Nah, its fair.

—3.18 Earshot

Ever wanted to create some masterpiece for the ages, or just have your CD go platinum? All you need is a high enough level in Art. All the arts are covered by this skill: music, painting, sculpture, creative writing, and so on. That does not mean your character knows all artistic skills though. When creating the character, decide which art or arts are the character's specialty. Oz's Art skill is almost exclusively focused on his music, for example, although his songwriting ability probably helps him a lot with any other writing assignments.

Using the Skill: There are two types of rolls that use this skill. First, to create art, use Intelligence and Art for writing and painting, Dexterity and Art for dancing or playing an instrument, or Constitution and Art for singing. The Success Level determines how good the creation or performance, for things like music or dance, is. To judge someone else's art, use Perception and Art.

Computers

Willow: Have you Googled her?

Xander: Willow! She's seventeen.

Willow: It's a search engine. Look.

—7.4 Help

This is the nerdly art of keyboard slinging for fun and profit. With this skill your character can make computers do what she wants, including both programming and hacking. People don't need this skill to use a computer. Just about anybody can find the "on" switch and use a mouse. The Computers skill lets your character do fun things like breaking into confidential databases, writing her own programs, programming her VCR, and other cool stuff.

Using the Skill: Intelligence and Computers to write a program or hack into a secure system. For hacking, the system's security imposes penalties, from -1 for a high school record system to -8 or worse for the FBI database. Perception and Computers help diagnose software or hardware problems without having to call a help line and being on hold for two to three days.

Crime

Xander: Aah!

Cordelia: God!

Xander: We're doing crime here! You don't sneak up during crime.

—3.4 Beauty and the Beasts

Sometimes your character needs to break into a suspicious student's locker, or maybe find an important clue in someone's pants . . . pocket. Breaking and entering, skulking around, lifting evidence—if it's illegal, this skill covers it, with two major exceptions: computer hacking uses the Computers skill, and conning people the Influence skill. Your character doesn't have to be a criminal to have this skill; cops, private investigators, and other honest but street-wise folks have it as well.

Using the Skill: Dexterity and Crime are used for things like moving stealthily (although Acrobatics can replace Crime here), lifting someone's wallet, and picking locks. Victims resist such activities with their Brains Score, or Perception and either Notice or Crime (whichever is better). Intelligence and Crime are used to identify criminals and street contacts (as modified by familiarity with the local criminal scene).

Doctor

Joyce (voice breaking): Doctor says it's too early to be concerned.

Buffy: Right. No concern.

Joyce: Just a shadow.

—5.8 Shadow

After a tough fight at one of Sunnydale's cemeteries, it pays to know some first (or second or third) aid. This skill covers the ability to heal injuries and cure disease through modern medicine. A full-fledged doctor has a skill of four or higher. Anything below that represents some training in first aid or emergency treatment. This is a good skill to have after a tussle with vampires, or a sparring bout with a Slayer.

Using the Skill: An Intelligence and Doctor roll is used to treat injuries; each Success Level restores one Life Point of damage (only one roll per patient per day). The victim also does not lose any more Life Points from bleeding and such. Perception and Doctor can be used to diagnose a medical problem, or determine the cause of death of some unfortunate victim.

Driving

Dawn: Xander, drive faster

Xander: I can't.

Dawn: I could drive faster and I don't drive.

Anya: She's right. You're like a snail. A snail who's driving a car very slowly!

—6.3 Afterlife

Indispensable in California, land of the highway, this is the ability to sit behind the wheel of a car or motorcycle and get it to go the way you want. This skill covers all wheeled vehicles, although if your character is not familiar with a specific vehicle (trying to drive an 18-wheeler or a motorcycle if she has only driven cars before), rolls will be at -2 to -5 or worse. Your character can't pass Driver's Ed without at least one level in this skill.

Using the Skill: Dexterity and Driving for your basic high-speed chases, dodging rush hour traffic, and other complex maneuvers (there is no need to roll for routine driving, unless you are Buffy). Use Intelligence and Driving for basic mechanic maintenance stuff—for the big stuff, you'll need the Mr. Fix-It skill.

Getting Medieval

Giles: You must first become proficient with the basic tools of combat. And let's begin . . . with the quarterstaff. Which, incidentally, will, uh, require countless hours of vigorous training. I speak from experience.

Buffy: Giles, 20th Century? I'm not gonna be fighting Friar Tuck.

—1.7 Angel

When a fist is not enough, it's time to break out some old-fashioned sharp metal whatsits and start a-hackin' and a-slashin'. This skill is used for all archaic weapons, from swords and quarterstaffs to crossbows and throwing axes. It also covers driving stakes into the hearts of those pesky vampires. Slayers, Watchers, vampires and demons are proficient at the ancient art of dismembering people with sharp objects. Most Slayerettes quickly learn how to use these weapons too—Slayers are a bad influence that way.

Using the Skill: Dexterity and Getting Medieval cover most combat maneuvers. Feints use Intelligence (or Perception) to recognize them. There're a whole bunch of kewl Combat Maneuvers that use Getting Medieval (see pp. 129-133).

Gun Fu

Cain: The name's Cain. I'm the one with the gun, which means I'm the one who gets to do the interviewing.

—2.15 Phases

Guns don't kill people; the not-so-ancient art of Gun Fu does (oh, bullets help, too . . . a lot). This skill covers your basic things that go "bang"—shotguns, pistols, and the like. Still, in the Buffyverse, guns don't come into play very often (see p. 137).

Using the Skill: Dexterity and Gun Fu for pointing and shooting. Aiming slows your character's attack to the end of the Turn, but you add the Success Levels of a Gun Fu and Perception roll to the shooting roll. Intelligence and Gun Fu help clear a jammed gun.

Influence

Xander: Yeah. Let me get a double shot of, um . . . of information, pal.

Buffy: Three priests. They call themselves . . .

Xander: The Bringers.

Buffy: Bringers, Harbingers. They have a "no eyes" kinda look.

Willy: Doesn't ring a bell.

Xander: How about I ring that bell for you? Does the threatening come now?

Buffy: Maybe you shouldn't help.

—3.10 Amends

The ability to deceive, seduce, intimidate, or manipulate people for kicks and giggles . . . or money . . . oh yeah, or a good cause. Influence allows your character to pick up somebody at a bar, scare people into giving up important information, or otherwise persuade others to do what she wants.

Using the Skill: Intelligence and Influence for fooling, scamming, or fast-talking others. Willpower and Influence to intimidate people. If your character is trying to seduce somebody, for example, any Attractiveness levels act as bonuses or penalties to the roll. By the same token, a Slayer finds it a lot easier to intimidate someone if she lifts him over her head; the proper circumstances add bonuses or penalties (in the one to five range).

Knowledge

Willow: Is there anything you don't know everything about?

Giles: Synchronized swimming. Complete mystery to me. Other than that, I know all.

—7.1 Lessons

All non-scientific disciplines are covered by this skill. History, sociology, psychology, and the like are part and parcel of this skill. Knowledge can be useful in identifying the background of vampires and other creatures. For example, if you know a vampire was sired during the 17th century, it might be helpful to know what was going on in the 17th century. Knowledge can also help with occult research, and it lets characters say cool stuff like "This gauntlet is Late Medieval, probably from Florence; the markings are unmistakable." Chicks really dig that.

Using the Skill: Knowledge is used with Intelligence for the most part. Knowledge skill rolls often add their Success Levels to Occultism or Influence rolls.

Kung Fu

Buffy: So then Kathy's like, "It's share-time." And I'm like, "Oh yeah? Share this!" (punches the air a few times)

Oz: So either you hit her or you did your wacky mime routine for her.

Buffy: Well, I didn't do either, actually. But she deserved it, don't ya think?

Oz: Nobody deserves mime, Buffy.

—4.2 Living Conditions

Call it brawling, martial arts, fisticuffs, or flailing your arms around wildly, this skill covers the art of using your hands and other assorted body parts to hurt your fellow man (or critter). Kung Fu is indispensable for Slayers and anybody who hangs around them for any amount of time. It's also very useful around bullies and in bar fights.

Using the Skill: Dexterity and Kung Fu for hitting someone or avoiding being hit—many Combat Maneuvers (see pp. 129-133) are based on this skill. Intelligence and Kung Fu may be used to identify a fighting style, or to feint an opponent. Perception and Kung Fu counter such feints.

Languages

Willow: Right, don't you have to speak it in Sumerian or something?

Giles: I do speak Sumerian. But it's not that. Only an experienced witch can incant it and you have to be within striking distance of the subject.

Xander (to Buffy): See what you get for taking French instead of Sumerian?

Buffy: What was I thinking?

—4.21 Primeval

If you want *hablar español*, or sound good ordering at a French restaurant, or read the Old Church Latin edition of the Necronomicon, you need to learn a few languages. This skill covers any language other than one's native tongue.

Using the Skill: This skill is different from the rest. Each level indicates fluency in one language (player decides which ones). When trying to decipher some arcane inscription, use Intelligence and Languages (knowing more languages helps). When trying to use a known language that you are familiar with, but less than fluent in, use Intelligence and Knowledge instead.

After character creation, picking up new languages is difficult. This skill cannot be improved unless your character spends several months studying (see p. 152 for improving the Languages skill through experience).

Mr. Fix-It

Tara: At least she didn't do too much damage.

Xander: Are you kidding? Double-glazed windows ain't cheap. Also, the jamb has to be completely rebuilt—Oh dear god, I'm the grown-up who sees the world through my job. I'm my Uncle Dave the plumber. I must be shunned.

—5.15 I Was Made to Love You

If it's broken, this skill can fix it. If it ain't broken, it can improve it (sometimes into not working at all). If it just ain't, it can build it. Mr. Fix-It covers all technical and craft skills, from carpentry to mechanics to roadie work. This is what your character needs if she wants to rebuild the engine of that mean machine she's tricking out, or to make sure the *Dingoes Ate My Baby* concert comes through loud and clear. Adventure-wise, it could be used to set up elaborate and interesting traps.

Using the Skill: Perception and Mr. Fix-It for spotting a problem. Intelligence and Mr. Fix-It to do the repairs or construction work.

Notice

Buffy: I guess it was instinct, like you were talking about.

Giles: What? I made that up! I knew the Bringer was behind me because his shoes squeaked!

—7.14 First Date

Need to get a clue? This is the skill. Without Notice, your character might miss the bloody handprint on the wall, the vampire sneaking past the window, or the oh-so-friendly smile from Daisy in Chemistry.

Notice measures a person's focus and discipline in observing her environment. This is the skill to have for spotting a critter lying in ambush around the corner or when you absolutely, positively need to find Waldo.

Using the Skill: Perception and Notice to spot things. Intelligence and Notice to remember something your character saw before but didn't realize was important until now.

Notice is an active skill; it is relevant when a character specifically focuses her attention on something. Without the Notice skill, active sensing rolls suffer penalties from -1 to -3. For passive sensing (your Director will let you know when this is applicable, such as when resisting a Crime roll), a Perception and Notice roll or a Perception (doubled) roll may be used, whichever is more beneficial to the character.

Occultism

Willow: Well, I've been going through her files, and researching the black arts, for fun, or educational fun, and I may be able to work this.

—2.21 Becoming - Part One

Forbidden knowledge, the black arts, the stuff you only find in outlawed books or some really dark heavy metal songs. This is the skill of the truly arcane. It includes things like the basics of vampire-slaying (what works and what doesn't), identifying demons and their weaknesses, researching spells and rituals, and otherwise learning Things Man Was Not Meant to Know. Access to a good arcane library is a huge help (see p. 50). Your character needs the Occultism skill before she can become a proficient magician.

If your Director is feeling munificent, she might grant your spellcasting character a number of starting spells equal to her Occultism skill (of the Director's chosing, no doubt).

Using the Skill: Intelligence and Occultism to recognize or research some supernatural name. Perception and Occultism to identify a creature on first sight. Occultism is also used to cast spells, with bonuses from the character's Sorcery Level, if any (see p. 55).

Science

Chris: You know what the key is? If Dr. Clark doesn't understand your experiment he gives you higher marks so it looks like he understands your experiment. (reads Willow's entry) "The Effects of Sub-Violet Light Spectrum Deprivation on the Development of Fruit Flies"? (smirks) That should do the trick.

—2.2 Some Assembly Required

You can't blind them with science unless you know science. This skill covers all your basic sciences—physics, biology, chemistry and so on. It can come in handy when dealing with the supernatural, if only to figure out if something is really supernatural. Characters with this skill earn the privilege of saying "That's just scientifically impossible" a lot. At higher levels (five and above), weird science is possible—things like robots and a spray that will clean up those most-troublesome stains.

Using the Skill: Intelligence and Science for most things, from mixing a chemical formula to inventing a new device to repairing a broken thingamajig. Perception and Science are used to spot science-oriented clues, like identifying an unusual biochemical residue.

Sports

Willow: Daryl Epps. Chris' older brother. He was a big football star. All-State two years ago. He was a running . . . He was a running . . . Uh, someone who runs and catches.

—2.2 Some Assembly Required

The ability to hit a ball with a stick, throw a ball, or do other things that may or may not involve balls. All sports are covered by this skill, except things like boxing and martial arts, which use Kung Fu, and gymnastics, which is part of Acrobatics. In a pinch, Sports can be used instead of other combat skills to do things like swing a baseball bat at a vampire's head or tackle a monster—if you really want to get that close to an icky.

Using the Skill: Depending on the nature of the sporting event, one of the three physical Attributes is used. Coordination- and agility-based tasks (throwing a baseball) depend on Dexterity, brute force activities (weight lifting or tackling) relies on Strength, and endurance sports (marathon running) use Constitution.

Wild Card

Andrew: It's an onion, yet it's a flower. I don't understand how such a thing is possible.

Spike: See, the genius is, you soak it in ice water for an hour so it holds its shape, then you deep fry it root-side up for about five minutes.

Andrew: Masterful.

Spike: Yeah . . . if you tell anyone we had this conversation, I'll bite you.

—7.19 Empty Places

Let's face it, some of you might notice that some skills are not covered in the list above (and you're probably right). To take care of that problem without resorting to fisticuffs, we have the unsung 18th skill on the list—the Wild Card. This is your fill-in-the-blanks skill—it can cover anything you want, with one caveat: The Wild Card skill cannot be broader than pre-existing skills (Weapons, for example, which would cover both Gun-Fu and Getting Medieval, earns a "nice try, bozo" award).

Combat Maneuvers

Walsh: It's only our methods that differ. We use the latest in scientific technology and state-of-the-art weaponry, and you, if I understand correctly, poke them with a sharp stick.

—4.12 A New Man

By now, you are wondering about the list of Combat Maneuvers on your character sheet. If not, go back and put a few more points into the Notice skill. These are your character's preferred moves. You can find a list of Combat Maneuvers in **Chapter Three: Rules, Borders, and an End Zone** (see pp. 129-133). Head over there and pick the ones you want (there's no costs or limitations on these puppies). Combat Maneuvers have three elements.

Bonus: The total of your character's appropriate Attribute, skill, and other modifiers. The bonus is what you add to the attack or defense die roll.

Damage: The base damage of the maneuver (if it does any damage). Add Success Levels after rolling.

Notes: Any special effects. A stake through the heart, for example, does a lot more damage to vamps than to humans (although it's not good for humans, either).

Drama Points

Buffy: Oh, sorry. It's just been a really weird day.

Xander: Yeah! Buffy died, and everything!

Willow: Wow! Harsh.

Giles: I should have known that wouldn't stop you.

—1.12 Prophecy Girl

Sometimes a character needs to succeed at something, no matter what odds. In a movie or TV show, the scriptwriter just decides the character succeeds, period. In the *BtVS RPG*, we simulate this with Drama Points. When you use a Drama Point, your character gets a huge bonus to her chances—think of it as the universe lending a helping hand. The impossible shot hits the target, the charging vampire trips and falls right into the stake, the bullet that hit your character was deflected by a lucky coin pendant hanging from her neck . . . all those things are possible when you spend a Drama Point. The ups and downs of Drama Points are covered in **Chapter Three: Rules, Borders, and an End Zone** (see pp. 145-150).

Characters start with a set amount of Drama Points depending on their Character Type. White Hats get more beginning points because that's what they do best.

Finishing Touches

Lily: So how come you came up with Anne?

Buffy: It's my middle name.

Lily: Lily's from a song. Rickie picked it. I'm always changing anyway. Chantarelle was part of my exotic phase.

Buffy: It's nice. It's a mushroom.

Lily: It is? That's really embarrassing.

Buffy: Um, well, i-it's an exotic mushroom, if that's any comfort.

Lily: Well, before that, I was following this loser preacher and calling myself Sister Sunshine.

—3.1 Anne

These are the little things that mean so much—appearance, name, and the like. These touches bring life to your Cast Member and make her more than a list of numbers on a sheet of paper.

Name: What's in a name? Among other things, it can provide some insights into your character's background and personality. An ethnic name can provide some depth. A weird first name, like Nicodemus, probably led to a lot of bullying as a kid. A nickname can add color (too many nicknames, of course, and your character may end up sounding like a refugee from *The Sopranos*).

Appearance: You can go the "Police APB" route and be content to provide height, weight, eye and hair color, and the like, but some details make your character more memorable. A neat idea is to "cast" your character: "the part of my character will be played by such-and-such actor (or singer, or any public personality)." This provides a quick visual frame of reference. Everybody knows what the Austrian former bodybuilder turned into action hero looks like, for example. If everybody does it, the Director could even do a little Cast List: "Starring Harvey K. as Johann the Watcher, Christina A. as Josie the Vampire Slayer, and a young Brad P. as Luke the Werewolf."

Other Characteristics: Maybe your character has some distinctive habit or mannerism—her hair is always a bit messy and tends to fall over her eyes, or she always looks nervous or uncomfortable around strangers. Any scars, tattoos, or piercings that are easily noticeable? How does your character normally dress? What kind of music is in her CD collection (or even albums if you are one of those ancient Watcher types)?

Hey, guess what? You're set to go. The stars of the show have been cast, and it's time to get the cameras rolling and the action started.

Archetypes

Giles: We few . . .
Giles/Spike: We happy few . . .
Spike: We band of buggered . . .

—5.22 The Gift

On the next two dozen pages, you will find a number of ready-to-play characters—four Heroes and eight White Hats—complete with stunning pictures. The characters have their own story and background, and can be used as-is or modified by players as they see fit. The Archetypes are designed to be used in a Sunnydale-based Series, but they could easily be placed in a different setting. Enjoy!

The Original Cast

After the Archetypes are presented, the Original Cast stats appear (see pp. 90-117). From the Buffster herself (if you don't know who that is, put the book down, head on over to the DVD section and pick up a season or seven; we know you'll like it) to Xander, the Zeppo no more. The characters are presented as they were at the beginning of Season One, or when they first appeared. For those seeking more buff versions of our heroes, or who want to set their games in later seasons, we have added extensive guidelines for adjusting the character sheets as the seasons passed.

New Slayer

ARCHETYPE
CHARACTER TYPE
HERO

Life Points 72 **Drama Points 10**

Attributes (20)

Strength 6 (3 levels part of Slayer Quality)
Dexterity 7 (3 levels part of Slayer Quality)
Constitution 5 (3 levels part of Slayer Quality)
Intelligence 5
Perception 3
Willpower 5 (2 levels part of Slayer Quality)

Qualities (20)

Attractiveness +1 (1)
Fast Reaction Time (Part of Slayer Quality)
Hard to Kill 6 (1; 5 levels part of Slayer Quality)
Nerves of Steel (Part of Slayer Quality)
Situational Awareness (2)
Slayer (16)

Drawbacks (5)

Adversary (Vampires & Demons) (Part of Slayer Quality)
Emotional Problems (Fear of Rejection) (1)
Misfit (2)
Obligation (Part of Slayer Quality)
Secret (Slayer) (2)

Skills (20 + 5 from Drawbacks)

Acrobatics 3
Art 0
Computers 0
Crime 0
Doctor 2
Driving 0
Getting Medieval 5 (1 level part of Slayer Quality)
Gun Fu 0
Influence 1
Knowledge 2
Kung Fu 5 (1 level part of Slayer Quality)
Languages 0
Mr. Fix-It 0
Notice 3
Occultism 2
Science 4
Sports 0
Wild Card 0

Maneuvers	Bonus	Base Damage	Notes
Dodge	12	-	Defense action
Kick	11	14	Bash
Punch	12	12	Bash
Stake	12	12	Stash/stab
(Through the Heart)	9	12	x5 vs vamps
Thrown Stake	11	10	Stash/stab
(Through the Heart)	8	10	x5 vs vamps

Background on the New Slayer

I had it all planned out. I was going to go to med school to become a doctor, same as my Dad. I dissected the frogs, studied, had no life, studied, took all the advanced placement courses, studied some more. It wasn't all that great, but I was going to cure cancer one day. It was my Junior year, and I was on the fast track to valedictorian. I didn't have many friends—okay, two friends, but I was going to cure cancer.

Then this weirdo showed up, starts talking about the Chosen One. Namely, me. So I sprayed him with Mace and called the cops, but he got away. I kinda feel bad about it now, but I thought he was some sort of abductor-creep.

That night I met my first vampire. It was freaky and violent and ended when I ripped its head off and it turned into dust. The old weirdo showed up again and told me he could explain everything. I didn't Mace him that time. He told me he was a Watcher and I was a Slayer.

Now, he's teaching me all the secrets of slaying assorted critters. I was always on the verge of failing gym, but ever since I became a Slayer, I can arm wrestle football players and win. I used to need glasses, and now my vision is 20/20 or better, although I still wear glasses to protect my secret identity . . . hey, it worked for Clark Kent, didn't it? I spent a lot of time trying to come up with a medical explanation for all of this—the vampires, my superpowers, and all the rest. No luck. I'd like to do a vampire autopsy, but you don't get a lot out of examining dust.

Now I don't know if I'm going to live long enough to go to med school, or cure cancer. The way I see it, vampires and demons are like a cancer on the planet, and I'm excising them. That makes me feel a bit better. Not great, but better. Every time I stake a bloodsucker, I remove another tumor.

Quote: "Let me guess—cause of death was catastrophic exsanguination. No wounds or signs of violence except for two lesions next to the carotid. I'm stunned."

Roleplaying the New Slayer

Unlike some other Slayers, you are not afraid to do your own research. Problem is, sometimes you try a little too hard to find a natural explanation for the things you run into. Before your transformation, you were shy and withdrawn; people didn't pick on you much, but they largely ignored you. So you are used to being an outsider, and being a Slayer has not hurt your social life too much. Hunting vampires is starting to hurt your grades, however, and your parents are getting worried. They think it might be a boy, or maybe drugs. If they only knew . . .

Former Initiative Agent

ARCHETYPE

CHARACTER TYPE HERO

Life Points 53 Drama Points 10

Attributes (20)

Strength 4 (1 level part of Initiative Commando Quality)
Dexterity 6 (1 level part of Initiative Commando Quality)
Constitution 3
Intelligence 3
Perception 3
Willpower 3

Qualities (20)

Acute Senses (Hearing) (2)
Contacts (3)
Fast Reaction Time (2)
Good Luck +2 (2)
Hard to Kill 5 (2; 3 levels part of Initiative Commando Quality)
Initiative Commando (4)
Natural Toughness (2)
Nerves of Steel (3)
Situational Awareness (Part of Initiative Commando Quality)

Drawbacks (6)

Addiction (Habitual Smoker) (1)
Adversary (HSTs) (Part of Initiative Commando Quality)
Emotional Problems (Fear of Commitment) (1)
Honorable (Serious) (2)
Resources (Below Average) (2)

Skills (20 + 6 from Drawbacks)

Acrobatics 2	Knowledge 0
Art 0	Kung Fu 3
Computers 0	Languages 1
Crime 2	Mr. Fix-It 1
Doctor 2	Notice 3
Driving 1	Occultism 1
Getting Medieval 3	Science 0
Gun Fu 5	Sports 0
Influence 2	Wild Card 0

Maneuvers	Bonus	Base Damage	Notes
Big Knife	9	12	Slash/stab
Big Pistol	11	15	Bullet
Dodge	9	-	Defense action
Punch	9	8	Bash
Kick	8	10	Bash
Shotgun	11	20	Bullet
Stake	9	8	Slash/stab
(Through the Heart)	6	8	x5 vs vamps

Background on the Former Initiative Agent

I've been on the front lines of the secret war against the HST threat. The Initiative recruited me just out of Ranger school. I had been hoping to end up somewhere in Special Forces, but they made me an offer I couldn't refuse. The first time I saw a sub-terrestrial bare its fangs at me, I knew I was fighting the good fight. Demons and worse things were prowling the Earth, and we were the ones to stop them.

For a couple years things were great. It was dangerous—we took heavy casualties—but it was what we had signed up for, and we didn't complain. Our team was one of the best; most times we had the highest kill ratios in the Initiative. As usual, the guys with the guns weren't the problem; the rear-echelon bastards were the ones who screwed up everything. Starting with all the mad doctors who were conducting experiments with the monsters. While we were busy fighting the damn critters, Dr. Walsh was making brand-new ones.

I was on leave when the creature from Room 314 destroyed Initiative HQ. I lost a lot of good friends there. Then the government buried the whole thing as if it never existed. I was given two options: honorable discharge or a transfer to Fort Bragg. I took the discharge. For some reason, I'd lost my faith in the government and the Army. Also, I had some scores to settle.

I don't have the equipment and support I did in the force, but I kept a few toys while I was with the Initiative. Now I'm doing what we should have been doing from the get-go. Locate the hostiles. Terminate the hostiles. Repeat as needed. I've found a few people who have the same mission. Most of them are civilians, and they wouldn't have lasted a week in basic training, but their hearts are in the right place. The only problem is, I have to get a civvie job soon. Ammo isn't cheap, and I'm definitely in a target-rich environment.

Quote: "Once Alpha Team is decisively engaged with the hostiles, Bravo Team will infiltrate enemy HQ. (Off blank looks of companions) Sorry. The Slayer and I'll attack the guards, and you three will sneak into the crypt. Better?"

Roleplaying the Former Initiative Agent

You are a modern-day warrior, trained in the latest weapons and tactics. Sometimes, though, guns and low-light goggles aren't as useful as a silver cross and your basic pointy stick. You are used to having more support—full radio contact, snipers backing you up, even the occasional air strike when you were hunting in remote areas—but you are a civilian now, and have to deal with it.

You always try to have a positive attitude—it boosts the morale of the group, and it helps you keep your cool. Sometimes you try to impose some semblance of discipline among the team, but that never works. Your new friends think you should relax a little, but you have seen—and done—too much to ever let your guard down like that.

Demon Hunter

ARCHETYPE
CHARACTER TYPE
HERO

Life Points 53 **Drama Points** 10

Attributes (20)
Strength 4
Dexterity 4
Constitution 3
Intelligence 3
Perception 2
Willpower 4

Qualities (20)
Acute Sense (Hearing) (2)
Attractiveness +1 (1)
Good Luck 4 (4)
Hard to Kill 5 (5)
Nerves of Steel (3)
Resistance (Demonic Effects) 5 (5)

Drawbacks (6)
Adversary (Demons) (2)
Impaired Senses (Vision, uses contacts) (1)
Mental Problems (Mild Cruelty) (1)
Recurring Nightmares (1)
Secret (Hunter) (1)

Skills (20 + 6 from Drawbacks)
Acrobatics 3
Art 0
Computers 1
Crime 3
Doctor 1
Driving 2
Getting Medieval 5
Gun Fu 0
Influence 1
Knowledge 2
Kung Fu 2
Languages 1
Mr. Fix It 0
Notice 3
Occultism 2
Science 0
Sports 0
Wild Card 0

Maneuvers	Bonus	Base Damage	Notes
Axe	9	20	Slash/stab; one-handed weapon
Big Knife	9	12	Slash/stab
Dodge	9	-	Defense action
Kick	5	10	Bash
Punch	6	8	Bash
Pigsticker	9	6	Slash/stab
Sword	9	16	Slash/stab
Thrown Knife	8	6	Slash/stab

Background on the Demon Hunter

I guess you could call it the family business. There was this great-uncle of mine, name of Sid, who was a demon hunter until he disappeared under suspicious circumstances. I stumbled into his writings—and the biggest collection of antique knives and other exotic cutlery I'd ever seen—while rummaging in my grandparents' attic. At first, I thought it was all fiction, or the insane ramblings of an old man, but I checked on one of Uncle Sid's buddies in a retirement home. The old guy could barely sit up, but his memory was fine. He taught me everything he could—from how to wield swords and knives to ways of identifying demons and their weaknesses. It was a weird summer.

I met my first demon when I was back in college. It was an evil little thing that looked like a cross between a monkey and a lizard. It preyed on young children and stole pieces of their souls, leaving them incapable of loving or feeling any positive emotion. I cornered it in a back alley and chopped it to pieces with a cleaver. Got a little carried away there; the fear and rage got to me, and I found I kept hitting the monster long after it was dead. I still have these nightmares of me in that alley, laughing or screaming—I can never tell which—while I keep cutting into the screeching creature. My uncle wrote that one of the biggest dangers facing demon hunters was getting to like the violence too much. "In our vocation," he said, "the greatest danger we face is becoming the very thing we fight." Of course, he's probably dead, so what does he know?

Sometimes I worry I started this whole demon hunting gig way too early. I was a Junior when I made my first kill and now I just can't stop. It seems like every week there's some new monster, critter, or blood-sucking fiend out there. I've seen both innocents and guilty fall and sometimes it seems like there's blood everywhere in my life. I'd like to quit someday, and maybe try to have a normal life. Doesn't seem to be in the cards though. I got skills and abilities and a job to do. The good thing is that I'm not the only one doing the hunting anymore. Still, my new partners—my new friends—need my help. So for now I keep my blades sharp, and wait for the next horror show to start.

Quote: "You're one ugly freak. When I'm done with you, you're gonna look a lot worse."

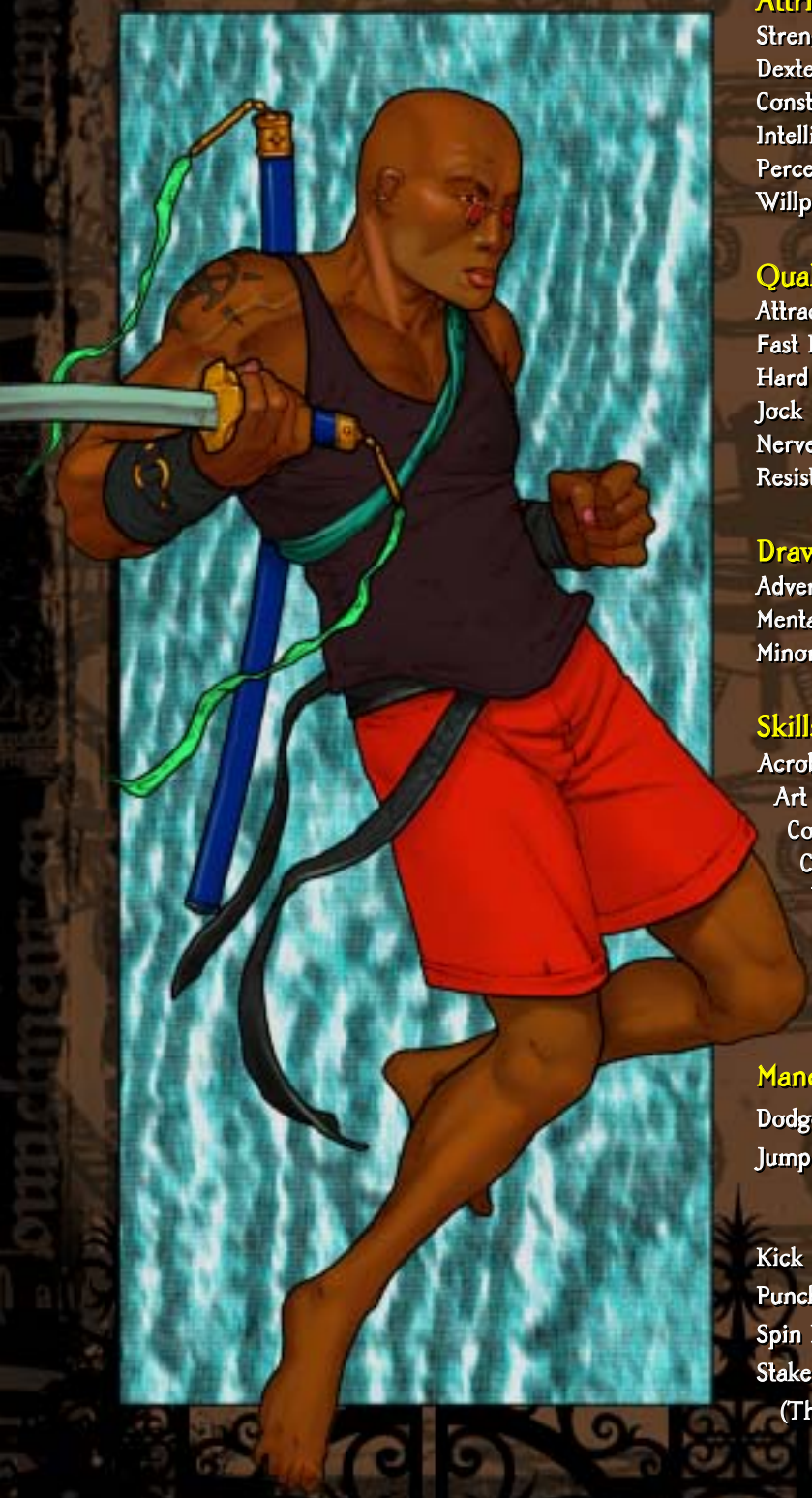
Roleplaying the Demon Hunter

Demon hunters are a bit like Slayers, except they don't get the superpowers and their death rate is much higher. You didn't realize how tough demon hunting would be, but now you feel compelled to continue. Since you killed your first demon, your mood has become dark and brooding, which doesn't make you very popular with most people. You come across as quiet and intense, somebody haunted by a dark secret. The only time you seem to come alive is during a hunt, when the thrill of the chase awakens something inside you. You don't like the person you are becoming, but you don't know how to change.

Martial Artist

ARCHETYPE
CHARACTER TYPE
HERO

Life Points 53 Drama Points 10



Attributes (20)

Strength 4 (1 level from Jock Quality)
Dexterity 5 (1 level from Jock Quality)
Constitution 3
Intelligence 2
Perception 4
Willpower 4

Qualities (20)

Attractiveness +2 (2)
Fast Reaction Time (2)
Hard to Kill 5 (5)
Jock (3)
Nerves of Steel (3)
Resistance (Mind Control) +5 (5)

Drawbacks (6)

Adversary (Vampires & Demons) (3)
Mental Problems (Severe Recklessness) (2)
Minority (1)

Skills (20 + 6 from Drawbacks)

Acrobatics 4
Art 1
Computers 0
Crime 0
Doctor 0
Driving 1
Getting Medieval 4
Gun Fu 0
Influence 2
Knowledge 1
Kung Fu 5
Languages 1
Notice 3
Occultism 2
Science 0
Sports 4 (2 levels part of Jock Quality)
Wild Card 0

Maneuvers	Bonus	Base Damage	Notes
Dodge	10	-	Defense action
Jump Kick	7	15	Bash; Acrobatics + Dexterity roll first
Kick	9	10	Bash
Punch	10	8	Bash
Spin Kick	8	12	Bash
Stake	9	8	Slash/stab
(Through the Heart)	6	8	x5 vs vamps

Background on the Martial Artist

The Temple of the White Crane was my home, hidden away from the cities and chaos of the outside world. I was raised by monks; they taught me the Way of the Crane. I am ashamed to say I wasn't a very good student. I was always getting into fights and acting without thinking. Life at the temple was not for me. I wanted to see the world. The monks blamed satellite TV for my rebelliousness; maybe they were right. One day, the Elders of the Temple told me my fate lay elsewhere. I was to go to America, as an exchange student.

I didn't know what to expect. Most of what I knew about America came from TV. I was looking forward to cheap Internet connections, easy women and snowboarding. I was worried about crazed gunmen, biker gangs and rogue cops. I knew that the West would be different from the things I knew at home.

At first, it went well. Things were different, but not too bad. My English wasn't as good as I thought it was, but I learned quickly. Women weren't as easy as I thought, but not everybody had a gun, or was interested in chasing me with a car.

Nobody mentioned the place was full of monsters, however. That was most surprising.

It started the night I saw an inhuman thing attacking a woman on the street. The monks had told me stories about demons and ghosts. I thought they were stories, until I saw the real thing. I reacted without thinking, and attacked the monster with all the martial arts moves I knew.

I was nearly killed. If the Slayer hadn't arrived, I would have died. She had moves like something out of a John Woo movie, except they were real. Most impressive.

After that, besides worrying about fitting in, making the swimming team, and passing mid-terms, I started patrolling at night with the Order of the Scooby (I still don't know who is this Scooby they speak of). I have discovered that the mental exercises the monks taught me will shield my mind from supernatural influences. And I am learning a lot of new combat moves. I think the monks of the White Crane would be proud of me.

Quote: "What is the sound of my right foot smacking your left cheek? Let's find out."

Roleplaying the Martial Artist

You like to act first and ask questions later. Studying and research are not your strong suit; you'd rather be playing soccer or kicking vampire butt. After a fairly strict childhood, you want to enjoy all the good things you missed out on, although you are still bound by the Temple's strict code of honor. Despite your best efforts, you have a low resistance to advertising, and try too hard to be trendy.

In addition to martial arts training, the temple monks taught you how to use meditation techniques to resist mind control. Vampiric or demonic powers that affect the mind have a much harder time affecting you. If you would only use your mind more often, you'd be fine.

Watcher

ARCHETYPE

CHARACTER TYPE

WHITE HAT

Life Points 34 **Drama Points** 20

Attributes (15)

Strength 3
Dexterity 3 (1 level part of Watcher Quality)
Constitution 3
Intelligence 4 (1 level part of Nerd Quality)
Perception 2
Willpower 3 (1 level part of Nerd Quality)

Qualities (10 + 1 from Drawbacks)

Nerd (3)
Nerves of Steel (3)
Watcher (5)

Drawbacks (7)

Adversary (Vampires & Demons) (3)
Honorable (Minimal) (1)
Humorless (1)
Talentless (2)

Skills (15 + 6 from Drawbacks)

Acrobatics 2
Art 0
Computers 0
Crime 1
Doctor 0
Driving 2
Getting Medieval 3 (2 levels part of Watcher Quality)
Gun Fu 0
Influence 1
Knowledge 3 (2 levels part of Nerd Quality)
Kung Fu 3
Languages 3
Mr. Fix-It 0
Notice 2
Occultism 4
Science 1
Sports 0
Wild Card 0

Maneuvers	Bonus	Base Damage	Notes
Axe	6	15	Slash/stab
Crossbow Shot	6	16	Slash/stab
(Through the Heart)	3	16	x5 vs vamps
Dodge	6	-	Defense action
Punch	6	6	Bash
Stake	6	6	Slash/stab
(Through the Heart)	3	6	x5 vs vamps

Background on the Watcher

I remember my induction to the Council like it was yesterday. The secret handshakes, the knowing smiles—greeting a fanged monstrosity chained in a dungeon in Scotland. It was scary, thrilling, challenging and scary (did I mention that?). At that moment, I was proud of my studies and training, grateful for the opportunity the Council had presented me, and I knew more than ever before that I was born to rid the world of the monstrosities.

Naturally, my first question after the induction was "Well? When do we exterminate the bloody blighters?" Clearly that was the wrong tack to take. Although I knew as much from my training, the Council took pains to remind me that's not what we do. We're the bloody Watchers—we observe, we serve, and we wait. The stark truth is that we have young girls to do all the fighting for us. Stuck in my craw. Did during training, did after induction, still does now. No matter, I couldn't walk away, not after what I'd seen.

I couldn't keep silent, either. I complained. I spoke up at meetings. I even drafted a seven-point memorandum demanding we take direct action, and outlining the means and methods of doing so. There's one Slayer, after all. She cannot do it alone. Watchers are not as strong or able, but we are, or at least can be, a legion.

I expected to be sacked for my behaviour—shown the door or sent somewhere nice and distant. The Falklands perhaps. Instead, I got packed off to America to work with the new Slayer. At the time, I couldn't tell if it was a reward or a punishment.

To tell the truth, after meeting the Slayer, I still don't know. I started giving her the standard speech—all mysterious and ominous—and she sprayed me with tear gas. She's definitely not the meek and respectful type. Still, neither am I. Perhaps the Council expected the experience would teach me a lesson.

We'll just see about that.

Quote: "Never mind me! It's only a broken arm. Now go finish it off before it escapes!"

Roleplaying the Watcer

Younger than Giles, you are new to being a Slayer's Watcher. You are steeped in Watcher traditions, but also a rebel within the Council. You want to take an active part in the hunt for the supernatural instead of being a mere observer. While committed to teaching and guiding the Slayer, you are also a lot more likely than other Watchers to go along on patrols.

Given your take on the war against the supernatural (all outlined in your memorandum), you are aggressive and dedicated. You think nothing of patrolling with your Slayer, and using all who join your battles to their utmost (and perhaps beyond) capacity. No doubt that's going to get you and them in trouble someday.

Psychic

ARCHETYPE

CHARACTER TYPE

WHITE HAT

Life Points 25 Drama Points 20

Attributes (15)

Strength 1
Dexterity 2
Constitution 2
Intelligence 3
Perception 3
Willpower 4

Qualities (10 + 3 from Drawbacks)

Attractiveness +1 (1)
Hard to Kill 1 (1)
Psychic Visions (1)
Sorcery 2 (10)

Drawbacks (7)

Adversary (Vampires & Demons) (3)
Bad Luck 1 (1)
Clown (1)
Emotional Problems (Fear of Rejection) (1)
Recurring Nightmares (1)

Skills (15 + 4 from Drawbacks)

Acrobatics 4	Knowledge 3
Art 2	Kung Fu 2
Computers 0	Languages 1
Crime 0	Mr. Fix-it 0
Doctor 0	Notice 4
Driving 2	Occultism 1
Getting Medieval 0	Science 0
Gun Fu 0	Sports 0
Influence 0	Wild Card 0

Maneuvers	Bonus	Base Damage	Notes
Dodge	6	-	Defense action
Punch	4	2	Bash
Telekinesis	6	2 x Success Levels	Bash or Slash/stab

Background on the Psychic

Everything was fine until they threw a bucket of blood at me on prom night . . . just kidding, I'm not that kind of psychic. On a good day, I can levitate a puppy (the puppies hate it when you do it, though). I can also see the future, kind of—nothing good like next week's lotto numbers; more like who's going to get killed tomorrow, demons being born, that kind of stuff. I wonder why I don't dress up like Marilyn Manson, wear two pounds' worth of makeup and do that piercing thing. Then again, I see too much darkness in my visions; no need to carry it around the rest of the time.

I know what you're thinking—just an expression; I can't read minds, or I'd open my own Psychic Pals Network. You're thinking, how come I look so normal? It's called acting. When I feel like screaming my head off, I smile sweetly, and push all the bad feelings deep inside me where they can't get out. Trying to prevent the horrible things in my visions helps, too. Whenever I save somebody I saw dying in a vision, it's as if I'm giving Fate the finger. That'll teach it to screw with my head.

My first vision came on my twelfth birthday. I dreamt that Sarah, my best friend, got run over by a school bus. I woke up crying, but thought it was just a dream. Until it happened for real. Sarah died, just the way I saw it.

I didn't freak out. I had an official, oh-my-God mental breakdown, complete with ambulance and paramedics carting me out of the house. I spent most of the next year on medication—no visions, but I was as lively as a bowl of boiled broccoli. When I was finally off the meds, I started having the visions again. I also discovered I could move things around with my mind. My first episode had taught me a valuable lesson—if you let people know something is wrong, you'll end up strapped to a gurney on your way to a hospital. So I kept my mouth shut.

The visions got crazier and crazier. Instead of accidents, I saw creatures attacking people and sucking their blood. I couldn't just sit there. I knew something bad was happening and that I had to do something, anything. Tried not to think too much about what would happen once I found the monsters . . . couldn't help but think that I'd probably just be another victim. Fortunately, when I did work up the guts to actually check out my visions, I met other people who knew something weird was going on. Some of them were weirder than me. I felt right at home.

Quote: "I sense approaching chaos and terror. Ah . . . Tuesday, right on schedule."

Roleplaying the Psychic

Deep down, the visions and power scare you. You know you are different and you often feel very alone. Deeper down, you know you have a great deal of mystical potential. So far, it has only manifested itself in the form of telekinesis and psychic visions, but if you apply yourself, you could become a powerful psychic. You are beginning to feel that your gifts are not just a random fluke . . . that you actually have a destiny, and one that could be for good. For the time being, you are too busy dealing with the visions and the existence of vampires to make any long range plans or engage in any mystical research or training. Perhaps your new friends can help in that area.

Scooby Gang Member

ARCHETYPE

CHARACTER TYPE

WHITE HAT

Life Points 41 **Drama Points 20**

Attributes (15)

Strength 2
Dexterity 2
Constitution 2
Intelligence 4
Perception 2
Willpower 3

Life Points 37
Drama Points 20

Qualities (10)

Acute Senses (Vision) (2)
Good Luck 3 (3)
Hard to Kill 5 (5)

Drawbacks (7)

Adversary (Vampires & Demons) (3)
Love (Tragic) (2)
Misfit (2)

Skills (15 + 7 from Drawbacks)

Acrobatics 2	Languages 0
Art 1	Knowledge 1
Computers 1	Kung Fu 3
Crime 0	Mr. Fix-it 0
Doctor 2	Notice 2
Driving 3	Occultism 1
Getting Medieval 3	Science 1
Gun Fu 0	Sports 0
Influence 2	Wild Card 0

Maneuvers	Bonus	Base Damage	Notes
Dodge	5	-	Defense action
Kick	4	6	Bash
Punch	5	4	Bash
Stake	5	4	Slash/stab
(Through the Heart)	2	4	x5 vs vamps

Background on the Scooby Gang Member

Yup, that's right. I'm an official Slayerette. I've got no schtick or special powers. I'm a chalk outline waiting to happen. And you know what? I've saved a bunch of lives, including the Slayer's. Sometimes, you don't need super powers. Then again, sometimes—like when a vampire is pounding your face against the curb—you do. The trick is avoiding the curb-in-your-face situations.

How do you become a Scooby, you ask? It's who you know really. You date the wrong person, and next thing you know you're spending Saturday night on a stakeout—in every sense of the word. Or you can stumble onto the Horrible Truth on your own. In Sunnydale, you can't swing a dead cat without hitting some sort of supernatural monster. In my case, it was a little from column A, and a little from column B. I wasn't so much dating as stalking one of the Slayer's crew—not really stalking, sort of following him around hoping he'd notice me . . . okay, technically, it was stalking. Out of nowhere, guys in moldy clothing start attacking him, and all of a sudden I'm in the middle of a kung-fu movie written and directed by Wes Craven. I didn't do too badly, though. I hit a vampire from behind with a garbage can, and I kept it busy by flailing around in its face until the Slayer dusted it. The rest, as they say, is history. Panic-filled, adrenaline-charged, bone-bruising history.

So vampires exist, and demons, and witches, all the stuff I thought was limited to late night TV. It took me some time to get used to the notion—two hours to be exact, one of them in a dead faint—but now I'm okay with it. The fainting episodes are mostly gone, at least. I'm getting plenty of outdoor exercise—sure, it's at night, and we favor sewers and haunted houses instead of track fields, but it beats sitting in front of the boob tube—and I'm learning all kinds of stuff, like the mating habits of the Dra'hak demon (I just love saying Dra'hak). It's some life. I still haven't gotten anywhere with the cutie I was kinda stalking, but I haven't given up hope. We have a lot more in common now.

Quote: "Okay. Here's the plan. I'll jump around and distract the vampire, and while I'm desperately cringing from his claws, you stake him from behind. I know it's not great, but it plays to my strengths."

Roleplaying the Scooby Gang Member

Without super-strength or magic, you have to use your wits and luck to survive. You are best suited to the investigation side of slaying, but you are learning how to use axes and stakes against the creatures of the night. Your biggest weakness is your love for one of the other Slayerettes, a love that seems doomed from the start. Spending time with people in life-threatening situations can move them closer together, though, so you might have a chance after all.

Hey, it's a feeble and desperate strategy for your love life, but you are working through the whole feeble thing, and these are desperate times. At least, that what everyone's telling you and from what you've seen, they have a point.

Football Player

ARCHETYPE

CHARACTER TYPE

WHITE HAT

Life Points 57 Drama Points 20

Attributes (15)

Strength 5 (1 level from Jock Quality)
Dexterity 3
Constitution 3 (1 level from Jock Quality)
Intelligence 2
Perception 2
Willpower 2

Qualities (10)

Hard to Kill 5 (5)
Jock (3)
Natural Toughness (2)

Drawbacks (6)

Adversary (Vampires & Demons) (3)
Covetous (Serious Conspicuousness) (2)
Mental Problems (Mild Cruelty) (1)

Skills (15 + 6 from Drawbacks)

Acrobatics 3
Art 0
Computers 0
Crime 0
Doctor 0
Driving 1
Getting Medieval 3
Gun Fu 0
Influence 3
Kung Fu 4
Languages 0
Knowledge 1
Mr. Fix-it 0
Notice 2
Occultism 1
Science 0
Sports 5 (2 levels from Jock Quality)
Wild Card 0

Maneuvers	Bonus	Base Damage	Notes
Dodge	7	-	Defense action
Punt Kick	5	14	Like Spin Kick; needs a running start
Punch	7	10	Bash
Slam-Tackle	10	10	Bash; no Parry; possible target prone
Stake	6	10	Slash/stab
(Through the Heart)	3	10	x5 vs vamps

Background on the Football Player

I'm good at stomping people. That's the skill that got me a football scholarship and, maybe, a pro career. When I heard about bloodsuckers prowling the campus, I got pissed off. Dead critters running around killing people . . . that's just wrong. Hell, it's un-American. So I figured on doing some off-field stomping.

We couldn't tell the cops. I'd heard about that Fox show with the FBI agents (never watched it, got better things to do with my weekends), so I knew the government was hiding all evidence of bloodsuckers. So me and some buddies got together, downed a few brews to get us in the right mood, and we went looking for vamps. We found 'em. Problem was, we weren't ready for 'em. I went after a pencil-necked little guy, and he tossed me around like a bag of dirty laundry. I must have sailed a good ten yards before I hit the ground. Meanwhile, the other vamps went through my buddies like a chainsaw through butter. This wasn't no game—no refs stopping the play, no unnecessary roughness penalties, no time outs. I barely escaped with my life.

Hey, I'm no dumb jock. I knew I needed a new game plan. I heard of a gang on campus They were a bunch of geeks and freaks, but they knew about vampire hunting. I'm working with them now. First thing we did was put down my former buddies, who had been turned into vampires—half of the defensive front line and a chunk of the secondary turned into dust. This season's gonna suck. That was tough, but it had to be done. Then we found the bloodsuckers that did the deed, and dusted 'em too.

I'm not too good with the stakes, but I can tackle the vamps and hold 'em down until somebody else pokes 'em. Some of the bloodsuckers are too strong for me. I'm still getting used to fighting hundred-and-twenty pound critters that can bench press small cars. I guess blood is better than protein shakes or even steroids.

I'm not planning on doing this all my life, by the way. This is what I do outside of games and practice. Some people work on papers and exams—I help save the world on nights and some weekends.

Quote: "All right, are we ready? Let's go do some damage!"

Roleplaying the Football Player

Your life has taken an unexpected turn. You went from worrying about winning games and impressing talent scouts to lurking around graveyards looking for the undead. You're used to being the hero and basking in the spotlight, and you're not happy about having to play second fiddle to the Slayer and other heroic types. To compensate, you try a little bit too hard, and end up biting off more than you can chew. You also try to help psych people up, but your positive attitude can get downright annoying sometimes. Finally, you have been a bully for much of your life, and working side by side with the people you picked on is proving to be a tad difficult.

Hacker

ARCHETYPE

CHARACTER TYPE

WHITE HAT

Life Points 26 **Drama Points** 20

Attributes (15)

Strength 2
Dexterity 2
Constitution 2
Intelligence 5 (1 level from Nerd Quality)
Perception 2
Willpower 4 (1 level from Nerd Quality)

Qualities (10)

Contacts (Hacker) (2)
Nerd (3)
Sorcery 1 (5)

Drawbacks (5)

Covetous (Serious Lechery) (2)
Emotional Problem (Emotional Dependency) (1)
Obsession (Techno-Magic) (2)

Skills (15 + 5 from Drawbacks)

Acrobatics 2
Art 1
Computers 6 (2 levels from Nerd Quality)
Crime 3
Doctor 0
Driving 0
Getting Medieval 2
Gun Fu 0
Influence 0
Knowledge 0
Kung Fu 0
Languages 0
Mr. Fix-it 0
Notice 3
Occultism 2
Science 3
Sports 0
Wild Card 0

Maneuvers	Bonus	Base Damage	Notes
Dodge	4	—	Defense action
Magic	7	Varies	By spell
Stake	4	4	Slash/stab
(Through the Heart)	1	4	x5 vs vamps
Telekinesis	5	2 x Success Levels	Bash or Slash/stab

Background on the Hacker

Ever heard about the guy who broke into the IRS site and translated all their text files into Klingon? You bet. That was me. The NSA is still trying to figure out who did it.

Computers are my friends. I can get into any database, anytime. Which is how I figured something major was going on in Sunnydale. I broke into the Hall of Records, and found the murder rate in this little town is higher than most places this side of a war zone. The proportion of missing persons is even higher. I did a little more digging, and discovered one girl seemed to be around all kinds of murders, gang battles, and other strange events.

I thought I was being careful, but somebody discovered I was snooping around. One night, two pale guys knocked at my door and asked if they could come in. I told them I gave at the office, and their faces grew fangs and got all wrinkled up. They didn't seem to be able to come in, but they cut the phone lines and surrounded my place. Good thing I went with a wireless modem as soon as my buddy at Radio Shack could score me one. I didn't think the police would help, so I tried getting in touch with the mystery chick. She didn't have an e-mail address, but one of her friends did, and that's how I met the Slayer. When I saw her dust off the vampires, I said to myself, "Man, those are great FX." When I realized it wasn't FX, I threw up.

Now all my hacking is done for a good cause. I help track down demons and vampires instead of playing tag with the FBI. Sometimes I end up doing some fieldwork, which really isn't my strong suit, but I guess you can't do everything from a desktop, or even a laptop. I've gotten good at bypassing electronic security systems, too, and I can be pretty sneaky from all the nights I rummaged through the garbage of corporate executives to find their passwords.

But what I'm really getting into is techno-magic. After seeing magic in action, it got me thinking about bringing the dark arts into the 21st century. If I can figure a way to run spell-like programs, I could be the first cyber-wizard. "Magic" is a really outdated word, too—how about "Reality Hacking"? So far, the best I've been able to do is to load a bunch of spells on an e-book, so I don't have to lug around fifty pounds of old moldy books. Give me time, though.

Quote: "Unix and unicorn horn, Apache and ambrosia, Geoforce and geomancy. Yep, I got it all and I got it good!"

Roleplaying the Hacker

You are the typical cyber-punk—your bedroom is cluttered with CD cases, Star Trek memorabilia, and computer components. You built your own workstation from scratch, and are far more comfortable writing a C++ or Java app than asking someone out on a date. After your brush with the supernatural, you've become obsessed with combining magic and technology to create a greater whole. Your initial attempts haven't worked very well, and you've been warned that mixing the occult and computers can have unexpected consequences. You've heard tales of one demon who got converted into software, and the damage it inflicted. That was probably done by a chump though. You know you are better.

Beginner Witch

ARCHETYPE

CHARACTER TYPE

WHITE HAT

Life Points 22 Drama Points 20

Attributes (15)

Strength 1
Dexterity 2
Constitution 2
Intelligence 3
Perception 3
Willpower 4

Qualities (10 + 7 from Drawbacks)

Attractiveness +1 (1)
Good Luck 1 (1)
Sorcery 3 (15)

Drawbacks (7)

Adversary (Vampires & Demons) (3)
Honorable (Serious) (2)
Misfit (2)

Skills (15)

Acrobatics 1
Art 0
Computers 0
Crime 0
Doctor 1
Driving 1
Getting Medieval 1
Gun Fu 0
Influence 2
Knowledge 2
Kung Fu 0
Languages 1
Mr. Fix-It 0
Notice 2
Occultism 4
Science 0
Sports 0
Wild Card 0

Maneuvers	Bonus	Base Damage	Notes
Dodge	3	—	Defense action
Magic	11	Varies	By spell
Stake	3	2	Slash/stab
(Through the Heart)	0	2	x5 vs vampires
Telekinesis	7	2 x Success Levels	Bash or Slash/stab

Background on the Beginner Witch

My grandmother was a witch and the talent must have skipped a generation. Probably just as well, because grandma didn't have a happy life—she ended up in an insane asylum. Better than being burned at the stake, I guess. I didn't even know she was alive. As far as I knew, my grandmother had died a long time ago. So I was really surprised on my fifteenth birthday, when I got a letter from her telling me where she had buried her Book of Shadows—her collection of spells and rituals. She had sensed my potential, even from the loony-bin, and decided it was time to begin my education.

Several letters followed. It was the best correspondence course ever. At first, I followed her instructions as a lark—I was bored, and it was kind of fun pretending to have magical powers. Imagine my surprise when the spells started working. Soon, I could levitate objects, call spirits to me, and do all kinds of neat stuff. I was very careful after the first spell worked. The letters had been very specific about the dangers of using magic casually. But then came the date with Jimmy.

Jimmy seemed like a nice boy. Jimmy stopped being nice when I was in his car, and then he wouldn't take "no" for an answer. He slapped me around, but I managed to get away. When I got home, I opened my Book of Shadows and called forth a spirit of vengeance. I didn't want to kill Jimmy, just give him a good scare. The spell worked too well, though. The spirit not only avenged me, but set the entire town to settling scores, real or imagined. I managed to destroy it—with a lot of help from the Slayer—but by that time four people were dead, including Jimmy.

One of the primary things my grandma taught me was that whatever I did, good or evil, would return to me threefold. She didn't get very specific but her warnings were sure dire enough. I'm not certain what threefold of death is, much less threefold of four deaths, but it sure doesn't sound too good. Being mostly responsible for the deaths of Jimmy and three others hasn't done anything to help my peace of mind, I'm telling you.

While I wait for the bad stuff, thought, I plan to do what I can to make amends for the damage I've done. I will use what I know to help people as best I can. Grandma said that magic was a tool, like any other, and could be used for good or evil. I'll try my best. I don't know if that will be enough to pay for my mistakes, but it's a start.

Quote: "Hecate, Diana, Minerva, lend me your power! As I will it, so mote it be!"

Roleplaying the Beginner Witch

You have the potential to become an extremely powerful witch, and that's not necessarily a good thing. Several people died after one misuse of your powers, and now you only use magic when absolutely necessary. When not using magic, or feeling guilty or worried about it, you are fairly normal—you have your neurotic times and your happy times. Whenever you are dealing with Slayer-related business, you become Miss Driven—all business, no jokes or wisecracks.

Former Vampire Groupie

ARCHETYPE

CHARACTER TYPE

WHITE HAT

Life Points 38 Drama Points 20

Attributes (15)

Strength 2
Dexterity 4
Constitution 2
Intelligence 2
Perception 2
Willpower 3

Qualities (10)

Acute Senses (Vision) (2)
Attractiveness +3 (3)
Hard to Kill 4 (4)
Good Luck 1 (1)

Drawbacks (7)

Adversary (Vampires & Demons) (3)
Mental Problems (Severe Paranoia) (2)
Obsession (Hunt Vampires) (2)

Skills (15 + 7 for Drawbacks)

Acrobatics 2	Knowledge 2
Artist 2	Kung Fu 3
Computers 0	Languages 0
Crime 0	Mr. Fix-It 0
Doctor 0	Notice 2
Driving 1	Occultism 1
Getting Medieval 1	Science 0
Gun Fu 0	Sports 0
Influence 3	Wild Card (Archery) 5

Maneuvers	Bonus	Base Damage	Notes
Bow Shot	9	8	Slash/stab
(Through the Heart)	6	8	x5 vs vamps
Dodge	7	-	Defense action
Kick	6	6	Bash
Punch	7	4	Bash

Background on the Former Vampire Groupie

The angst drew me to them like a moth toward a flame. I hated my life, my parents, school—when I found the Sunset Club, I felt new and different. I was cool! We would dress up in period clothing and quote Anne Rice to each other. We were wicked, hip and oh-so-tragic. The sexual tension ran high but it was perfectly safe. We had other priorities. At first, it was just fun and games; we were playing pretend. When I put on the extra layer of makeup and the black lipstick, I forgot my problems, and I could dream I was an eternal, sensuous hunter of the night. At the Sunset Club, we weren't bored or troubled kids, we were the worshippers of the Lonely Ones—our ever-so-pretentious nickname for vampires. Oh . . . and my parents thought I was crazy, which was a nice bonus.

Then came the night when we met real vampires. They weren't sexy or mysterious. They were murderous monsters. Worse, we were sold out by one of our own. He was going to let the demons devour us for his own gain. How's that for tragic!

Anyway, thanks to the Slayer we survived the experience, but all my illusions were shattered. I might have hated my life, but I sure as Hell didn't want to end up like one of those things. Lonely Ones, my fashionable butt—they were demons wearing human costumes. I made it out of the club with my life, but little of my former hopes and dreams. And I was angry. I wanted to make those monsters pay.

So maybe it's my way to compensate for the loss of my fantasies, or maybe I just need to do stupid crap for no good reason. I enrolled in self-defense classes that summer, and I dusted off my archery set. I used to be a good enough bow shot that my parents had started talking about Olympic tryouts. 'Course, that was before I went into my "dark and moody" phase. I practiced and practiced, and got damn good. I also re-read all my books on the undead, not to imitate them this time, but to figure out their weaknesses.

Well, I got in trouble again. I thought I was all tough and Sigourney-like, but this was no movie, or at least, I wasn't the starring ingénue. I snuck out of my house for a few nights before I spotted my first vamp. I shot it with my bow, but missed its heart. My self-defense classes didn't help me against a thing that's twice as strong as a normal human. I almost ended up as a snack, but luckily the Slayer was around, and she saved my butt a second time. I tell you, it was getting downright embarrassing.

Still, I'm not giving up. I realize I can't do it alone, but I'm not quitting. I got friends now, true friends who put their lives on the line to fight the good fight. I may have been a pathetic vampire groupie, but I'm going to be a wicked vampire killer!

Quote: "Aim for the heart and make sure you hit it. Believe me, I know what missing is like and its trés mal for life, limb and the wardrobe."

Roleplaying the Former Vampire Groupie

You still favor the goth look, but have rejected the whole vampire lifestyle. Your experiences have left you with a very cynical outlook, and you are suspicious of everyone and everything. At the same time, you know you have to trust your fellow vampire hunters. You've chosen a tough path, but you are going to stick to it.

Amateur Hunter

ARCHETYPE

CHARACTER TYPE

WHITE HAT

Life Points 42 **Drama Points** 20

Attributes (15)

Strength 3
Dexterity 3
Constitution 2
Intelligence 2
Perception 2
Willpower 3

Qualities (10)

Good Luck 4 (4)
Hard to Kill 4 (4)
Nerves of Steel (3)

Drawbacks (6)

Adversary (Vampires & Demons) (3)
Attractiveness -1 (1)
Mental Problems (Delusions of Grandeur) (1)
Misfit (2)

Skills (15 + 6 from Drawbacks)

Acrobatics 3	Kung Fu 3
Art 0	Knowledge 1
Computers 2	Languages 0
Crime 3	Mr. Fix-It 0
Doctor 0	Notice 3
Driving 1	Occultism 2
Getting Medieval 3	Science 0
Gun Fu 0	Sports 0
Influence 0	Wild Card 0

Maneuvers	Bonus	Base Damage	Notes
Axe	6	20	Slash/stab; used two-handed
Crossbow Shot	6	16	Slash/stab
(Through to the Heart)	3	16	x5 vs vamps
Dodge	6	-	Defense action
Kick	5	8	Bash
Popgun	3	5	Holy water pistol; vampires only
Punch	6	6	Bash

Background on the Amateur Hunter

My old town, Santa Roja, was full of vampires, and when I first saw one, I damn near wet myself. You got tough in my neighborhood though, or your life wasn't worth living. So, me and my friends got together, made a plan, and took care of them. Not too bad for a bunch of tenth-graders. We didn't need no old books of magic, no super-powers, none of that stuff. All the secrets of vampire slaying are out in the open: stakes, crosses, sunlight, holy water, removing their heads . . . it's all there in the comics and movies. We never paid much attention before, but hey, if the vamps are real, we figured that the stories about killing them were probably on target. Lucky for us, they were.

So we armed ourselves, got into some hunting clothes, and went after them early one sunny morning. We surprised them (they didn't expect a bunch of kids to come through the roof). And we won. Well, mostly we won. Jose wound up in a coma and Gabriel spent three weeks in the hospital. We blamed it on a rival gang and had to go through a bunch of lame counseling. But the vamps . . . they all got toasted. We kept at it during Junior year. Three other raids, no casualties those times. We figured we were pretty hot stuff.

So in my Senior year, the family decides to move to Sunnydale. I did a little research, and discovered Sunnydale is the only small town with a higher murder rate than Santa Roja. Another vampire nest, I realized, and I got ready for trouble. My hunter friends weren't by my side, but I had the weapons, I had the training, I had the right 'tude.

I was right about Sunnydale. More vampires per square mile than Santa Roja, and they are tough. I made my first kill a week after I got there, but I got the living crap pounded out of me. At first I thought I was out of practice. Second time out, I get thrown through a plate glass window. That hurt. Only reason I didn't get vamped was the two crosses tattooed on the sides of my neck. I got away, but so did the freakin' vampire. Things weren't working the way they were supposed to. Finally, I realized what was wrong. Hunting is a group activity. I needed a new team.

Took me a couple of weeks, but I discovered the local hunters (I knew there had to be some somewhere). They were led by this chick, calls herself the Slayer. So I took over her gang. Well, kinda took over. They weren't that impressed by my credentials. I tell them, "I've done eight vampires" (and I was exaggerating, it was more like two and six assists, but I figured a little exaggeration goes a long way). And they look at me like I'm some bush league kid trying to play in the majors. When they told me how many vamps they had killed, I thought they were full of BS. Now I'm not so sure. They are pretty good, not that I'm going to admit it to them. Got a rep to maintain. So I haven't taken over the gang yet. Give me time, though. One cool thing about this gang, it's full of chicks. I might even score with one of them.

Quote: "All right, bloodsuckers! We're gonna terminate every last freaking one of you!"

Roleplaying the Amateur Hunter

You are the only one in your school who likes to dress like a militia reject, complete with fatigue pants and combat boots. As far as you are concerned, you learned everything you needed to know about vampires from comic books. You didn't have too many friends in Santa Roja (and they were as weird as you) and you know if you hadn't joined the Slayer's gang, you'd be pretty lonely here.

Buffy the Vampire Slayer roleplaying game

Life Points	69
Drama Points	10
Experience Points	

Character Name: Buffy Anne Summers

Character Type: The Chosen One (Hero)

Description:

Attributes

Strength	6	Intelligence	3
Dexterity	6	Perception	4
Constitution	5	Willpower	3

Qualities

- Attractiveness +3
- Contacts (Watchers) 3
- Hard to Kill 5
- Psychic Visions
- Fast Reaction Time
- Nerves of Steel
- Slayer

Skills

Acrobatics	5	Knowledge	3
Art	0	Kung Fu	5
Computers	1	Languages	0
Crime	3	Mr. Fix-It	1
Doctor	2	Notice	5
Driving	0	Occultism	2
Getting Medieval	2	Science	1
Gun Fu	0	Sports	3
Influence	3	Wild Card	4
		(Fashion), (Skating)	

Drawbacks

- Adversary (Lots) 5
- Honorable (Serious)
- Obligation (Major—Chosen One)
- Obligation (Major—Watchers)
- Secret (Being the Slayer) 3
- Teenager

Combat Maneuvers

Maneuver	Bonus	Base Damage	Notes
Dodge	11	—	Defense action
Punch	11	12	Bash
Stake	8	12	Slash/stab
(Through the Heart)	5	12	x5 vs vamps
Sword	8	24	Slash/stab

Useful Information

Initiative (d10 + dex)

Perception (d10 +per+Notice)

Notes

Success Levels Table

Roll Total	Success Levels	Description
9-10	1	Adequate
11-12	2	Decent
13-14	3	Good
15-16	4	Very good
17-20	5	Excellent
21-23	6	Extraordinary
24-26	7	Mind-boggling
27-29	8	Outrageous
30-32	9	Superheroic
33-35	10	God-like
+3	+1	

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Buffy

Season One Character Sheet

The character sheet provided can be used for Buffy during any flashbacks or prior appearances (can you say, motion picture?). Removing the Slayer Quality (and its benefits leaves her at pre-Chosen One status).

Adjustments

1.7 Angel: Giles and Buffy train with a crossbow, raising her Getting Medieval skill to three. 1.9 The Puppet Show: Buffy reveals her non-existent acting skills. She also mentions a mild fear of dummies, but those things spook everybody (no phobia exists). 1.12 Prophecy Girl: Buffy is killed and resurrected. This grants her greater feeling for her slayer powers. Increase Strength to eight, but only for the remainder of her battle with the Master. When she defeats the Master, and her fear of him, she gains a permanent increase in Willpower (to four). While her commitment to her role and the Watchers varies throughout this episode, ultimately she accepts her fate and retains both Obligation Drawbacks.

Season Two Character Sheet

In Season Two, Buffy is stronger and meaner for having fought darkness on a more full time basis. New stats include Strength 7, Constitution 6, Willpower 4, Acrobatics 6, Getting Medieval 4, Kung Fu 6, and Occultism 3. Her Hard to Kill levels rise to six (new Life Points 80). The forces of darkness have taken more notice, increasing Adversary to six. She has less time to read teen magazines, and her Fashion skill drops to three (her skating remains the same). Her relationship with Angel gains ground, adding the Love Drawback.

Adjustments

2.1 When She Was Bad: Buffy is a bit of a bitch to everyone as she deals with he aftermath of her fight with the Master. This Emotional Problems (Loner) bout doesn't last long, though. 2.3 School Hard: The Director reminds Buffy's player that the Secret (Being the Slayer) Drawback is not for nothing. 2.13 Surprise: Buffy spends the night with Angel and triggers Angelus. Her Love Drawback is upgraded to Tragic. When she discovers the details of Angel's condition she resolves to destroy him and gains the self-imposed Obligation (Major—Destroy Angelus). This all affects her psyche in very profound ways. When Angelus kills Jenny Calender in 2.17 Passion, Buffy's ambivalence is removed. Obligation (Destroy Angelus) rises to Total. 2.18 Killed by Death: Buffy becomes very ill. Reduce all her physical Attributes to one and drop her Fast Reaction Time Quality. She gains a limited supernatural ability to see the Der Kindestod (its affect on other supernatural entities is unknown). 2.19 I Only Have Eyes For You: Buffy is possessed by the ghost of a student called James. Her physical powers and abilities remain intact even though she acts as if she were someone else. 2.22 Becoming - Part Two: Buffy is forced to tell her mother about being the Chosen One. Joyce accepts this as best she can, and Buffy's Secret (Being the Slayer) drops to two. Buffy resolves her Obligation (Destroy Angelus) Drawback by doing just that, but loses a great deal of commitment to her destiny and the Watchers (both Obligations to zero).

Season Three Character Sheet

Buffy continues to improve. Her stats now include Strength 8, Dexterity 7, Constitution 7, Willpower 4, Life Points 85, Acrobatics 7, Getting Medieval 5, Kung Fu 7, and Occultism 3. Hard to Kill rises to seven (Life Points 91). Her Adversary Drawback rises to seven, and her Wild Card (Fashion) skill drops to two. Her relationship with Angel is squarely in Tragic Love territory. As she begins the season in L.A. as a runaway, she holds the Secret (True Identity) 1 Drawback and zero levels of Obligation.

Adjustments

3.1 Anne: Buffy returns to Sunnydale and loses the Secret (True Identity) drawback. Her Obligations rise back to three. 3.4 Beauty and the Beasts: Buffy discovers Angel. She chains him in the mansion for his own good and secretly starts to take care of him. This becomes a Secret (Hiding Angel) 2 Drawback. 3.5 Homecoming: Buffy's mild obsession to become homecoming queen (and beat Cordelia) improves her Influence skill to level four. 3.7 Revelations: Angel is discovered by the rest of the Slayerettes, negating Buffy's Secret (Hiding Angel) Drawback. 3.11 Gingerbread: Buffy must face her most dangerous opponent yet when Joyce and the rest of the parents fall under the influence of Hansel and Gretel. Buffy's Adversary Drawback rises to nine for the episode. 3.12 Helpless: Over the course of a few weeks, Giles prepares Buffy for Cruciamentam. During this time, her physical Attributes decrease to four and she loses the Fast Reaction Time Quality. When Buffy discovers what the Watchers had planned for her, she loses faith and her Obligation (The Watchers) Drawback drops to zero. 3.14 Bad Girls: Faith and Buffy hit the town. Faith kills the deputy mayor and Buffy reluctantly agrees to keep the secret. Buffy gains the Secret (Faith's Murder) 2 Drawback, which lasts until 3.15 Consequences when Faith's actions are revealed.

3.22 Graduation - Part Two: Angel leaves Buffy and goes to L.A. This frees neither of them from the Tragic Love Drawback. That one's a keeper. In the end, Buffy renews her commitment to her destiny and her Obligation (The Chosen One) rises to Total.

Season Four Character Sheet

At this point, Buffy is an established veteran of the supernatural wars. Her stats now include Strength 8, Dexterity 8, Constitution 8, Willpower 4, Acrobatics 7, Getting Medieval 6, Influence 4, Kung Fu 8, and Occultism 4. Hard to Kill increases to eight (Life Points 98). Her Adversary Drawback remains seven, but her Wild Card (Fashion) skill stays at two (while the Slayer, she's still a Valley Girl). She holds the Tragic Love Drawback, and her experiences with men leave her with an Emotional Problem (Fear of Commitment) Drawback. Finally, she still distrusts the Watchers and her only commitment is to being the Chosen One (Total).

Adjustments

Moving to college shakes Buffy's confidence. 4.1 The Freshman: Her Acrobatics, Kung Fu, and Getting Medieval skills drop to three each. Luckily, kicking Sunday around at the end returns her to normal. 4.2 Living Conditions: The stress of living with a demon and its soul leaching takes its toll on Buffy. She gains the Drawback Mental Problems (Mild Cruelty) until her soul is returned. 4.3 The Harsh Light of Day: A bad experience with Parker Abrams leaves Buffy with the Emotional Problems (Depression) Drawback. 4.5 Beer Bad: Buffy drinks too much Black Frost beer. Her Intelligence is reduced to one and she goes on a rampage—pretty much like any other drunken teenager really. Beating up Parker makes her feel better, removing the Emotional Problems (Depression) Drawback. 4.9 Something Blue: When Willow's spell goes wrong, Buffy takes up with Spike! This disappears when the spell is broken, but boy, talk about foreshadowing. 4.11 Doomed: Riley and Buffy get over their work issues and finally start dating properly. As events play out, this just confirms Buffy's Tragic Love Drawback. 4.13 The 'I' in Team: Buffy joins forces with the Initiative and gains Contacts (Initiative) 3. Maggie Walsh's attempt to kill her rather sours the fun and the Quality goes away. 4.15 This Year's Girl: The newly awakened Faith swaps bodies with Buffy. Since Buffy was in better condition (no coma for her), the change lowers her physical Attributes by a point (to seven) while trapped in Faith's body. 4.21 Primeval: The final battle against Adam and the Initiative occurs. Buffy fights Adam with the merged power and energy of her friends coursing through her. As for stats—hey, "whatever is needed" seems just about right. As a consequence of the powerful merger magic, the First Slayer tests Buffy and her friends in 4.22 Restless. Buffy passes the test, gaining Willpower 5 in the process.

Season Five Character Sheet

Buffy is a true champion now. Her stats now include Strength 8, Dexterity 9, Constitution 8, Willpower 5, Acrobatics 8, Getting Medieval 7, Influence 4, Kung Fu 8, and Occultism 4. Her Hard to Kill Quality reaches nine (Life Points 101). Her Adversary Drawback grows to eight, and her Wild Card (Fashion) skill remains at two. She still has Emotional Problems (Fear of Commitment), and Obligation (Total—The Chosen One). She loses the Teenager Drawback.

Adjustments

5.1 Buffy vs. Dracula: We meet Dawn, adding the Drawback Dependent (Dawn) 2. 5.10 Into the Woods: Riley's secret addiction to vamps is revealed to Buffy. She takes it badly and the two of them split. The Tragic Love Drawback kicks her in the teeth (again) as she watches Riley's helicopter fly away. 5.12 Checkpoint: The Watchers and Buffy test each other. They both fail. Her Watcher Obligation remains zero. 5.14 Crush: Spike's behavior leaves Buffy in no doubt of his powerful crush on her. 5.15 I Was Made to Love You: Buffy finds her mother dead at home. This is a shattering experience but Buffy soldiers on bravely. She gains the Obligation (Major—Head of the Family) Drawback. She also discovers that her financial picture is pretty grim, gaining Resources (Hurting) Drawback. Sometime after the death of her mother, Buffy comes to believe that they cannot win against Glory. She hides her feelings from the others, but her Willpower drops to three. 5.20 Spiral: At the end of the fight against the Knights of Byzantium and Glory, Dawn is captured. Buffy loses the rest of her Willpower and sinks into a waking coma. 5.21 The Weight of the World: Willow enters Buffy's dreams to bring her back. With renewed hope, Buffy comes out of her trance with her Willpower restored to four. 5.22 The Gift: In the final fight against Glory, Buffy realizes she must sacrifice herself to save Dawn and the world from oblivion. She jumps from the tower, closing the portal that would tear reality apart.

Season Six Character Sheet

Buffy returns from the dead in Season Six (again). Her stats now include Strength 8, Dexterity 9, Constitution 8, Willpower 4, Acrobatics 9, Getting Medieval 8, Influence 4, Kung Fu 9, and Occultism 4. Her Life Points remain at 101, her Adversary Drawback at eight, and her Wild Card (Fashion) at two. She holds the Tragic Love, the Emotional Problems (Fear of Commitment), the Obligation (Total—The Chosen One), and the Resources (Hurting) Drawbacks. Her Secret (Being the Slayer) Drawback is nearly gone, dropping to one. She has not possessed the Teenager Drawback for quite some time.

Adjustments

6.2 Bargaining - Part Two: Buffy digs her way out of her coffin and wanders Sunnydale deeply traumatized. Her Intelligence is reduced to zero as she runs on instinct and uses no skills except in combat. She remains this way until gradually healed in 6.3 After Life, but her experiences leave her with the Misfit and Emotional Problems (Loner) Drawbacks. Spike's help in nursing Buffy back to health softens her to his advances, and his disconnection with the group makes her more comfortable with him than her friends. 6.4 Flooded: Buffy's financial troubles continue to deteriorate as her Resources Drawback decreases to Poor. 6.7 Once More, With Feeling: Buffy finally tells her friends what's been bothering her. She loses the Misfit Drawback. She also kisses Spike (oh my!). 6.8 Tabula Rosa: Buffy begins an affair with Spike in a doomed effort "to feel something." She gains the Secret (Dating Spike) 1 Drawback. 6.11 Gone: Buffy is turned invisible by the Nerd Herd. She keeps that status, losing one point of Constitution every two hours, until Willow reverses the effect at the end of the episode. 6.12 Doublemeat Palace: Desperate for funds, Buffy takes a job. Her Resources Drawback is alleviated to Below Average. 6.15 As You Were: Riley's return digs up old feelings for Buffy. She decides to control of her life again, admits her relationship with Spike, and dumps him, losing the Secret (Dating Spike). 6.17 Normal Again: We learn the truth—Buffy is just a normal girl living a fantasy life. Then again, aren't we all just characters in a roleplaying game? 6.22 Grave: Trapped in a pit, Buffy and Dawn work out their sibling rivalry. Buffy's Obligation (Head of Family) drops to Important, and she finally removes the Emotional Problems (Loner) Drawback.

Season Seven Character Sheet

Her stats now include Strength 9, Dexterity 10, Constitution 9, Willpower 4, Acrobatics 10, Getting Medieval 8, Influence 4, Kung Fu 10, and Occultism 4. Her Life Points are 109. Her Adversary Drawback rises to nine, and her Wild Card (Fashion) skill remains two. She holds the Tragic Love, the Emotional Problems (Fear of Commitment), the Obligation (Total—The Chosen One), and the Resources (Hurting) Drawbacks. Her Secret (Being the Slayer) Drawback is one, and the Teenager Drawback is long gone.

Adjustments

7.1 Lessons: Principal Wood of the new Sunnydale High School offers Buffy a councilor job. Her Resources rise to Middle Class. As Buffy gets more involved in her new job, her Influence skill improves to five. She also has to use a computer much more, increasing that skill to two. 7.7 Conversations with Dead People: Buffy's conversation with the vampire Holden Webster clears her head a bit. She drops an Emotional Problems (Fear of Commitment) Drawback that had been gradually fading. 7.9 Never Leave Me: The destruction of the Watchers Council affects neither Buffy's Total Slayer commitment, nor her (lack of) commitment to them. The First various attempts to mess with the gang's heads seems to put Buffy off her game a bit. Her stats are dropped by two each when she first battles the Turok-han. She decides to begin lessons again though, and when she fights the ubervamp again in 7.11 Showtime, she kicks its ass. 7.15 Get it Done: Buffy receives part of her legacy from the previous Slayer, a shadow play box. Buffy meets the "Shadow Men" responsible for creating the slayer line, but refuses their offer of immense power (she's pretty darn potent as it is). 7.20 Touched: Spike and Buffy find solace in each other. This is not yet love as nothing is forgotten, but they do bond in new ways. 7.22 Chosen: Buffy and the gang not only defeat the First and an army of Turok-han, but activate Slayers world-wide. Buffy is freed of her Obligation (The Chosen One).

Willow

Season One Character Sheet

As shown by her character sheet, Season One Willow possesses no magical abilities. Her Love Drawback relates to Xander at this time. While fluent only in American English, Willow can make Knowledge rolls to speak or understand French or Spanish.

Buffy the Vampire Slayer roleplaying game

Life Points	26
Drama Points	20
Experience Points	

Character Name: Willow Rosenberg

Character Type: Brainy White Hat

Description:

Attributes

Strength	1	Intelligence	5
Dexterity	2	Perception	2
Constitution	3	Willpower	3

Qualities

Attractiveness +1
Nerd
Good Luck 2

Skills

Acrobatics	1	Knowledge	2
Art	0	Kung Fu	0
Computers	3	Languages	0
Crime	0	Mr. Fix-It	2
Doctor	1	Notice	4
Driving	0	Occultism	0
Getting Medieval	0	Science	3
Gun Fu	0	Sports	0
Influence	1	Wild Card	0

Drawbacks

Adversary (Assorted) 4
Emotional Problems (Fear of Rejection)
Honorable (Minimal)
Love
Minority (Jew)
Misfit
Teenager

Combat Maneuvers

Maneuver	Bonus	Base Damage	Notes
Dodge	3	—	Defense action
Punch	2	2	
Stake	2	2	
(Through the Heart)	-1	2	x5 vs vamps

Useful Information

Initiative (d10 + dex)

Perception (d10 +per+Notice)

Notes

Success Levels Table

Roll Total	Success Levels	Description
9-10	1	Adequate
11-12	2	Decent
13-14	3	Good
15-16	4	Very good
17-20	5	Excellent
21-23	6	Extraordinary
24-26	7	Mind-boggling
27-29	8	Outrageous
30-32	9	Superheroic
33-35	10	God-like
+3	+1	

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Adjustments

Willow's various activities during Season One increase her Computers to four and her Knowledge to three.

Season Two Character Sheet

Other than Computers 4 and Knowledge 3, Willow's character sheet shows no changes.

Adjustments

2.6 Halloween: Willow gains confidence and loses her Fear of Rejection Drawback. After hacking a lot of databases during 2.9 What's My Line? - Part One, Willow's Computers skill rises to five. 2.11 Ted: Willow keeps what's left of the 'bot to study. By Season Five, this work allows her to perform superscience repairs of various 'bots. Her relationship with Buffy increases her Adversary Drawback by two points from 2.14 Innocence to 2.22 Becoming - Part Two. 2.15 Phases: She falls for Oz shifting her Love Drawback. She displays Acrobatics 2 when escaping wolfy Oz. 2.17 Passion: Willow casts her first spell and takes over Mrs. Calendar's computer class. Access to Jenny's database grants her the Occult Library (Good) Quality. 2.19 I Only Have Eyes For You: Willow's hours of research allow her to exorcise a poltergeist. Her Occultism skill rises to two. 2.20 Go Fish: Willow shows interest in leading interrogatories. Her Influence skill rises to two. Willow's confidence takes a huge leap when she re-ensouls Angel in 2.22 Becoming - Part Two. Her Willpower increases to four. Her inborn magical abilities are revealed—she gains her first level of the Sorcery Quality. She is also is seriously wounded but survives, giving her one level of the Hard to Kill Quality.

Season Three Character Sheet

Willow's work with Buffy and the gang, and a summer doing the Slayer's job brings her greater abilities. Her character sheet now shows Willpower 4, Acrobatics 2, Computers 5, Getting Medieval 1, Influence 2, Knowledge 3, and Occultism 3. She also possesses the Hard to Kill 1 (Life Points 29), Occult Library (Good), and Sorcery 2 Qualities. She is burdened with an Adversary Drawback 4. Her Misfit Drawback is lifted, as she's now dating a musician.

Adjustments

3.2 Dead Man's Party: Willow gets her first point in Kung Fu for surviving the "party." 3.4 Beauty and the Beasts: She sneaks around the local morgue displaying a Crime 1 skill. 3.5 Homecoming: She begins to flirt with Xander and gets the Secret 1 Drawback for hiding it from everyone. 3.8 Lovers Walk: Her secret relationship with Xander comes to light and the Secret Drawback disappears. 3.16 Doppelgängland: Willow outsmarts the vampires, showing Influence 3. 3.17 Enemies: Willow proves more knowledgeable about the Ascension than two Watchers; her Occultism is now four. She also suffers from Adversary 5, as she is a potential target for the Mayor and his team. 3.22 Graduation Day - Part Two: Her Getting Medieval rises to 2 after the fight with Mayor Giant Snake.

Season Four Character Sheet

Willow has really come into her own after nearly three years at Buffy's side. Her ability changes include Willpower 4, Acrobatics 2, Computers 5, Crime 1, Getting Medieval 2, Influence 3, Knowledge 4, Kung Fu 1, Occultism 4, and Science 4. Her new look and attitude in college adds Attractiveness +2 to her Hard to Kill 1 (Life Points 26), Occult Library (Good), and Sorcery 3 Qualities. She is burdened with only Adversary 3 as the Mayor has been vanquished. Her Misfit and Teenager Drawbacks are gone.

Adjustments

4.4 Fear, Itself: Willow's reveals a tendency toward over-confidence. She gains a Mental Problems (Mild Recklessness) Drawback which blinds her to any advice concerning her own limits. She also reveals an understanding of the basics of Gaelic in this episode. 4.6 Wild at Heart: Willow's relationship with Oz dissolves. She gains both the Tragic Love and Emotional Problems (Depression) Drawbacks. 4.9 Something Blue: Willow shows once more how gifted she is—her Sorcery increases to four. Her experience with D'Hoffryn offsets her Depression Drawback. 4.12 A New Man: Willow begins to see Tara regularly. She keeps this secret and gains a Secret 1 Drawback. 4.14 Goodbye Iowa: Willow and Tara experiment with tougher magics. Her Occultism rises to five. 4.16 Who Are You?: Her crush on Tara turns to love. Her Minority Drawback adds new aspects—her sexual orientation and her Wicca inclination. Given subsequent events, Willow's Tragic Love Drawback remains. 4.19 New Moon Rising: Willow's Secret Drawback disappears as her relationship with Willow becomes public. 4.21 Primeval: Willow displays Crime 2 when sneaking into the Initiative HQ. 4.22 Restless: She paints an old poem in Greek on Tara's back. That adds ancient Greek to the languages she can roll under Knowledge. Another year of school and research increases her Knowledge to five.

Season Five Character Sheet

Willow is now a veteran White Hat with powerful magic abilities. Her character sheet reveals Willpower 4, Acrobatics 3, Computers 5, Crime 2, Getting Medieval 2, Influence 3, Knowledge 5, Kung Fu 1, Languages 2 (adding French and Spanish fluencies), Occultism 5, and Science 5. She holds Attractiveness +2, Hard to Kill 1 (Life Points 29), Occult Library (Impressive), and Sorcery 4 Qualities. She is burdened with Adversary 3, Mild Recklessness, and Minority (Gay Jewish Wicca). Misfit and Teenager are gone.

Adjustments

5.12 Checkpoint: Willow's Adversary Drawback is raised by two due to her encounters with the Knights of Byzantium. 5.17 Forever: Her Adversary Drawback is raised to six when Glory takes notice. After a couple years studying the 'bots, her Science increases to five. She displays extraordinary programming and repair abilities in 5.18 Intervention. 5.19 Tough Love: Willow's Tragic Love Drawback is reinforced and she gains a Dependent in the brain-damaged Tara as a result of the events. She begins to lean even more heavily on magic; her Sorcery rises to six, but she gains an Addiction (Magic) Drawback worth one point. 5.22 The Gift: Willow's time working to reverse the essences of Glory and Tara reveal Willpower 5 and Occultism 6. This is also the first time we see Willow using Telepathy. Her love is returned to her, removing the Dependent Drawbacks. Finally, her Adversary Drawback falls to four with Glory's defeat.

Season Six Character Sheet

Willow vast potency with magic will soon bring tragic results. Her character sheet includes Willpower 5, Acrobatics 3, Computers 5, Crime 2, Getting Medieval 2, Influence 3, Knowledge 5, Kung Fu 1, Languages 2 (adding French and Spanish fluencies), and Occultism 6. Her work with the Buffybot shows her Science at six, and her superscience capabilities even greater than before. She holds the Attractiveness +2, Hard to Kill 1 (Life Points 29), and Occult Library (Impressive) Qualities. Her Sorcery 7 seems to bring Telepathy abilities with it. She suffers from Mild Recklessness and Minority (Gay Jewish Wicca). She maintains a Secret 2 Drawback as she struggles to keep demonkind from knowing that Buffy is dead, and Adversary 5 reflects her front line status in slayage. Willow shows Mental Problems (Severe Obsession—Bring back Buffy) and Covetous (Serious Ambition) as she seeks to master the magics needed to raise Buffy. This also brings her Addiction (Magic) to two. She and Tara have moved in with Dawn but their finances are no better than Resources (Below Average). Her Misfit and Teenager Drawbacks are long gone.

Adjustments

6.1 Bargaining - Part One and Two: The Slayer's death becomes public knowledge and Willow loses that Secret. She kills a lamb during the resurrection spell and drops her Honorable Drawback. She gains Sorcery 7 and Resistance (Pain) 1 for making it through the painful process, and loses her Obsession with Buffy's return. 6.8 Tabula Rasa: Willow displays a worsening Magic Addiction (bumps up to three) and loses Tara's trust. Tragic Love all over again. 6.10 Wrecked: Willow meets Rack and increases her magical Addiction to four. After putting Dawn's life in grave danger, her Covetous (Serious Ambition) toward magic is lifted. 6.11 Gone to 6.14 Older And Far Away: Willow resists numerous temptations to use magic and displays Willpower 6. 6.18 Entropy: Willow and Tara are together again. 6.20 Villains: Willow becomes Darth Rosenberg and undergoes great changes. Her Sorcery 9 reflects her new lack of inhibitions, and this rises to 13 when she drains the most powerful tomes of the Magic Shop (which also gives her Occultism 7). She takes on the Mental Problems (Deranged Cruelty) and (Deranged Obsession—Revenge) Drawbacks. 6.21 Two to Go: Willow gets four levels of Sorcery (to 17) after draining Rack and magically boosts herself (Strength 8, Dexterity 9, and Constitution 10) when fighting the Slayer (she also uses Occultism as her fighting skill). 6.22 Grave: Willow drains Giles' coven-boosted power and her Sorcery becomes 30. She is essentially an unstoppable force. Unable to break Xander's love for her, she collapses, losing her boosted Sorcery, as well as her cruelty and obsession. Darth Rosenberg is gone.

Season Seven Character Sheet

Willow is a far cry from her meek Season One self. Her character sheet includes Willpower 6, Acrobatics 3, Computers 5, Crime 2, Getting Medieval 2, Influence 3, Knowledge 5, Kung Fu 1, Languages 2 (adding French and Spanish fluencies), and Science 6. She holds the Attractiveness +2, Hard to Kill 1 (Life Points 29), Occult Library (Impressive), Resistance (Pain) 1, Sorcery 7, and Telepathy Qualities. She suffers from Minority (Gay Jewish Wicca), and Tragic Love. Her Misfit and Teenager Drawbacks no longer exist.

Her time with Giles and the coven in England leave her with Occultism 7, but her actions the previous season saddle her with guilt that manifests as Emotional Problems (Insecurity). Her Addiction (Magic) is gone

but could reassert itself at anytime. Her Adversary Drawback is a mere one since she's been out of slaying for a while.

Adjustments

7.3 Same Time, Same Place: Willow realizes her friends have forgiven her. Her Emotional Problem (Insecurity) is phased out. The First becomes an overt enemy of Willow in 7.7 Conversations with Dead People. Her Adversary Drawback rises to four. 7.11 Showtime: Willow uses her arts again but keeps from being overcome. 7.13 The Killer in Me: Kennedy breaks through to Willow. Whether this spells the end of her Tragic Love Drawback is an open question. 7.22 Chosen: Willow casts her powerful mojo through the mystical Scythe and gains one more level in Sorcery (without affecting her addiction). As the First remains and could come back with a vengeance, her Adversary remains at four.

Xander

Season One Character Sheet

While stronger than Willow, Season One Xander is far less intelligent. He too has no combat skills when he meets Buffy. At this time, his Love Drawback represents his serious crush on Buffy (he literally falls head over heals the first time he sees her).

Adjustments

1.2 The Harvest: After Jesse's death, Xander develops a hatred for vampires of any kind. While not an Emotional Problem, he retains this trait throughout the series. From 1.4 Teacher's Pet on, Xander possesses the Tragic Love Drawback depicting his tendency to fall for the wrong people (almost exclusively non-human types).

Season Two Character Sheet

Other than swapping his Love Drawback for a Tragic Love one, Xander's sheet remains unchanged.

Adjustments

2.1 When She Was Bad: Xander gets severely injured by a bunch of vampires but survives, showing the Good Luck 4 and Hard to Kill 2 Qualities. After pulling some punches against Vampires in 2.3 School Hard, and bashing some Frat guys in 2.4 Reptile Boy, Xander's Acrobatics rises to three and his Kung Fu to one. 2.6 Halloween: Xander gains a military mind frame. As a result, he holds five levels in both the Gun Fu and Wild Card (Military Knowledge) skills. 2.9 What's My Line? - Part One: Xander breaks into the Summers' house revealing a Crime 1 skill. 2.10 What's My Line? - Part Two: He starts regular utility closet visits with Cordelia. This has no affect on his Tragic Love trait (she's not right for him), but it creates a Secret 1 Drawback as they try to keep it to themselves. 2.13 Surprise: After a year of occult research, Xander gets his first point in the Occultism skill. 2.14 Innocence: His relationship with Cordelia is revealed and his Secret Drawback is lost. He gains Adversary 2 because of Angelus. 2.15 Phases: Xander stakes his first vamp (intentionally, at least). This reveals some practice and Getting Medieval 2. 2.18 Killed by Death: Xander shows some more sneaking skills; his Crime increases to two. 2.20 Go Fish: Xander gains a temporary Constitution 4 and Sports 3 thanks to the weird science chemicals. This fades quickly. 2.22 Becoming - Part Two: Xander shows Hard to Kill 3 and Kung Fu 2 during his battle against vampires in the library. The banishment of Angelus removes the Adversary Drawback.

Season Three Character Sheet

Xander has now started on the road to Scooby competence. His character sheet displays Acrobatics 3, Crime 2, Getting Medieval 2, Kung Fu 2, Occultism 1, Good Luck 4, Hard to Kill 3 (Life Points 39), and Tragic Love. A gradual fading of knowledge drops his Gun Fu and Wild Card (Military Knowledge) to four. He seems to have mastered computer basics from Willow and gains Computers 1. He gains Dexterity 3 and Adversary 3 as a result of taking over the Slayer's job during the summer.

Adjustments

3.2 Dead Man's Party: Xander looks much more confident and outgoing (probably because of what he's been through over the past few months). He gains Kung Fu 3 for making it through the party. 3.5 Homecoming: He begins to flirt with Willow and gets the Secret 1 Drawback for hiding it. 3.7 Revelations: Xander displays a keener Notice 3 when spotting Angel around the mansion. 3.8 Lovers Walk: His secret relationship with Willow comes to light; his Secret is removed. He also gains Hard to Kill 4 from being thrashed around so much. 3.10 Amends: Xander persuasion skills are shown at Willy's. He gains Influence 2. Though we don't see him drive before 3.13 The Zeppo, we must assume that he got his permit and at least Driving 1 at some point before that. 3.13 The Zeppo: Standing on his own removes Xander's Emotional Problems (Insecurity) Drawback. 3.16 Doppelgängland: Xander dusts a vampire with a sharp move. Increase his Getting Medieval to three. 3.17 Enemies: With Faith on the warpath, Xander's Adversary Drawback rises to four. By graduat-

Buffy the Vampire Slayer roleplaying game

Life Points	33
Drama Points	20
Experience Points	

Character Name: Alexander LaVelle Harris/Xander

Character Type: Wise-acre White Hat

Description:

Attributes

Strength	2	Intelligence	2
Dexterity	2	Perception	2
Constitution	3	Willpower	3

Qualities

Attractiveness +1
Good Luck 3
Hard to Kill 1

Skills

Acrobatics	2	Knowledge	1
Art	0	Kung Fu	0
Computers	0	Languages	0
Crime	1	Mr. Fix-It	2
Doctor	1	Notice	2
Driving	0	Occultism	0
Getting Medieval	0	Science	0
Gun Fu	0	Sports	1
Influence	1	Wild Card (Military Knowledge)	0

Drawbacks

Clown
Emotional Problems (Insecurity)
Love Misfit
Resources (Below Average)
Talentless
Teenager

Useful Information

Initiative (d10 + dex)

Perception (d10 +per+Notice)

Combat Maneuvers

Maneuver	Bonus	Base Damage	Notes
Dodge	4	—	Defense action
Grapple	4	—	Resisted by Dodge
Kick	1	6	Bash
Punch	2	4	Bash
Stake	2	4	Slash/stab
(Through the Heart)	-1	4	x5 vs vamps

Notes

Success Levels Table

Roll Total	Success Levels	Description
9-10	1	Adequate
11-12	2	Decent
13-14	3	Good
15-16	4	Very good
17-20	5	Excellent
21-23	6	Extraordinary
24-26	7	Mind-boggling
27-29	8	Outrageous
30-32	9	Superheroic
33-35	10	God-like
+3	+1	

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ing, Xander gains Knowledge 2. Yep, no matter how hard you try, some learning seeps in.

Season Four Character Sheet

Xander is well on his way to becoming a man. His character sheet shows Dexterity 3, Acrobatics 3, Computers 1, Crime 2, Driving 1, Getting Medieval 3, Influence 2, Knowledge 2, Kung Fu 3, Notice 3, Occultism 1, Hard to Kill 4 (Life Points 42), and Tragic Love. More memory fading lowers his Gun Fu and Wild Card (Military Knowledge) to three. A busted car, rent due at his parents, and no regular employment leaves him with Resources (Poor). Some time away from slaying leaves him with Adversary 1. Finally, he is no longer a Teenager or emotionally insecure.

Adjustments

4.5 Beer Bad: Xander starts the first of many jobs. His Resources Drawback shifts to the Hurting. 4.8 Pangs: Xander proves to be pretty resilient, fighting on despite various illnesses. His Constitution rises to four. 4.9 Something Blue: Xander shows maturing Strength. It increases to three, while his Getting Medieval and Kung Fu rise to four. 4.15 This Year's Girl: He learns how to use the Taser rifle from the Initiative and gains one permanent level in Gun Fu. 4.20 The Yoko Factor: Spike's attempt to mess things up among the good guys brings back the Emotional Problem (Insecurity) and for now, it sticks. 4.21 Primeval: Sneaking into the Initiative HQ shows Crime 3.

Season Five Character Sheet

Xander has become a real contributor to the team. His character sheet shows Strength 3, Dexterity 3, Constitution 4, Acrobatics 3, Computers 1, Crime 3, Driving 2, Getting Medieval 4, Influence 2, Knowledge 2, Kung Fu 4, Notice 3, Occultism 1, Hard to Kill 4 (Life Points 50), and Tragic Love. His Gun Fu and Wild Card (Military Knowledge) skills fall to two (one permanent in Gun Fu). His regular employment gives him Mr. Fix-It 3 and Resources (Below Average). With the defeat of Adam and closing of the Initiative, his Adversary is only one. He is a Teenager no more.

Adjustments

5.1 Buffy vs. Dracula: After being Dracula's servant, Xander gets sick and tired of being the victim. His resolutions remove the Misfit Drawback. 5.3 The Replacement: Xander's re-merger shows his alpha side ascendant. He gains Attractiveness +2 and Good Luck 5; his Emotional Problems (Insecurity) is removed. His promotion removes the Resources Drawback. Given what we learn later, his relationship with Anya does nothing to his Tragic Love Drawback. 5.11 Triangle: Xander shows bravery against Olaf's torture. He reveals a Resistance (Pain) 1 Quality and Hard to Kill 5. 5.12 Checkpoint: His Adversary rises to three as he becomes a target of the Knights of Byzantium. This increases to five when he is sought by Glory's minions in 5.17 Forever. 5.22 The Gift: Xander need no longer protect the key so his Adversary drops back to one.

Season Six Character Sheet

Xander is fairly establishment now. His character sheet shows Strength 3, Dexterity 3, Constitution 4, Acrobatics 3, Computers 1, Crime 3, Driving 2, Getting Medieval 4, Influence 2, Knowledge 2, Kung Fu 4, Notice 3, Occultism 1, Adversary 1, Good Luck 5, Hard to Kill 5 (Life Points 53), Resistance (Pain) 1, and Tragic Love. His Gun Fu and Wild Card (Military Knowledge) skills fall to one (one permanent in Gun Fu). His employment gives him Mr. Fix-It 4 and Resources (Average). He has lost the Teenager and Misfit tags. His attempt to keep the Slayer's death secret during the summer results in the Secret 2 Drawback.

Adjustments

6.1 Bargaining - Part One: Xander's Secret Drawback disappears as the Slayer's death becomes known. 6.2 Bargaining - Part Two: He shows reluctance to tell his friends he's engaged with Anya. This reveals Emotional Problem (Fear of Commitment) that will have tragic consequences in 6.16 Hell's Bells. 6.14 Older and Far Away: Xander employment is going well. His Mr. Fix-It rises to five, his Influence to three, his Driving to three, and his Resources to Middle Class. Given the quality of his birthday present to Buffy, we can assume he's lost the Talentless Drawback. After leaving Anya at the alter, Xander guilt manifests as Emotional Problems (Insecurity). 6.19 Seeing Red: Things get a little better for Xander and his Insecurity Drawback is removed. 6.22 Grave: Xander saves the world. His bravery displays Willpower 4.

Season Seven Character Sheet

Xander is now a capable professional. His character sheet includes Strength 3, Dexterity 3, Constitution 4, Willpower 4, Acrobatics 3, Computers 1, Crime 3, Driving 3, Getting Medieval 4, Gun Fu 2, Influence 3, Knowledge 3, Kung Fu 4, Mr. Fix-It 5, Notice 3, Occultism 1, Adversary 1, Good Luck 5, Hard to Kill 5 (Life Points 53), Resistance (Pain) 1, and Tragic Love. Teenager and Misfit no longer apply to him.

Adjustments

7.9 Never Leave Me: Xander does the good cop/bad cop routine with Anya in questioning Andrew. His Influence is now four. 7.12 Potential: It seems the cheering-up talk Xander gives to Dawn has been heard by the First, as Caleb ironically refers to it later when he maims Xander in the vineyard. Xander's Adversary rises to five. 7.14 First Date: Xander demonstrates resilience when his "date" slashes him to pour out his blood. His Resistance (Pain) Quality becomes two. 7.18 Dirty Girls: Xander's loses his left eye. He gets the Impaired Sense (Vision) Drawback. 7.22 Chosen: Xander fights as hard as he can to protect both Dawn's life and his own against the Bringers. His Getting Medieval and Kung Fu increase to five.

Giles

Season One Character Sheet

This character sheet can also be used for any Giles adventures before coming to Sunnydale. A slightly lower Occultism would be the only necessary change for games set in his experimental university days (the source of his Secret Drawback).

Adjustments

1.1 Welcome to the Hellmouth: Giles meets Buffy, his Slayer, and his Obligation rises to Major. Giles claims to speak five languages during Season One: English, Summerian, Latin, Greek, and Japanese. He also has rudimentary knowledge of Mandarin and Cantonese and can use his Knowledge skill when puzzling out those languages. Giles logs many hours researching during the first season. By the end of 1.12 Prophecy Girl, his Occultism is five. He also displays Strength 3 and improves his Getting Medieval to five when the Hellmouth was opened.

Season Two Character Sheet

After a year on the front line, Giles' sheet now includes Strength 3 (Life Points 45), Getting Medieval 5, and Occultism 5.

Adjustments

2.8 The Dark Age: Giles' shady past becomes known to the gang and his Secret is lost. He suffers from Recurring Nightmares during this episode. By the end, his Kung Fu increases to four. 2.10 What's My Line? - Part One: Giles's constant research has increased his Knowledge to six. 2.15 Phases: Giles displays his tranquilizer rifle in the library, confirming his Gun Fu 1 (probably picked up during his wilder university days). 2.17 Passion: Angelus kills Ms. Calendar but, in general, Giles' loves are not so common or harmful to qualify him for the Love or Tragic Love traits. 2.19 I Only Have Eyes for You: Giles suffers from the Mental Problems (Mild Delusions) Drawback when he believes Jenny is haunting the school. By the end of this episode, he realizes she is truly gone. 2.22 Becoming - Part Two: Giles withstands Angel's torture and increases his Constitution to three.

Season Three Character Sheet

Giles has been through the ringer at this point. His character sheet shows the additions of Strength 3, Constitution 3 (Life Points 49), Getting Medieval 5, Gun Fu 1, Knowledge 6, Kung Fu 4, and Occultism 5.

Adjustments

3.1 Anne: Giles reveals Mental Problems (Severe Obsession—find Buffy) that dissipates when she returns. 3.2 Dead Man's Party: Giles shows loyalty and some darkness, intimidating Snyder into letting Buffy return to school. Increase his Influence to four. 3.6 Band Candy: Giles get in contact with his darker, younger self—his Kung Fu is five for the episode. He and Joyce get "close." 3.11 Gingerbread: Giles recites a long incantation in German. It's not clear that this raises his Languages to five, or just allows him to decipher German with a Knowledge roll. 3.12 Helpless: Giles is fired from the Watchers Council. His Contacts (Supernatural) drops to two (he still knows people and they remain as influential, they just aren't overly interested in helping anymore). His Obligation (Major) Drawback shifts from the Watchers to his Slayer. 3.21 Graduation Day - Part One: Giles learns from Anya what a True Demon is. This caps off another year of intense occult research and his Occultism is now six.

Season Four Character Sheet

Giles is well settled into his role as Buffy's Watcher (although not as an official part of the Council) and surrogate father. He displays Strength 3, Constitution 3 (Life Points 49), Getting Medieval 5, Gun Fu 1, Influence 4, Knowledge 6, Kung Fu 4, and Occultism 6. His Obligation is Slayer—Major, and his Contacts (Supernatural) is two.

Adjustments

4.2 Living Conditions: It's clear that Giles has begun to exercise—probably all that away time from the library. He has raised his Dexterity to four. 4.4 Fear, Itself: He has picked up a good deal of Gaelic language, raising that skill to five. 4.7 The Initiative: Giles show that he

Buffy the Vampire Slayer roleplaying game

Life Points	41
Drama Points	20
Experience Points	

Character Name: Rupert Giles

Character Type: Watcher White Hat

Description:

Attributes

Strength	2	Intelligence	5
Dexterity	3	Perception	2
Constitution	2	Willpower	4

Qualities

Attractiveness +1	Contacts
Hard to Kill 5	(Supernatural) 5
Occult Library 5	Resources (Mid Class)
Watcher	Photographic Memory

Skills

Acrobatics	5	Knowledge	7
Art	3	Kung Fu	5
Computers	0	Languages	5
Crime	3	Mr. Fix-It	2
Doctor	3	Notice	4
Driving	3	Occultism	8
Getting Medieval	6	Science	3
Gun Fu	0	Sports	1
Influence	3	Wild Card	0

Drawbacks

Adversary (Assorted) 5	Mental Problems (Mild Cruelty)
Honorable (Serious)	Obligation (Important—Watcher)
Impaired Senses (Vision)	Secret

Useful Information

Initiative (DIO + DEX)

Perception (DIO + PER + Notice)

Combat Maneuvers

Maneuver	Bonus	Base Damage	Notes
Dodge	6	—	Defense action
Kick	5	6	Bash
Punch	6	4	Bash
Sword	7	8	Slash/stab
Stake	7	4	Slash/stab
(Through the Heart)	4	4	x5 vs vamps
Crossbow	7	16	Slash/stab
(Through the Heart)	4	16	x5 vs vamps

Notes

Success Levels Table

Roll Total	Success Levels	Description
9-10	1	Adequate
11-12	2	Decent
13-14	3	Good
15-16	4	Very good
17-20	5	Excellent
21-23	6	Extraordinary
24-26	7	Mind-boggling
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30-32	9	Superheroic
33-35	10	God-like
+3	+1	

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knows how to handle a gun. Raise his Gun Fu to two. 4.12 A New Man, Giles becomes a Fyarl (see *Monster Smackdown*, p. 40). Thankfully, he gets better.

Season Five Character Sheet

Giles remains a rock stabilizing the young adults. His character sheet shows Strength 3, Dexterity 4, Constitution 3 (Life Points 49), Getting Medieval 5, Gun Fu 2, Influence 4, Knowledge 6, Kung Fu 4, Languages 5, and Occultism 6. His Obligation is Slayer—Major and his Resources are Average. After a year repairing links severed by his dismissal from the Watchers, his Contacts (Supernatural) is now three.

Adjustments

5.1 Buffy vs. Dracula: Willow points out that Giles has been Mr. Project all summer. Let's reward him with Knowledge 7. 5.2 Real Me: Giles has bought a new car. Together with the long unemployment, this drops his Resources to Average. In the same episode, he buys the Magic Box, which will increase his fortune over time. 5.12 Checkpoint: Giles is reinstated as a Watcher with retroactive payment. Together with income from the Magic Box, Giles regains Resources (Middle Class). He also regains his Obligation (Watcher—Major) and his Contacts (Supernatural) rises to five. 5.15 I Was Made to Love You: Giles threatens Spike very convincingly; his Influence is now five.

Season Six Character Sheet

Giles showed more dark side at the end of Season Five. He will soon be departing from the Slayer's life. His character sheet shows Strength 3, Dexterity 4, Constitution 3 (Life Points 49), Getting Medieval 5, Gun Fu 2, Influence 5, Knowledge 6, Kung Fu 4, Languages 5, and Occultism 6. He also has Obligation (Slayer—Major) and Contacts (Supernatural) 5.

Adjustments

6.1 Bargaining - Part One: Giles has been patrolling since Buffy died and has improved his Kung Fu to five. He has the Secret (Slayer is dead) Drawback, but that soon disappears. 6.8 Tabula Rasa: Giles leaves Sunnydale to stay with a British coven. He decision ways heavily on him. 6.21 Two to Go: Willow goes Darth Rosenberg and Giles returns. He is boosted with power from the coven Sorcery 13. Willow drains that power and Giles returns to his pre-Sorcery state.

Season Seven Character Sheet

Giles takes Willow to England to learn to control her magic. He returns when the potentials start gathering. Events with the First rattle him severely and he shockingly joins the decision to force Buffy out (abandoning both his Watcher and surrogate-father roles). Other than Kung Fu 5, his character sheet remains as in Season Six.

Adjustments

7.8 Sleeper: Giles is attacked by one of the Harbingers, but easily fends it off. His Kung Fu is now six. 7.10 Bring on the Night: We learn that Giles has broken into the Watchers Council HQ, stealing some of their files. His Crime is now four. He no longer displays any Obligation to the Watchers (especially since they are destroyed in this episode). His Contacts drop only to four as he has established his own network by this time. 7.22 Chosen: Giles fights bravely against the Turok-han—his Getting Medieval rises to six.

Spike

Season Two Character Sheet

The sheet presented here represents Spike upon his arrival in Sunnydale in Season Two. The Vampire Quality is 13 points and fully caffeinated. His Languages are a bit unclear but we know he speaks Fyarl (the others are probably Latin, reflecting his classic upbringing, and another demon language; we know they aren't Chinese, German, or Italian). His character sheet can be used for earlier adventures, but his combat abilities should be pared back the earlier in his career he is played. Before and just after being turned, William possessed little if any combat skills. Those wishing to play William should probably start from scratch, imposing relatively low physical Attributes, little Art skill, and the Misfit Drawback at the very least.

Adjustments

2.3 School Hard: Spike arrives to Sunnydale, slays the Annointed One, and assumes control. His Contacts (Supernatural) rises to three (which he uses to call in the Order of Taraka six episodes later). 2.10 What's My Line? - Part Two: Spike is badly hurt, forcing him into a wheel chair. He gains the Physical Disability (Crippled Legs) Drawback. 2.16 Bewitched, Bothered & Bewildered: Spike's Love Drawback devolves to Tragic as Angelus undermines his relationship with Drusilla. It doesn't get any better when Spike falls for Buffy later. 2.19 I Only Have Eyes for You: Spike can walk again, losing the Physical Disability Drawback, but he remains in his wheel

Buffy the Vampire Slayer roleplaying game

Life Points	94
Drama Points	10
Experience Points	

Character Name: Spike (William the Bloody, Blondie Bear)

Character Type: Love's Chewtoy

Description:

Attributes

Strength	8	Intelligence	3
Dexterity	8	Perception	3
Constitution	7	Willpower	3

Qualities

Age 2 Attractiveness +3	Hard to Kill 8
Contacts (Supernatural) 2	Nerves of Steel
Fast Reaction Time	Situational Awareness
Good Luck 3	Vampire

Skills

Acrobatics	6	Knowledge	4
Art	2	Kung Fu	5
Computers	0	Languages	3
Crime	5	Mr. Fix-It	2
Doctor	2	Notice	5
Driving	4	Occultism	4
Getting Medieval	4	Science	0
Gun Fu	2	Sports	0
Influence	4	Wild Card (Demon Facts)	0

Drawbacks

Adversary (Several) 3	Love
Covetous (Serious Lechery)	Mental Problems (Severe Cruelty)

Useful Information

Initiative (DIO + DEX)

Perception (DIO + PER + Notice)

Combat Maneuvers

Maneuver	Bonus	Base Damage	Notes
Bite	15	24	Must grapple first, no defense action
Dodge	14	—	Defense action
Grapple	15	—	Resisted by dodge
Kick	12	18	Bash
Punch	13	16	Bash
Spin Kick	11	20	Bash
Sweep Kick	12	8	Bash; target prone
Sword	12	32	Slash/stab

Notes

Success Levels Table

Roll Total	Success Levels	Description
9-10	1	Adequate
11-12	2	Decent
13-14	3	Good
15-16	4	Very good
17-20	5	Excellent
21-23	6	Extraordinary
24-26	7	Mind-boggling
27-29	8	Outrageous
30-32	9	Superheroic
33-35	10	God-like
+3	+1	

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chair, plotting. 2.22 Becoming - Part Two: He and Drusilla leave town. By this time, battling equal or superior foes for some time has increased his Acrobatics to seven, his Getting Medieval to 5, and his Kung Fu to six.

Season Three Character Sheet

Spike is absent from Sunnydale for the most part in Season Three. Wherever he roams, he now sports Acrobatics 7, Getting Medieval 5, Kung Fu 6, Contacts (Supernatural) 3, and Tragic Love. He's also still a bad guy Vampire (13 points).

Adjustments

3.8 Lovers Walk: Spike briefly visits Sunnydale where his Tragic Love reaches new highs . . . at least to this point in his unlife.

Season Four Character Sheet

We'll assume that Spike had few adventures away from Sunnydale and thus his character sheet remains unchanged from Season Three, except for an uptick in Kung Fu to seven. Your Spike mileage may vary.

Adjustments

4.3 The Harsh Light of Day: Spike returns to Sunnydale in the search for Gem of Amarra, and shows off his higher Kung Fu. He moves on to L.A. (and the other Slayerverse show/RPG *Angel*). 4.6 Wild at Heart: Spike returns to Sunnydale to wreak some havoc, but is instead captured by the Initiative and gets a chip implanted in his head. His Vampire Quality increases to the 15-point, decaffeinated variety. 4.7 The Initiative: Spike escapes, showing off increased Acrobatics 8. Slowly he begins to develop the Emotional Problems (Depression) Drawback. 4.11 Doomed: Spike's mental health reaches rock bottom. As soon as he realizes that he can hurt demons, he quickly turns it around and loses Emotional Problems (Depression). 4.12 A New Man: Spike manages to get away from the Initiative cars chasing him in the Giles-mobile. This mighty effort reveals Driving 5. 4.15 Goodbye Iowa: Spike has gathered the enmity of the demon world. His Adversary Drawback goes to four. 4.21 Primeval: Spikes hard fighting increases his Kung Fu to eight.

Season Five Character Sheet

Spike is now in a shadowy place between good and evil. His Vampire instincts are curbed. After a summer fighting demons, his sheet now displays Acrobatics 8, Driving 5, Getting Medieval 6, Kung Fu 8, Adversary 4, Contacts (Supernatural) 3, and Tragic Love.

Adjustments

5.3 The Replacement: His Tragic Love Drawback comes creeping back, this time directed at Buffy. From denying it in the beginning, Spike slowly begins to fight for her affection. 5.18 Intervention: Spike is tortured by Glory and gains Willpower 4 and Resistance (Pain) 2.

Season Six Character Sheet

Other than Willpower 4, Resistance (Pain) 2 and a Secret (Slayer is dead), Spike's character sheet from Season Five remains unchanged. This season will explore his Tragic Love Drawback in excruciating detail.

Adjustments

6.2 Bargaining - Part Two: Spike loses his Secret Drawback. 6.9 Smashed: Spike's Tragic Love toward Buffy is in full bloom. His Adversary remains relatively high but he still can find a place at demon kitten poker games. 6.15 As You Were: Buffy breaks up with Spike. More Tragic Love. 6.19 Seeing Red: Tragic Love and Severe Cruelty drive Spike to try raping Buffy. 6.22 Grave: Spike has completed his trials and regained his soul. He now holds Resistance (Pain) 3.

Season Seven Character Sheet

An ensouled Spike wields Willpower 4, Acrobatics 8, Driving 5, Getting Medieval 6, Kung Fu 8, Adversary 4, Contacts (Supernatural) 3, Resistance (Pain) 3, and Tragic Love.

Adjustments

7.1 Lessons: Spike is living in the school basement, hunted by the First. Mental Problems (Severe Delusions) are his constant companion. 7.6 Him: Spike moves out of the school basement and then loses it. As he recovers, his Cruelty drops to Mild and he gains Honorable (Minimal). Until 7.7 Conversations with Dead People, Spike is, unknowingly, controlled by the First to begin making new vampires. 7.10 Bring on the Night: Spike is tortured by the First's minions, increasing his Resistance (Pain) to four. 7.13 The Killer in Me: Spike's chip is removed. Only his soul and his stronger Willpower keeps his Vampire Quality in check now. 7.17 Lies My Parents Told Me: Spike manages to overcome the First's control, gaining Willpower 5. 7.22 Chosen: Spike destroys a large amount of the First Evil's army and closes the Hellmouth with an ancient talisman. The price is consumption by light and fire. As with his crippled legs however . . . he gets better (on another network).

Anya

Season Three Character Sheet

Anya appears for the first time in 3.9 The Wish as a Vengeance Demon. In that aspect, add +3 to Strength, +2 to Dexterity and Constitution, +1 to Willpower, and three levels of Hard to Kill. She is immortal, can teleport at will, and regenerates five Life Points per Turn. She is obsessed with a certain form of vengeance and can sense the suffering of those receptive to her "services" up to five miles away. Finally, she wields the awesome power of the Wish, making her other powers seem trivial. The character sheet presented here is for Anya after her amulet is broken in and she becomes a "normal" teenager. She seems to have Average Resources but her source of wealth remains a mystery.

Adjustments

3.16 Doppelgängland: Anya tried to use Willow's magical ability to regain her amulet. This brings her closer to the gang, but teaches her little more than how royally screwed she is as a mortal. Finding human life difficult, Anya decides to try and avoid one more humiliation by getting Xander to take her to the prom in Graduation Day - Part One.

Season Four Character Sheet

Anya's sheet has not changed from Season Three. During Season Four, she gains the Love Drawback directed Xander's way. Unfortunately, she refuses to admit she's in love, just as Xander seems oblivious to their budding feelings. Anya gradually insinuates herself into the group, but she still doesn't understand why the gang fights the darkness instead of running away.

Adjustments

4.4 Fear Itself: By wearing a huge pink bunny suit, Anya reveals her fear of rabbits to the gang. 4.8 Pangs: Xander is taken very ill and Anya joins the fight against the Chumash spirits. This is the first time she plays a more active role in the group, and she reveals a Kung Fu 3 skill. 4.13 The 'I' in Team: Willow and Xander teach Anya poker. The experience helps her know how humans lie convincingly, increasing her Influence to three.

Season Five Character Sheet

Having the sense to stay out of most of the really dangerous adventures, Anya's statistics don't change much. Her character sheet shows Influence 3 and Kung Fu 3. Growth and human contact has removed the Teenager and Misfit Drawback, and her Cruelty has dropped to Mild. She's still just as blunt as ever.

Adjustments

5.2 Real Me: During a fight with vamps, Anya suffers a dislocated shoulder, which will not heal until 5.4 Out of Mind. Until then her Dexterity and Constitution are both reduced to two. The incident reminds her that she will die in around 50 years, which is very soon for a being over 1,000 years old. 5.3 The Replacement: Xander and Anya moving in together. 5.5 No Place Like Home: Anya takes a job at the Magic Box. Her Resources don't rise but at least they have source now. Anya gains Knowledge 4, mostly representing her growing understanding of economics (and the game of Life). 5.22 The Gift: As the fight against Glory reaches a climax, Xander proposes to Anya. She accepts, but will have to wait an annoying amount of time before Xander allows her to tell anyone of their engagement. All part of the big set-up for tragedy.

Season Six Character Sheet

Once again, Anya has managed to stay mostly out of trouble. Her experiences with the gang raise her Perception to three (always watching out for danger) and drop her Cruelty Drawback entirely as she loses her mean streak. Otherwise, her character sheet shows Influence 3 and Kung Fu 3, and the absence of Teenager and Misfit.

Adjustments

6.6 All the Way: Xander finally announces his and Anya's engagement to the gang. Anya gains a Mental Problems (Severe Obsession—planning wedding) until 6.16 Hell's Bells. 6.8 Tabula Rosa: Giles departs for England, leaving Anya in charge of the Magic Box. Her Resources rise to Middle Class. 6.12 Doublemeat Palace: Anya gets a visit from her old friend Halfrek, revealing a previously unknown connection to her old life as a demon. Call this Contacts (Supernatural) 2. 6.16 Hell's Bells: Anya's wedding day arrives. It is a total disaster when Xander leaves her at the altar believing he will only hurt her in the future by marrying her. Anya's reaction is understandably severe, and her Love Drawback becomes Tragic. She also acquires a Mental Problems (Severe Obsession—get revenge on Xander). At the end of the episode, she accepts D'Hoffryn's offer to make her a Vengeance Demon again (adjust stats as detailed in Season Three Character Sheet). Still, she does not regain the Mental Problems (Severe Cruelty) Drawback which would have made things easier psychologically. She does

Buffy the vampire slayer roleplaying game

Life Points	45
Drama Points	20
Experience Points	

Character Name: Anya Christina Emmanuella Jenkins (Anyanka/Aud)

Character Type: Ex-Vengeance Demon (White Hat)

Description:

Attributes

Strength	2	Intelligence	3
Dexterity	3	Perception	2
Constitution	3	Willpower	4

Qualities

Age 3	Contacts
Attractiveness +3	(Supernatural) 3
	Hard to Kill 5

Skills

Acrobatics	3	Knowledge	3
Art	0	Kung Fu	2
Computers	1	Languages	3
Crime	1	Mr. Fix-It	0
Doctor	1	Notice	4
Driving	2	Occultism	5
Getting Medieval	3	Science	0
Gun Fu	0	Sports	0
Influence	2	Wild Card (Demon Facts)	10

Drawbacks

Covetous (Mild Greed)	Mental Problems
Mental Problems (Mild	(Severe Cruelty)
Phobia—Rabbits)	Secret (Ex-demon) 3
Misfit	Teenager

Useful Information

Initiative (DIO + DEX)

Perception (DIO +PER+Notice)

Combat Maneuvers

Maneuver	Bonus	Base Damage	Notes
Dodge	6	—	Defense action
Punch	5	4	Bash
Stake	6	4	Slash/stab
(Through the Heart)	3	4	x5 to vamps

Notes

Success Levels Table

Roll Total	Success Levels	Description
9-10	1	Adequate
11-12	2	Decent
13-14	3	Good
15-16	4	Very good
17-20	5	Excellent
21-23	6	Extraordinary
24-26	7	Mind-boggling
27-29	8	Outrageous
30-32	9	Superheroic
33-35	10	God-like
+3	+1	

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acquire the Secret (Vengeance Demon) 3 because she keeps up the pretense of being human. 6.18 Entropy: Anya returns to Sunnydale. Finding herself alone with Spike, who is also an emotional wreck after breaking up with Buffy, the two of they burn out their issues on a nearby table. The event is witnessed by Xander, Willow, and Buffy via the Nerd Herd's camera network. Seeing the pain she has caused Xander, Anya feels the score is a little more even, reducing her Mental Problems (Obsession—get revenge on Xander) to Mild. 6.21 Two to Go: Anya reveals that she is a Vengeance Demon, losing the Secret Drawback.

Season 7 Character Sheet

Anya is still a full Vengeance Demon at the start of this season. However, she lacks the cruelty drawback that allows her to do her job properly. She has Strength 5, Dexterity 5, Constitution 5, Willpower 5, Influence 3, Kung Fu 3, and eight levels of Hard to Kill. She is immortal, can teleport, and regenerates five Life Points per Turn. She wields the Wish power, but poorly due to insufficient cruelty. That lowers her reputation among demons and her Contacts (Supernatural) drops to one. She has not been a Teenager or Misfit in a long time.

Adjustments

7.2 Beneath You: Anya's demonic power allows her to see that Spike has a soul. She also tells the group her teleport power has been reduced by D'Hoffryn and she is unable to do it at will. 7.5 Selfless: The stress of having to do dark things in the name of vengeance finally gets to Anya. Her mind snaps gaining her the Emotional Problems (Loner) Drawback. When Buffy attempt to destroy her, she shows them her full power, but eventually begs D'Hoffryn to make her human again. He decides to grant her wish, destroying Anya's friend Halfrek to seal the deal. Anya's demonic powers vanish. Her sheet goes back to Strength 2, Dexterity 3, Constitution 3, Hard to Kill 5. She does retain her Willpower 5. Her Kung Fu is now four after going toe to toe with Buffy. 7.6 Him: Giles and Anya visit Beljoxa's Eye, revealing some mending of her Contacts (Supernatural). 7.16 Storyteller: Xander and Anya have a heart-to-heart talk about their relationship. They think they are getting back together, but in fact they lay their relationship to rest at last. Anya loses the Mental Problems (Obsession—get revenge on Xander) as she forgives and makes peace with him. 7.22 Chosen: In the final fight against the First, Anya abandons her usual sidelines status and joins the fight. She falls, fighting valiantly.

Oz

Season Two Character Sheet

The character sheet here is Oz when we meet him in Season Two, before he becomes a werewolf. From his first appearance in 2.4 Inca Mummy Girl to his departure in Season Four, he's smitten with Willow.

Oz is one year ahead of Buffy, Willow, and Xander until Season Three, when he repeats a grade. Although he didn't appear on the show then, he could be used as a Cast Member in Season One, or even the year before Buffy arrives. In Season One, Oz's Computers should be three and Science is two. Before Buffy showed up in the 'Dale, his Art and Mr. Fix-It skills should both be two.

Adjustments

2.13 Surprise: Oz discovers that vampires do really exist. He handles it pretty well . . . Oz becomes a Werewolf (3-point version) somewhere between 2.14 Innocence and 2.15 Phases after he gets bitten by his cousin Jordy. After that point, he and Willow are pretty much an item.

Season Three Character Sheet

During the summer between Season Two and Three, Oz becomes a full-time member of the gang and regularly hunts with Willow and Xander. Aside from the most obvious—the 3-point Werewolf Drawback—his character sheet changes include Getting Medieval 1, Kung Fu 1, and Occultism 1. Lots of practice with the *Dingos*, perhaps the reason he didn't graduate or go to summer school, raises his Art to four. He loses the Teenager Drawback but gains Adversary 2 for his vamp hunting.

Adjustments

3.2 Dead Man's Party: Oz survives the melee, gaining Getting Medieval 2 for his efforts. 3.4 Beauty and the Beasts: Oz seems to get stronger and wilder in wolf mode. He gains Wild Card (Wolf Fu) 1. This skill is added to his Dexterity and Kung Fu when he attacks as a werewolf. 3.8 Lovers Walk: Oz's Love Drawback turns Tragic when he sees Willow and Xander kissing in the factory. 3.11 Gingerbread: Oz's rescue attempt reveals Acrobatics 4, except at the very end. 3.19 Choices: Oz cements Occultism 2 with his work researching the Ascension. 3.22 Graduation Day - Part Two: Oz shows proficiency with the bow, raising his Getting Medieval to three. His awareness during the battle displays Notice 4. By graduating, Oz puts a year of school and music practice behind him, gaining Art 5, Knowledge 3, and Mr. Fix-It 4 (all that messing with sound equipment).

Buffy the Vampire Slayer roleplaying game

Life Points	30
Drama Points	20
Experience Points	

Character Name: Daniel Osbourne/Oz

Character Type: White Hat

Description:

Attributes

Strength	2	Intelligence	4
Dexterity	3	Perception	2
Constitution	3	Willpower	3

Qualities

Artist
Nerves of Steel
Good Luck 2

Skills

Acrobatics	3	Knowledge	2
Art	3	Kung fu	0
Computers	4	Languages	0
Crime	1	Mr. Fix-It	3
Doctor	1	Notice	3
Driving	3	Occultism	0
Getting Medieval	0	Science	3
Gun fu	0	Sports	1
Influence	1	Wild Card (Tests Well)	5

Drawbacks

Honorable (Minimal)
Teenager
Love

Useful Information

Initiative (d10 + dex)

Perception (d10 +per+Notice)

Combat Maneuvers

Maneuver	Bonus	Base Damage	Notes
Dodge	6	—	Defense action
Grapple	5	—	Resisted by Dodge
Kick	2	6	Bash
Punch	3	4	Bash
Stake	3	4	Slash/stab
(Through the Heart)	0	4	x5 vs vamps

Notes

Success Levels Table

Roll Total	Success Levels	Description
9-10	1	Adequate
11-12	2	Decent
13-14	3	Good
15-16	4	Very good
17-20	5	Excellent
21-23	6	Extraordinary
24-26	7	Mind-boggling
27-29	8	Outrageous
30-32	9	Superheroic
33-35	10	God-like
+3	+1	

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Season Four Character Sheet

Oz continues to help Buffy and the Slayerettes over the summer. His character sheet now shows Adversary 2, Tragic Love, Werewolf (3-point), Acrobatics 4, Art 5, Getting Medieval 3, Knowledge 3, Kung Fu 1, Mr. Fix-It 4, Notice 4, Occultism 2, and Wild Card (Wolf Fu) 1. He is no longer a Teenager.

Adjustments

4.1 The Freshman: Oz looks more buff. His Strength is now three. He loses his Adversary Drawback since he's known by no vampires on campus. 4.4 Wild at Heart: Oz gains Wild Card (Wolf Fu) 2 for fighting against Veruca (and killing her). He becomes afraid of his actions even when not wolfed-out, gaining the Mental Problems (Delusion) and an Obsession (Control the beast) Drawbacks. This leads him to leave Sunnydale, breaking Willow's heart. 4.19 New Moon Rising: Oz returns to Sunny D with a 2-point Werewolf Drawback (control over transformation but not the wolf form). He also gained Willpower 4 during his pilgrimage; his Mental Problems and Obsession Drawbacks are done. Tragic Love remains in full force, however, as Willow chooses Tara over him. Oz leaves and is not seen again.

Tara

Season Four Character Sheet

When we meet Tara, she is convinced she possesses a nasty secret—she's a demon. As a result, she tricks Willow in 4.12 A New Man when they perform a ritual to locate demons. Tara sabotages the spell in order to avoid being pointed out by it. Despite her convictions, it's all a lie created by her family. Even though false, the secret could have deadly consequences if others find out and believe it as fervently as Tara does.

Tara has no Languages skill but she can puzzle through some Latin using her Knowledge skill instead.

Adjustments

4.11 Hush: Tara's little chase with the Gentlemen increases her Acrobatics to two. 4.13 The 'I' In Team: Tara's deep feelings for Willow grant her the Love Drawback.

Season Five Character Sheet

Tara magic activities with Willow have raised her Occultism to four, and her Sorcery to four. A year in college has given her Knowledge 4. Her relationship with Willow has exchanged the Misfit Drawback for the Love Drawback. Her new bearing allows her natural beauty—Attractiveness +1—to show.

Adjustments

5.6 Family: Tara's secret is exposed, and she is freed from her family's lies and threats. Her Secret is dropped. 5.19 Tough Love: Tara resists Glory's torture and reveals Willpower 4. Unfortunately, she also gets brainsucked by the goddess which gives her Mental Problems (Deranged Insanity) (she can no longer take care of herself). 5.22 The Gift, Tara recovers and her Insanity is removed.

Season Six Character Sheet

Another year of magic leaves Tara with Willpower 4, Knowledge 4, Occultism 5, and Sorcery 4. A year of good-fight efforts rewards her with Getting Medieval 2, but gives her Adversary 2. The Emotional Problems, Misfit, and Secret Drawbacks are gone, and she has gained Attractiveness +1 and the Love Drawback. Tara picks up a new Secret (Slayer is dead) 1 Drawback and being cut off from her family drops her Resources to Below Average.

Adjustments

6.1 Bargaining - Part One: The Slayer is no longer dead and Tara's Secret is removed. 6.2 Bargaining - Part Two: Tara kills an Hellion with one axe blow, revealing Strength 2 (and a liberal use of Drama Points). 6.7 Once More With Feeling: Tara is more assertive and more lovely. Her Attractiveness rises to +2. She also discovers that Willow has played with her memories. 6.8 Tabula Rasa: Willow's lies and betrayal deeply hurt Tara and she breaks off the relationship. The Love Drawback turns Tragic. 6.13 Dead Things: Tara learns about Buffy and Spike's relationship, but tells no one. She gains the Secret 1 Drawback. 6.14 Older And Far Away: Tara reveals Willpower 5 for standing in front of Anya and forcing tough love on Willow. 6.18 Entropy: Buffy's relations with Spike are no longer a secret and that Drawback expires. 6.19 Seeing Red, Tara dies from something as mundane as a gun shot. Her spirit will live on forever.

Angel

Season One Character Sheet

Angel is a man of mystery for most of Season One. He shows up to give Buffy dire warnings of the evil in Sunnydale, but rarely sticks around to help out. Angel has many, many enemies but his Adversary Drawback is muted due to a long period of inactivity.

Buffy the Vampire Slayer roleplaying game

Life Points	22
Drama Points	20
Experience Points	

Character Name: Tara Maclay

Character Type: Witchy White Hat

Description:

Attributes

Strength	1	Intelligence	4
Dexterity	2	Perception	3
Constitution	2	Willpower	3

Qualities

Attractiveness +1	Occult Library (Good)
Empathy	Sorcery 3
Nerd	The Sight

Skills

Acrobatics	1	Knowledge	3
Art	0	Kung Fu	0
Computers	1	Languages	0
Crime	0	Mr. Fix-It	0
Doctor	1	Notice	3
Driving	0	Occultism	3
Getting Medieval	0	Science	1
Gun Fu	0	Sports	0
Influence	0	Wild Card (Torture)	4

Drawbacks

Emotional Problems (Insecurity)	Minority (Gay Wicca)
Honorable (Serious)	Misfit
	Secret (Demon) 2

Combat Maneuvers

Maneuver	Bonus	Base Damage	Notes
Dodge	3	—	Defense action
Magic	10	Varies	By spell
Stake	2	2	Slash/stab
(Through the Heart)	–1	2	x5 vs vamps
Telekinesis	6	•	Bash or Slash/stab

• 2 x Success Levels

Useful Information

Initiative (d10 + dex)

Perception (d10 +per+Notice)

Notes

Success Levels Table

Roll Total	Success Levels	Description
9-10	1	Adequate
11-12	2	Decent
13-14	3	Good
15-16	4	Very good
17-20	5	Excellent
21-23	6	Extraordinary
24-26	7	Mind-boggling
27-29	8	Outrageous
30-32	9	Superheroic
33-35	10	God-like
+3	+1	

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Buffy the vampire slayer roleplaying game

Life Points	86
Drama Points	10
Experience Points	

Character Name: Angel (Liam, Angelus)

Character Type: Vampire with a Soul

Description:

Attributes

Strength	7	Intelligence	3
Dexterity	6	Perception	4
Constitution	6	Willpower	5

Qualities

Age 3	Natural Toughness
Attractiveness +3	Nerves of Steel
Fast Reaction Time	Situational Awareness
Hard to Kill 8	Vampire

Skills

Acrobatics	6	Knowledge	5
Art	2	Kung Fu	7
Computers	0	Languages	3
Crime	4	Mr. Fix-It	2
Doctor	2	Notice	5
Driving	2	Occultism	3
Getting Medieval	6	Science	1
Gun Fu	0	Sports	0
Influence	6	Wild Card (Torture)	5

Drawbacks

Adversary (Lots) 5	Love (Tragic)
Honorable (Serious)	Secret (Vampire) 2

Useful Information

Initiative (d10 + dex)

Perception (d10 + per + Notice)

Combat Maneuvers

Maneuver	Bonus	Base Damage	Notes
Dodge	13	—	Defense action
Punch	13	14	Bash
Stake	12	14	Slash/stab
(Through the Heart)	9	14	x5 vs vamps
Sword	12	28	Slash/stab

Notes

Success Levels Table

Roll Total	Success Levels	Description
9-10	1	Adequate
11-12	2	Decent
13-14	3	Good
15-16	4	Very good
17-20	5	Excellent
21-23	6	Extraordinary
24-26	7	Mind-boggling
27-29	8	Outrageous
30-32	9	Superheroic
33-35	10	God-like
+3	+1	

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If playing Angel before Season One, he adds the Emotional Problems (Depression) for much of his time since he was cursed. Before that, he was one of the worst vampires known, Angelus, and is completely unsuitable as a Cast Member.

Adjustments

Angel baring his fangs at Buffy in 1.7 Angel pretty much blows his Secret (Being a vampire) Drawback. Darla's death at the end of the same episode reinforces a Tragic Love Drawback that will only get deeper as time goes on. From this point, the Master becomes an Adversary raising that Drawback to seven.

Season Two Character Sheet

Now that Angel has taken a more active interest in fighting the forces of evil, he shows Dexterity 7, Acrobatics 7, Getting Medieval 7, and Kung Fu 8. His vampire Secret is gone, and his Adversary drops to six with the death of the Master.

Adjustments

2.2 Some Assembly Required: Angel reveals his true age to be 241. When Angel houses the spirit of Eyghon briefly in 2.8 The Dark Age, we learn that having a demon inside you can be useful at times. 2.13 Surprise: Angel becomes Angelus after he and Buffy sleep together. While he doesn't let on immediately, the change is complete and almost instantaneous. He replaces the Honorable Quality with the Mental Problems (Deranged Cruelty) and (Deranged Obsession—Hurting Buffy) Drawbacks. His lack of inhibitions allows his full Strength 8 and Kung Fu 8 skill to show through. 2.17 Passion: Angelus kills Jenny Calendar and makes a bitter enemy of Rupert Giles. Increase his Adversary Drawback to eight for a short time. By the time of 2.21 Becoming - Part One, Angelus has spent so much time researching the ritual to awaken Acathla that his Occultism skill rises to four. 2.22 Becoming - Part Two: Angelus' reign of terror ends when Willow uses a spell to replace his soul. While he loses all the changes wrought by the arrival of Angelus, it means little as he is stabbed moments later and cast into a hell dimension. Just goes to show that Tragic Love is a killer.

Season Three Character Sheet

Were he not lost in a hell dimension and reduced to a feral nature, Angel's character sheet would show Dexterity 7, Acrobatics 7, Getting Medieval 7, Kung Fu 8, and Occultism 4. His vampire Secret is gone and his Adversary Drawback is six.

Adjustments

Buffy's love for Angel brings him back from hell at the end of 3.3 Faith, Hope & Trick. He is little more than an animal—his Attribute changes are Strength 5, Dexterity 4, Constitution 3, Intelligence 0. He is also unable to use any skills apart from Acrobatics and Kung Fu. While his instincts are little more than that of a hungry vampire, he still recognizes Buffy and responds to her, beginning the road to recovery. 3.4 Beauty and the Beasts: Buffy's care of Angel helps him recover to Strength 6, Dexterity 5, Constitution 4, and Intelligence 1. 3.5 Homecoming: Angel recovers to Strength 7, Dexterity 6, Constitution 5, and Intelligence 2. 3.7 Revelations: Angel's Intelligence is three and his physical Attributes are back to normal. He passes the time doing Tai-Chi with Buffy. 3.10 Amend: Angel is driven to attempt suicide by the First, gaining Emotional Problems (Depression) before Buffy saves him. 3.15 Consequences: Angel captures Faith. While no breakthrough occurs, he decides he will not give up on her. He gains the Obligation (Minimal—Redeem Faith) Drawback, though he won't be able to finish that job until he leaves Sunnydale. 3.22 Graduation - Part Two: Angel leaves Buffy. The separation does not free either of them from the Tragic Love Drawback. With those two, that one's a keeper.

Cordelia

Season One Character Sheet

While Cordelia is technically a teenager, she ignores, charms, or buys her way around any of the usual problems teenagers face, so that Drawback does not appear on her character sheet. Her Covetous Drawbacks are fairly severe, but her influence allows her to avoid committing crimes. Noticing a pattern here? Cordelia's Emotional Dependency Drawback refers to her cultivation of a posse of Cordettes; she is certainly not a clingy type.

Adjustments

1.11 Out of Mind, Out of Sight: Cordelia is attacked by Marcie the invisible girl. This first supernatural experience raises her Occultism to one. 1.12 Prophecy Girl: When vamps attack the school, Cordelia is forced to get involved (or see her car destroyed). Her encounter involves running away raising her Acrobatics to four.

Season Two Character Sheet

Cordelia's experiences with the gang have worked changes on her. She shows Dexterity 4, Acrobatics 4,

Buffy the Vampire Slayer roleplaying game

Life Points	39
Drama Points	20
Experience Points	

Character Name: Cordelia Chase

Character Type: Queen C White Hat

Description:

Attributes

Strength	2	Intelligence	3
Dexterity	3	Perception	3
Constitution	3	Willpower	3

Qualities

Attractiveness +4	Jock (Cheerleader)
Hard to Kill 3	Resources (Wealthy)

Skills

Acrobatics	3	Knowledge	1
Art	1	Kung Fu	0
Computers	0	Languages	0
Crime	0	Mr. Fix-It	0
Doctor	0	Notice	3
Driving	1	Occultism	0
Getting Medieval	0	Science	0
Gun Fu	0	Sports	5
Influence	4	Wild Card	5

Drawbacks

Covetous (Serious Ambition)	Emotional Problems
Covetous (Serious Conspicuousness)	(Emotional Dependency)
Covetous (Serious Greed)	Mental Problems
	(Mild Recklessness)

Useful Information

Initiative (d10 + dex)

Perception (d10 +per+Notice)

Combat Maneuvers

Maneuver	Bonus	Base Damage	Notes
Dodge	6	—	Defense action
Punch	3	4	Bash
Stake	3	4	Slash/stab
(Through the Heart)	0	4	x5 vs vamps

Notes

Success Levels Table

Roll Total	Success Levels	Description
9-10	1	Adequate
11-12	2	Decent
13-14	3	Good
15-16	4	Very good
17-20	5	Excellent
21-23	6	Extraordinary
24-26	7	Mind-boggling
27-29	8	Outrageous
30-32	9	Superheroic
33-35	10	God-like
+3	+1	

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Getting Medieval 1, Kung Fu 1, and Occultism 2. She developed some non-social enemies, gaining Adversary 1. Fortunately, she's got a better sense of perspective, dropping her Covetous Drawbacks to Mild.

Adjustments

2.2 Some Assembly Required and 2.5 Reptile Boy: The supernatural comes after Cordy again. By this time, she gains the Familiarity bonus for her Fear Tests against most demons and vamps. 2.9 What's My Line? - Part One: Cordelia is trapped with Xander in Buffy's basement. Fighting a Tarakan assassin gets them so exited, they start making out. That could be blamed on the stress, but they wind up doing it again and again. Cordelia is ashamed at getting it on with such a no hoper (and liking it) and gains the Secret (Messing around with Xander) Drawback, worth two points (as Xander is such a social burden). 2.14 Innocence: Willow catches Xander and Cordelia making out and the Secret disappears. Cordelia winds up with the Misfit Drawback, reflecting her new social hindrances. 2.16 Bewitched, Bothered & Bewildered: Cordelia decides to break up with Xander to get her social life back. His love spell backfires in a big way, but in the end, Cordelia realizes a few home truths about her friends and how Xander feels. Making up with Xander and disregarding the social consequences drops her Misfit and Emotional Dependency Drawbacks. 2.20 Go Fish: Cordelia demonstrates artistic skills, increasing her Art to two. She also sees Xander in a pair of Speedos, which makes her feel a lot better about dating him.

Season Three Character Sheet

Another year of supernatural battle toughens Cordelia a bit more. Her character sheet now reads Strength 3, Dexterity 4, Acrobatics 4, Art 2, Getting Medieval 2, and Occultism 3. Also, ferrying the Slayerettes around increases her Driving to two. She now holds Adversary 2.

Adjustments

3.5 Homecoming: To her surprise, Cordelia finds herself fighting demons and vampires with Buffy. Her Kung Fu skill rises to two. 3.8 Lover's Walk: Cordelia gains the Love Drawback by finally accepting her relationship with Xander. So it hurts all the more when she sees Xander kissing Willow. 3.8 The Wish: Cordelia makes a rather ill-advised request when talking to a Vengeance Demon. Later, that same demon begins dating her ex, but that's Sunnydale for you. 3.14 Bad Girls: When Cordelia meets Wesley, she flirts with him mercilessly. This is destined to fizzle with a kiss. Sometime before 3.19 Choices, Cordelia's father loses the family fortune and she is forced to go to work. She manages to hide this rather well, gaining the Secret (Poor) 1 Drawback. Her Resources are now Below Average. 2.20 The Prom: Cordelia's secret is nearly blown when Xander visits her at work. He keeps her secret and buys her the dress she has been saving up for. Their relationship settles and old hurts are forgiven. Like many other students Cordelia fights the Mayor at the climax of 3.22 Graduation - Part Two. She shows Getting Medieval 3 and Kung Fu 2. Then she heads off to L.A., a glamorous life in show biz, and Angel Investigations (see *Angel Corebook*).

Dawn

Season Five Character Sheet

Dawn's character sheet represents the typical bratty little sister to Buffy. She and everyone else is unaware that she's a mystical construct created to hide a dimensional key.

Adjustments

5.6 Family: Dawn show some spunk and bashes a Queller demon. Her Getting Medieval skills increase to two. 5.9 Listening to Fear: Dawn gets her first magic book. She studies closely and her Occultism rises to two. 5.13 Blood Ties: Dawn learns that she is the Key and gains the Emotional Problems (Depression) Drawback. Buffy helps her through it, but Dawn's Keyness will affect everyone by the end of the season. 5.16 The Body: Dawn's efforts in art class grant her Art 1. More importantly, the death of her mother reinforces her Emotional Problems (Depression). 5.17 Forever: Dawn actually performs a ritual, which together with her previous studies, raise her Occultism to three. Dawn also steals egg from a demon, revealing Acrobatics 3. 5.19 Tough Love: Dawn reveals her Mental Problems (Mild Cleptomania) Drawback. 5.20 Spiral: Dawn gives Spike first aid, showing Doctor 1. 5.22 The Gift: Dawn's battles have raised her Kung Fu to two. By the end, her Emotional Problems (Depression) disappears as Glory no longer hunts her. On the other hand, she has now lost both her mother and her sister.

Season Six Character Sheet

Dawn adventures have given her Acrobatics 3, Art 1, Doctor 1, Getting Medieval 2, Kung Fu 2, and Occultism 3. Her participation in covering up Buffy's death gives her the Secret (Slayer is dead) Drawback.

Adjustments

6.1 Bargaining – Part One: The Slayer is reborn and Dawn's Secret is lost. 6.4 Flooded: Dawn finds informa-

Buffy the vampire slayer roleplaying game

Life Points	41
Drama Points	20
Experience Points	

Character Name: Dawn Summers

Character Type: Next Generation White Hat

Description:

Attributes

Strength	1	Intelligence	4
Dexterity	3	Perception	2
Constitution	3	Willpower	3

Qualities

Attractiveness +2
Good Luck 6
Hard to Kill 5

Skills

Acrobatics	2	Knowledge	2
Art	0	Kung Fu	1
Computers	2	Languages	0
Crime	1	Mr. Fix-It	0
Doctor	0	Notice	3
Driving	0	Occultism	1
Getting Medieval	1	Science	2
Gun Fu	0	Sports	0
Influence	2	Wild Card	0

Drawbacks

Adversary (Incidental) 2
Emotional Problems (Fear of Rejection)
Mental Problems (Mild Recklessness)
Teenager

Useful Information

Initiative (d10 + dex)

Perception (d10 +per+Notice)

Combat Maneuvers

Maneuver	Bonus	Base Damage	Notes
Dodge	5	—	Defense action
Punch	4	2	Bash
Stake	4	2	Slash/stab
(Through the Heart)	1	2	x5 vs vamps

Notes

Success Levels Table

Roll Total	Success Levels	Description
9-10	1	Adequate
11-12	2	Decent
13-14	3	Good
15-16	4	Very good
17-20	5	Excellent
21-23	6	Extraordinary
24-26	7	Mind-boggling
27-29	8	Outrageous
30-32	9	Superheroic
33-35	10	God-like
+3	+1	

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tion about M'Fashnik demon, not as much through research as pure observation. Raise her Perception to three. 6.6 All the Way: Dawn's tendency to buy things without paying for them has increased her Mental Problems (Cleptomania) to Severe. Her Crime rises to two due to her stealing and sneaking out of the house. 6.14 Older and Far Away: Dawn's cleptomancy is discovered, but it isn't until 6.18 Entropy that she loses the Drawback. This mental turnaround leads Dawn to take a more active role in her studies increasing both Computers and Knowledge to three. Dawn helps in the occult research and by 6.17 Normal Again, her Occultism is four. 6.22 Grave: Dawn fights side by side with Buffy and shows that she can handle herself. Her Acrobatics rises to four and her Getting Medieval to three.

Season Seven Character Sheet

Dawn has now reached full Scooby status. She shows Perception 3, Acrobatics 4, Art 1, Computers 3, Crime 2, Doctor 1, Getting Medieval 3, Knowledge 3, Kung Fu 2, and Occultism 4.

Adjustments

7.1 Lessons: Dawn has been training with Buffy; her Strength rises to two, Acrobatics to five, Getting Medieval to four, and Kung Fu to three. She is also more mature, losing the Recklessness Drawback. 7.3 Same Time, Same Place: Dawn displays her Computers and Occultism abilities by finding the website Demons, Demons, Demons. 7.7 Conversations with Dead People: Dawn performs another spell. Together with her earlier experience, this raises her Occultism to five. During the year of research, Dawn picks up Languages 2 and knows both ancient Summerian (7.15 Get It Done) and Turkish (7.20 Touched). 7.21 End of Days, Dawn shows that she knows how to drive. Give her Driving 1.

Faith

Season Three Character Sheet

This character sheet shows Faith when she arrives in Sunnydale. Despite her devil-may-care attitude, she is running from Kakistos and the death of her Watcher.

Adjustments

3.7 Revelations: Faith takes on Angel (before she knew Buffy was taking care of him) and Buffy (as she tries to separate Faith and Angel). This all raises her Kung Fu to eight. 3.13 The Zeppo: Faith helps the gang avoid apocalypse, raising her Getting Medieval to six. 3.14 Bad Girls: Faith kills the deputy mayor and refuses to take responsibility for it. 3.15 Consequences: Faith joins forces with the slick and soon-to-be demonic Mayor Richard Wilkins. She does not tell the gang, gaining the Secret (Evil) 3 Drawback. 3.17 Enemies: Faith's evil is revealed and her Secret is dropped. 3.19 Choices: Faith has given herself completely to the dark side. Her new viciousness raises her Strength to eight, her Dexterity to nine, and her Acrobatics to seven. 3.21 Graduation Day - Part One: Faith falls into a coma after losing her showdown with Buffy.

Season Four Character Sheet

Faith remains in a coma for much of Season Four and little on her character sheet has any meaning.

Adjustments

4.15 This Year's Girl: Faith wakes up from her coma. She receives a magic gizmo, courtesy of the dead Mayor, and manages to switch body with Buffy. 4.16 Who Are You?: Faith in Buffy's body experiences friendship and admiration, and even sleeps with Riley. This begins to tear down her Emotional Problems (Fear of Rejection). Faith is forced back into her own body by the end of the episode. She flees Sunnydale.

Season Seven Character Sheet

Much transpires in Faith's life between the time she leaves Sunnydale in Season Four and returns in Season Seven. A series of adventures in L.A. both against and with Angel leaves her with Strength 8, Dexterity 9, Acrobatics 9, Crime 5, Getting Medieval 6, Gun Fu 2, Kung Fu 9, and Notice 5. She takes responsibility for her actions and voluntarily serves time in jail. Her Emotional Problems (Fear of Rejection) is overcome, her Mental Problems (Cruelty) and (Recklessness) decrease to Mild, and she gains Mental Problems (Severe Obsession—Atonement). Faith has become a true hero.

Adjustments

7.18 Dirty Girls: Faith arrives in Sunnydale with Willow. 7.20 Touched: Faith takes command after the potential Slayers cut lose from Buffy. It's a new experience for her, but allows her to increase her Influence to five. 7.22 Chosen: Wood manages to get Faith to overcome her fears about getting close to someone. She loses the drawback Emotional Problems (Fear of Commitment).

Buffy the Vampire Slayer roleplaying game

Life Points	87
Drama Points	10
Experience Points	

Character Name: Faith

Character Type: Troubled Hero

Description:

Attributes

Strength	7	Intelligence	3
Dexterity	8	Perception	3
Constitution	7	Willpower	4

Qualities

Attractiveness +3
Fast Reaction Time
Hard to Kill 7
Nerves of Steel
Slayer

Skills

Acrobatics	6	Knowledge	2
Art	0	Kung Fu	7
Computers	0	Languages	0
Crime	4	Mr. Fix-It	2
Doctor	1	Notice	3
Driving	2	Occultism	2
Getting Medieval	5	Science	0
Gun Fu	1	Sports	0
Influence	4	Wild Card	0

Drawbacks

Adversary (Assorted) 5
Covetous (Serious Lechery)
Emotional Problems (Fear of Commitment)
Emotional Problems (Fear of Rejection)
Mental Problems (Severe Cruelty)
Mental Problems (Severe Recklessness)
Obligation (Major—The Chosen One)

Useful Information

Initiative (d10 + dex)

Perception (d10 +per+Notice)

Combat Maneuvers

Maneuver	Bonus	Base Damage	Notes
Big Knife	13	21	Slash/stab
Dodge	15	—	Defense action
Jump Kick	12	24	Bash; Acrobatics + Dexterity roll first
Kick	14	16	Bash
Punch	15	14	Bash
Spin Kick	13	18	Bash
Stake	13	14	Slash/stab
(Through the Heart)	10	14	x5 vs vamps

Notes

Success Levels Table

Roll Total	Success Levels	Description
9-10	1	Adequate
11-12	2	Decent
13-14	3	Good
15-16	4	Very good
17-20	5	Excellent
21-23	6	Extraordinary
24-26	7	Mind-boggling
27-29	8	Outrageous
30-32	9	Superheroic
33-35	10	God-like
+3	+1	

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3 Rules, Borders, and an End Zone

Xander: People can't do anything they want. Society has rules, and borders, and an end zone.

—4.22 Restless

Rules, always with the rules.

Roleplaying is a bit like playing a board game and a bit like acting in a movie, but without the board or the script. Players sit around a table or in a den as they do for a game, and speak the lines for the Cast Members as they might in a movie. You, the Director, set the scene and control the Guest Stars and Adversaries. Dice determine what the results of a given action are. All simple and clear, right? Great, let's play.

Ah, you think there's a bit more to it than that. You're right. Let's talk more.

Running a Game

Giles: The good-guys are stalwart and true. The bad-guys are easily distinguished by their pointy horns or black hats and we always defeat them and save the day. Nobody ever dies . . . and everybody lives happily ever after.

Buffy: Liar.

—2.7 Lie To Me

As we noted in the first chapter, come game time each player needs a character sheet for her Cast Member, a writing implement, some scrap paper and a ten-sided die (or they can share a die, if they feel sharing-like). You Director types should have any notes you've made on the current Episode, this corebook, and other information you think you might need handy. The rest is done mainly by talking—describing the scene or what the characters are doing or acting out the Cast's dialog.

Your job as Director is to describe the situation. For example, you might tell the players "It's a beautiful morning in Sunnydale. Too beautiful to be going to school, and yet that's where you are. First period is about to start. As you head off to your respective classrooms, someone starts screaming in horror. What do you do?" This is where the Cast Members get busy. The players describe what they are doing and speak for their characters. One might say "Uh-oh. Something wicked this way comes. I head over to see what's going on." Another could respond "I rush to my locker and grab my Official Slaying Kit . . . just in case."

Most of the time, when a player wants her Cast Member to do something, it gets done—talking, walking, walking and chewing gum, leaping up in class and screaming "spiders!" (embarrassing, but not difficult to do). Sometimes however, the outcome of an action is in doubt. Just because a Cast Member wants to stake a vampire for example, does not mean the vampire is going to get staked. That's where the dice and the numbers on the character sheet come in.

The Basics

Xander: You don't hide! You're bait! Go act baity.

Cordelia: What's the plan?

Xander: The vampire attacks you.

Cordelia: And then what?

Xander: The vampire kills you. We watch. We rejoice.

—3.1 Anne

In the **Unisystem**, a die is rolled when a character is trying to do something important, and when there's some chance of things going wrong (see To Roll or Not to Roll, p. 122). You tell the players when to roll and what character sheet numbers to add to the roll. The die roll represents luck and chance; the character sheet numbers are the skills and natural abilities of the Cast Member. The better those skills are, the more likely that the character will succeed. An sharpshooter will hit the target more often than someone who closes her eyes and flinches when a gun goes off. Sometimes, luck allows the untrained to succeed, and the expert to fail—that's where the die rolling comes in.

The basic mechanic

D10 roll + Attribute + (Attribute or Skill)

Basic Success: 9

D10: A ten-sided die. Higher is better.

Attribute: The character's natural abilities. Use the Cast Member's Strength to see if she can lift a bag of cement over her head or Dexterity to pick someone's pocket. In some situations (lifting something for example), only Attributes are used. Usually in those cases, roll and add the character's Attribute doubled (e.g., if the Cast Member has Dexterity 3, add six to Dexterity-based rolls). In certain cases . . . say, when footing is treacherous or positioning awkward, no skill is used and the Attribute is not doubled. Those are pretty rare circumstances though. Also, sometimes two different Attributes (no doubling) are used instead of an Attribute and skill. As the Director, this is ultimately your call.

Skill: The character's learned abilities. Use Kung Fu to punch someone, or Crime to pick someone's pocket. Always use an Attribute alongside a skill.

The player announces what her character intends to do. You tell her what Skill and Attribute to add to the roll. The player rolls the dice and adds the Attribute/Skill combo to the result. If the total, after all modifiers, is **nine** or higher, the character has succeeded. Otherwise, failure-city.

Success Levels

Anya: Slap my hand now!

Giles: Beg your pardon?

Anya: In celebration.

Giles: Oh . . . (slaps her hand) Yes.

Anya: Ow!

—4.19 New Moon Rising

In some situations, you Director folk need to know more than whether the character has succeeded at something—you need how well she succeeded. When that's the case, check the result against the Success Level Chart on the next page (it's also on the character sheet—handy, no?). The greater the number of Success Levels, the better the character did. Some difficult tasks require more than one Success Level.

Example: Season One Giles is doing research (color me stunned) on the latest demonic arrival in Sunnydale. To see if he can identify the critter, Giles' player rolls a D10 and adds Giles' Intelligence (5) and Occultism (8). The die roll is a two; the total result is 15. Fifteen is greater than nine, so Giles is successful. Some critters are harder to identify than others, however. If the monster is particularly unusual, you as the Director might want to check the Success Levels of the roll.

Success Levels Table

Roll	Success Levels	Description
9-10	1	Adequate
11-12	2	Decent
13-14	3	Good
15-16	4	Very Good
17-20	5	Excellent
21-23	6	Extraordinary
24-26	7	Mind-boggling
27-29	8	Outrageous
30-32	9	Superheroic
33-35	10	God-like
+3	+1	

Looking at the Success Levels Table, Giles' player sees that 15 equals four Success Levels, a Very Good result. You decide that four Success Levels are more than enough. "After looking for half an hour or so, you find an ink drawing of the monster in the *Codex Infernalis*," you might say. "It's a D'imangi, known to collect the skulls of their victims. Its tough skin is highly resistant to normal weapons, but it is vulnerable to silver."

Example me again: Season Three Buffy is trapped under a car that an inconsiderate demon dropped on her. To see if she can lift it enough to slide out, Buffy's player rolls a D10 and adds her Strength (8). If Buffy was trying to lift something under normal circumstances, her player would have a bonus equal to double her Strength (16), but you rule that Buffy does not have a lot of leverage, so the player only adds Buffy's Strength once. The die roll is a two, for a total of 10. That is one Success Level—only adequate, not quite good enough to lift the car right away, you decide. "Buffy, you manage to shift the car a little, but you're still trapped. If you keep pushing, you could be free next turn."

Resisted Actions

Willow: Poor Buffy. Your life resists all things average.

—4.14 Goodbye Iowa

Sometimes, an action is resisted. This usually happens when the character is trying to do something someone else would rather didn't happen. If a character is trying to grab some hair from a potential witch's hairbrush, there

Life and the Meaning of Success Levels

So what's the deal with Success Levels? How important are they to the game? What do all those numbers mean, and why should you care?

Most of the time, Success Levels don't matter much. For most things, a result of nine or greater means the Cast Member has succeeded at whatever task was being attempted. Sometimes however, just doing something is not as important as doing it well, and that's where Success Levels come in. Let us elaborate.

Creative Stuff: A music performance, writing a great novel or telling a good lie—how well the character did it is going to be pretty important. One Success Level is pretty mediocre; she didn't do anything wrong, but it didn't look too good. No rotten tomatoes get thrown, but she gets quite a few yawns. If the audience was already hostile or suspicious, whatever was being attempted is not going to work. Two Success Levels is decent—she pulls it off (whatever it is) without a hitch and looked competent doing so. Three Success Levels is a good job—this is where people get real applause and cheers. High fives all around. Four Success Levels gets standing ovations, favorable reviews from most critics, maybe even a record contract. At five and above, she is on fire (in a good way); everything worked perfectly and almost everybody loves what she did.

Hurting and Healing Your Fellow Man: When the character attacks someone, how well she struck influences how much she hurt the target. Add the Success Levels of the attack roll to the base damage of the attack. On the flip side, for uses of the Doctor Skill, each Success Level heals one point of damage.

Lengthy Tasks: Things that take some time (like breaking down a door or lifting something really heavy) may require the Cast Member to get a high number of Success Levels, usually in the 5+ range. Characters can accumulate Success Levels by trying over and over. For example, you might decide that breaking down a sturdy door requires eight Success Levels. A strong Cast Member could roll well enough to get all eight Success Levels in one or two tries (Buffy, for instance), while a wimpier character (Xander—"Hey, can we go with 'less robust' here?") would take several tries (at one to two Success Levels a pop, it might take four to six rolls before the door breaks).

is a chance that the girl will notice, for example. Also, close combat is a biggie on the Resisted Action front.

Resisted Actions involve two or more characters. Both make their rolls as above. If one succeeds (gets a total of nine or above) and the other doesn't . . . well, that's pretty easy. If both succeed, the one with the higher total wins. If both fail, nobody accomplishes anything. If you still need a comparison, the lower roll fails more. In case of a tie, the defender (if there is a defender) wins; otherwise it is just a tie. Guest Stars and Adversary characters typically use a fixed value (no roll) for their action (the Muscle, Combat or Brains Score, see p. 133); the Cast Member needs to beat those Scores to succeed at the Resisted Action. If defending, the Cast Member needs to beat or tie those Scores.

Example-ville: Giles and Wesley are playing darts at the local pub. They each roll and add their Dexterity and Sports Skill. Giles gets a seven total; Wesley gets a nine. Wesley wins. If the younger Watcher had gotten an eight total, both would have failed. That's some sad dart-playing. Still, we can't assume that both missed the board on every dart. Since Wesley got the higher of the feeble rolls, at least one of his darts hit the board and he wins the game. The competition can be broken down into several actions (down to a roll for every single throw), or reduced to one roll each for the entire competition. This would depend on how important this particular game of darts is (see To Roll or Not to Roll, p. 122).

Go again: Angelus is swinging a sword at Buffy. Buffy is trying to be somewhere else at the time. One player (or you as Director) rolls and adds Angelus' Dexterity and Getting Medieval Skill. Total is 20. The other player rolls and adds Buffy's Dexterity and Acrobatics Skill. That total is 18. No Dodge for the Buffster. Angelus hits her. If Buffy had rolled a 20 or better (because she is the defender), she would have dodged out of the way.

We're still at it: Xander is trying to sneak past Principal Snyder. Xander's player rolls and adds his Dexterity and Acrobatics skill (he could use Crime too . . . but he's not as good at that). He needs to beat Snyder's Brains Score (13). He gets a 15 total and scoots on by. If Xander's total had been 13, he would have been caught (a tie goes to Snyder, who is in effect "defending" against Xander).

Roll Modifiers

Buffy: And what are we if not women up to a challenge?

Willow: Exactly. I mean, did we not put the "grr" in "girl"?

—4.2 Living Conditions

In addition to skill and Attribute levels, other factors may add bonuses or penalties to the roll. Easy tasks gain bonuses, while difficult and complex ones incur penalties. The astute among you will notice that modifiers are comparable to Success Levels (see p. 119). Negative modifiers make it harder to reach the Success Level needed; positive ones make it easier. But modifiers allow finer adjustments (a +1 bonus affects a roll but does not amount to a full Success Level change). Also, positive modifiers could transform a roll into a success in a way that Success Level decreases can't (i.e., once you lower the required Success Levels to one, you can't go any lower).

The Base Modifiers Table gives some guidelines. In addition to those modifiers, Drama Points can add bonuses to rolls (see p. 145).

Novice Directors should go light on the modifier action; after you have a few games in your backpack, feel free to add them as needed to make things more challenging. In the case of positive modifiers, think carefully about whether a roll is needed or not, bringing us neatly to our next subject . . .

Base Modifiers Table

Easy:	+5
Moderate:	+3 to +4
Average:	+1 to +2
Challenging:	No modifier
Difficult:	-1 to -2
Very Difficult:	-3 to -5
Heroic:	-6 to -9
Shaah, right:	-10 or worse

To Roll or Not to Roll

Die rolls are best only when the situation has some dramatic value and where the outcome is in doubt. Keeping rolls to a minimum allows players to get involved in the story. Generally, if the action is routine or not important, rolling shouldn't be involved. Also, some things should be so ridiculously easy that making rolls is a waste of time—no need for Perception and Notice rolls to spot a twelve-foot tall demon running down Main Street, for example. Some basic pointers follow.

Good Times to Roll: Shooting a crossbow bolt at a charging vampire; searching a murder scene for clues; climbing a chain-link fence with three rabid dogs or hell hounds—or rabid hell hounds—in pursuit.

Bad Times to Roll: Parallel parking; shooting a crossbow bolt at a paper target (unless wagering is involved); searching Dawn's bedroom for a missing sock (whether dirty or not); climbing a chain-link fence with plenty of time and no pressing circumstances.

Not every situation is going to be as clear-cut as those described above, but in general, you should try to keep the action flowing. The less time the players spend rolling dice, the more time they can spend getting into their characters and thinking up all those delightful Quotable Quotes (see p. 149).

Using Attributes and Skills

Xander: Are you kidding? I put the "semper" in semper fi. I might not be able to assemble an M-16 blindfolded like I used to or pass weapons drill from the mobile infantry . . . (Giles grabs the pistol and immediately accomplishes what Xander has been trying to do for 10 minutes.) Might as well face it. Right now, I don't have the technical skills to join the Swiss Army. And all those guys ask you to do is uncork a couple of sassy cabernets.

—4.7 The Initiative

As we said, when rolling is called for, you Director dudes decide what skills and Attributes the player adds to her roll. The skill descriptions in **Chapter Two: Some Assembly Required** provide some guidelines. Here we give you a few more words of wisdom directed at Attributes.

Strength: Strength affects how much damage the Cast Member inflicts in hand-to-hand combat, which is very important in the Buffyverse. Beyond that, Strength is used when brute force is key. Lifting a heavy object would use Strength (doubled), or Strength and Sports if the character has some weightlifting background. Strength is also used when trying to tackle someone to the ground (use it with Kung Fu or Sports) or when breaking free from someone's grip (using Strength (doubled) or Strength and Kung Fu, whichever is better).

Dexterity: Most physical actions use Dexterity. Dexterity includes both general agility and nimbleness (for use with Acrobatics and Kung Fu) and fine coordination (for things like Crime).

Constitution: The least-used Attribute in terms of rolls, Constitution comes in handy when the character needs to resist fatigue, injury and disease. For most of those rolls, add the character's Constitution (doubled). Some Sports rolls (marathon running, for example) use Constitution instead of Dexterity. Constitution also controls things like singing ability (use Constitution and Artist to sing, for example).

Intelligence: Used in any roll where a character's memory and intellectual ability are important. It helps in such things as deciphering some ancient mystical text (Intelligence and Occultism) or outsmarting an enemy in a brawl (Intelligence and Kung Fu). Sometimes it is hard to decide whether to use Intelligence or Perception in a roll. Rule of thumb: if memory or thinking ability is the most important element, use Intelligence instead.

Perception: If the roll requires the character to spot something, Perception is the Attribute to use. It measures how aware the Cast Member is of her surroundings. Perception is most commonly used with Notice, but almost every skill can be used with Perception. To wit (trés legal-like, non?), Perception and Kung Fu can be used to detect some weakness in an opponent's fighting style.

Willpower: Willpower is mostly used defensively, but it can also apply to a number of skill rolls. Trying to intimidate others or avoid being intimidated, would use Willpower and Influence, for example. When casting spells, Willpower is the key Attribute (Willpower and Occultism to perform a ritual).

Ability Scores

Riley: You're really strong. Like, Spiderman strong.

Buffy: Yeah. But I don't stick to stuff. But, yeah.

—4.12 A New Man

To keep die rolling to the bare minimum, the basic rules apply only to Cast Members and (if you so choose) important Guest Stars and Adversaries. Rather than roll for every vampire, demon and high school principal that you plotmasters (much more James Bond than Director, eh?) throw in the path of our heroes, the Guest Stars'

and Adversaries' Attribute and skill levels are condensed into Ability Scores. The scores are the "roll totals" of those characters. Whenever Cast Members need to fight or outwit these characters, they need to beat the Ability Score number. No dice for them!

Ability Scores are generated by taking the character's Attribute and skill averages and adding six to the total. Most Ability Scores will be in the 9-14 range, but powerful monsters and skilled Guest Stars may have much higher levels.

There are three Ability Scores: Muscle, Combat and Brains.

Muscle: This score is used for contests of strength—things like tackles, breaking free from grapples and holds, strangulation and similar brute force situations. Cast Members need to tie or beat the Muscle Score number with their rolls. Muscle is double the Strength level of the character plus six. Some creatures have bonuses for extra limbs ('specially tentacles and other creepy stuff).

Combat: This is the number used for attacks and defenses. Add the character's Dexterity level, the average of her combat-oriented skill levels, and six. This score determines the Success Levels of an attack; add those Success Levels to the base damage of the attack. So, if Vamp X's Combat Score is 17, she has five attack Success Levels; she adds five to the damage of any attack that connects. Nasty critter.

Brains: This score applies to all mental and perception abilities of the character or creature. It is used to spot enemies, resist attempts to control or deceive the character, use any magical or supernatural ability, or figure out the Slayer's quips. It typically uses the average of the character's mental Attributes (Intelligence, Perception, and Willpower) and the average of any appropriate skills, plus six.

Par example: You cast a typical vampire foe with Strength 5, Dexterity 4, Constitution 4, Perception 2, Intelligence 2, and Willpower 2. The Muscle Score is an impressive 16 (Strength (doubled) plus six). Combat is a 12—you decide the vamp's effective skill in combat is two, plus four for Dexterity and the base of six. For Brains, the total is a 10—the average of the critter's mental Attributes is two, with an average skill level of two. If the vampire tries to grapple somebody, she uses the Combat Score + 2 (see Maneuvers Table, p. 131). The Cast Member would have to tie or beat that 14 with her roll and modifiers. To punch somebody, Combat is used; avoiding the unpleasantness that is the vamp's grime-encrusted claws requires a defense roll total of 12 or higher. If our heroes try to sneak past the vamp though, their totals need only be 11 or higher (they have to beat the Brains Score of 10).

For more information on Ability Scores, see the Villains, Henchmen and Innocent Bystanders section in **Chapter Seven: Episodes, Seasons and Drama** (p. 227).

Movement

Xander: Well, it was dark! And the thing went through the window so quick, and I was a . . . little shocked when I saw it, and . . .

Cordelia: Go ahead. Say it. You ran like a woman.

Xander: Hey, if you saw this thing, you'd run like a woman, too.

—2.20 Go Fish

The *BtVS RPG* is meant to be played fast and loose, with a focus on story and fun. For the most part, precise movement actions are not going to be needed.

The Quick Sheet

Name: Well, duh.

Every Guest Star or Adversary in this book has its game stats in Quick Sheet form. Just to make sure you know the drill when you get to those babies, here's a quick rundown of what each entry means.

Motivation: What makes the character or critter tick? We're talking high concept rather than detail here. A word or two that describes the character's goals is usually enough. Most monsters are single-issue creatures ("Blood!" "Kill humans!" "Save the whales!" "Phone Home!"). Teenage boys are similar (sex is usually the major concern).

Critter Type: The basic species—Human, Vampire, Demon, Primal and so on.

Attributes: Your basic Strength, Dexterity, Constitution, Intelligence, Perception and Willpower.

Name: Joyce Summers
Motivation: Be a good person and mother
Critter Type: Human
Attributes: Str 2, Dex 2, Con 1, Int 3, Per 3, Will 3
Ability Scores: Muscle 10, Combat 10, Brains 13
Life Points: 22
Drama Points: 3
Special Abilities: —

Maneuvers

Name	Score	Damage	Notes
Axe	20	20	Slash/stab; uses Heroic Feat (1Drama Point); two-handed
Dodge	10	—	Defense action
Punch	10	5	Bash

Ability Scores: The Muscle, Combat and Brains numbers the players need to beat with their rolls in order to do something to the joker in question (or avoid having something done to them).

Life Points: How much damage the character or critter can take before slowing down or dying.

Drama Points: Good, bad, and neutral folks may have a few Drama Points. That means even a lowly vampire or teenager can land a punch or two.

Special Abilities: Any unique or unusual powers get listed here.

Maneuvers: A list of the most common maneuvers the creature uses, including scores, damages (factoring in "default" Success Levels from the attack score, but no other modifiers), and notes. Weak or low-ranking characters only have a couple of maneuvers; while Big Bads may have several. For those who want to use dice for Guest Stars and Adversaries rather than relying on their pre-calculated scores, simply subtract six from the scores given, and set that result as the modifier to a roll. Note that damage totals will have to be re-calculated in this case as the Success Levels of the roll (not the set score) will affect the final damage.

Simply let the characters get where they want to be and move the action along.

Every so often, you may decide that how far a character can move in any given Turn (see p. 127) is important. In those cases, add that character's Dexterity and Constitution together. This result is how many yards the character may move in a second (times five for a Turn). Doubling the sum of Dexterity and Constitution shows how many miles per hour that character can run.

Chases: Movement concerns may also arise during a chase scene. First, you must decide how much of a lead the chasee has on the chaser. We suggest granting +1 per Turn of head start. Then have the two racers perform a Dexterity (doubled), or Dexterity and Sports Resisted Action. The winner gains +1 per Turn. So if the lead sprinter started with a three Turn head start (+3) and the chaser won the first Resisted Action, the lead would be down to +2. Once the lead is eliminated (brought down to 0), the chasee is caught; if it grows to +5, the chasee gets away.

Leaping: Wire work, anyone? If you need to know how high or far a character can jump, refer to the Jump Table. With a good running start, double those distances. A Dexterity and Acrobatics roll (or the Combat Score) increases the character's jumping distance by either one yard (in length) or one foot (in height) per Success Level.

Climbing: This is accomplished with a Dexterity and Acrobatics roll (or the Combat Score) with modifiers depending on the condition of the surface to be scaled. No modifiers are necessary if good hand-holds are available (climbing up a pipe bolted to the wall); -6 is applied when the wall is rain-soaked marble blocks. Some surfaces, like wet glass, just aren't climbable. If you need to know how far a character travels in one Turn, multiply the Success Levels of the roll or Score by one yard.

Jump Table

Strength	High Jump	Long Jump
1-2	1 foot	2 yards
3	2 feet	3 yards
4-5	4 feet	5 yards
6	5 feet	6 yards
7-8	7 feet	8 yards
9-10	10 feet	10 yards
+1	+2 feet	+1 yard

Working Together

Buffy (about the Scythe): Find out whatever you can: Who made it? Why and when? Does it have a name? And, I dunno, a credit report? Find out fast.

Giles: We'll start work immediately.

Willow: Don't worry Buff. We'll find out everything there is to know.

—7.21 End of Days

When two or more characters gang together to get something done, it's usually a good thing. They can fact-check each other, engage in entertaining repartee, and generally share the load. But it ain't all happiness and comradery all the time. There are times when a weak link can be a big problem.

If the task is long-term or low-tension, such as research or construction, all the participants roll and add their Success Levels together. This is used when each member of the gang has her own work space and communication is easy. If anyone fails, she adds no benefit but also causes no penalty. All that help should make the task go quicker.

It's not so simple when time is short (say the Hellmouth is opening in a couple hours), distractions abound (say flying fatality), or when coordination needs to be precise (say casting a spell). In those cases, one person (usually the one with the best chance or in the best position) takes the lead. The others roll separately and contribute a +1 bonus per Success Level to the leader's roll. The leader adds up all the bonuses and applies them to her roll before determining Success Levels. Messing up can be a real downer; any helper's failure subtracts two from the leader's final result.

Hitting the Books: Research

Xander: Great, so far we know jack about squat. Let's go from there.

—7.15 Get It Done

Sometimes the Cast Members can't kick a monster's butt until they know what it is, what its vulnerabilities are, and even where its butt is. Research, investigation, and computer hacking are an important part of any Series. Most of this dull stuff is done "off-camera" though. The show rarely (okay never) spends valuable screen time showing Willow hacking into the FBI records, Dawn strolling along the stacks in the Magic Box, or Giles performing a slow-mo page-turning

sequence through the *Time-Life* series. And neither should your group. Have the characters roll, figure out how long it's going to take them, allow them a couple of opportunities to come up with witty lines while doing their research and then give them whatever information (if any) they've gleaned.

To research a monster's identity or find a new spell, use Intelligence and Occultism. The Occult Library Quality (see p. 50) is invaluable here—let's face it, you're not going to discover the hidden vulnerability of a Cytorrakkian demon in the Encyclopedia Britannica (but you could find it in the pages of *Eden Studios Presents, Vol. I*), no matter how long you spend reading it. If the characters don't have the right books, the research is an automatic failure. You do not have to tell them that though. Failure is part of drama, after all. Then you could be kind and allow the Cast Members to figure out the name of the book or books they need to get the desired information. Oddly enough, securing them requests a bit of a mini-quest with ample opportunities for slayage and sarcasm.

Hacking works pretty much the same way, except with Intelligence and Computers . . . oh . . . and without the books. Some databases are harder to break into than others, but in the Buffyverse little ol' Willow routinely hacks into all kinds of sensitive information, so don't penalize the characters too much. Just like research, hacking happens off-camera most of the time; don't waste time with complex cyberpunk flow-charts (unless that's what you and your group are into, who are we to judge?).

Other types of research and investigation may use Knowledge or Crime instead of the skills noted above. Then there's good old-fashioned legwork—asking questions, following people around, beating up Willy and so on. Those can be roleplayed, especially if the investigator is likely to get herself in trouble.

Fear and Loathing: Getting the Wiggins

Riley: That might be toxic. Don't touch it.

Xander: Oh, yeah, touching it was my first impulse. Luckily, I've moved on to my second, which involves dry heaving and running like hell.

—5.9 Listening to Fear

Life in the Buffyverse can be downright scary . . . and that's on a good day. Whether a character discovers that her date is a flesh-eating insect or sees a vampire digging itself out of its grave, she is likely to wig once in a while. Most of the time, this should be roleplayed rather than determined by rolls—if the characters encounter a corpse, they can react to it as they will. During potential combat situations though, the fainthearted may freeze for a crucial moment, or worse.

When the big hairy scary happens, the characters have to make a Willpower (doubled) roll (Qualities like Nerves of Steel or Fast Reaction Time help). This is called a Fear Test. Feel free to add modifiers to taste. We've provided a handy chart with suggestions.

If the result of the roll is nine or higher, the character may be afraid or apprehensive, but she can act normally. If the result is eight or less, she wigs out. Use the Panic Table for inspiration.

For the most part, Fear Tests and their repercussions are reserved for special, climactic situations (where the modifiers are plentiful) and Supporting Cast Members (with weaker wills). You'll find Willpower high enough among most Cast Members that little pants-wetting occurs. That's all part of the hero thing; we don't want the gang breaking and running at the drop of a demon tusk. For those looking for more "horror," use Willpower (not doubled) or double the penalties.

Fear Test Modifiers Chart

Vamp with his "game face" on: -1	
Hideous demon creature: Half the creature's Attractiveness, rounded down (e.g., a critter with Attractiveness -7 would give a -3 to Fear Tests)	
Splatter factor: -1 for some blood; -2 for a murder victim's body; -3 for R-rated gore; -4 for cult film carnage	
Sudden or unexpected encounter: Add -2 to any other applicable modifiers (e.g., the bloody corpse falls out of a locker, the horrific vampire springs from the shadows, and so on).	
Familiarity Factor: After seeing it often enough (third or fourth encounter), eliminate the penalty to the roll.	

Panic Table

Roll Result	Effect
7-8	**Startled:** The character is startled but not paralyzed, and can act normally. Initiative is lost, however; the critter wins Initiative automatically on that Turn.
5-6	**Freak out:** The character screams and/or flinches away. Only defense actions can be attempted on that Turn and the character cannot go on Full Defense.
3-4	**Run Away!:** The character takes off running like a spider-eating spine-missing Zeppo for a full Turn, unless cornered, in which case cowering in terror is on the agenda. No attacks are possible and defense actions are at -2. After each Turn (or handful of seconds), a new Fear Test can be rolled (reduce any penalties by one with each successive Turn, until the character snaps out of it).
2 or less	**Total Terror:** The character is not in control of her actions. She may lose her lunch, pass out or suffer some other oh-so-embarrassing fate.

Combat

Buffy: I wasn't gonna use violence. I don't always use violence, do I?

Xander: The important thing is, you believe that.

—2.4 Inca Mummy Girl

Slaying requires fighting—most vampires won't go quietly into the night. Combat in the **Unisystem** uses the same rules described above, but with a few extra features. Combat does not have to dominate a Buffy game, but it just wouldn't be proper to have an Episode without at least a dose of butt-kicking action.

When combat starts, you as Director need to help choreograph the action. Sometimes it's easy (the gang is fighting one big nasty demon) but other times we're talking Initiative containment area breach (running melee involving the Slayer, her friends, commandos and dozens of vampires and demons). The rules presented in this chapter are meant to help keep things flowing; the action should be fast and furious, just like in the show.

Breaking It Down: Turns, Initiative, and Actions

Xander: Just give it time, Ahn. This is hard for all of us. Just . . . be patient

Anya: I WAS being patient, but it took too long.

—6.1 Bargaining

To make things go a bit easier when the rough stuff starts, the action is divided into segments, known as Turns. A game Turn represents a short bit of time—five seconds or so—during which characters can attack and defend. During a Turn, a normal character can attack once and defend against one attack without penalties. Experienced or fast characters can make more than one attack during a Turn (see p. 134).

Each turn has three phases: Intentions (where the players say what their Cast Members intend to do), Initiative (determining who goes first—not to be confused with the organization of the same name), and Actions (where the fight is resolved and damage, if any, is meted out). A fight usually lasts more than one Turn, unless the characters are really on the ball.

Intentions: At the beginning of the Turn, ask the players whose characters are involved for intentions—what the characters want to do. Intentions can include such things as "I call on the forces of Hecate to let me see things as they truly are," "I scream like a little girl and try to run away," or "I launch a spin kick followed by two fast punches." Decide if the action being attempted is feasible, or if it will take more than one Turn to complete. If there is a problem with the intention, and it's something the character would know, warn the player. Otherwise, the intention stands.

Initiative: At the beginning of a fight, you determine who attacks first. Common sense is the first determinant of Initiative. What are the circumstances of the fight? If it's an ambush, for example, the ambushers go first. If a Slayer is attacking a gun-toting goon, and is too far away to grab it, the gunman gets to shoot first. Unleashing a mental or supernatural power goes before a kick, and so on. Generally, mental actions (spells and similar supernatural powers) go first, followed by ranged weapons (guns, crossbows, cruise missiles) and finally by good old punches, kicks, baseball bats and "full copper re-pipes."

If the situation is less clear-cut (a White Hat chances upon a vampire, for example), the character with the highest Dexterity (modified by Fast Reaction Time) goes first. If both sides have the same Dexterity (and they both have or lack Fast Reaction Time), each side rolls a die. The higher roll wins; a tie means both characters act at the same time (really painful if they were punching each other in the face). During subsequent Turns, determine Initiative in the same manner, or award it to the character who has momentum (whoever managed to connect a punch without being hit back, for example).

Action: Whoever wins Initiative attacks first (assuming the Intention involved an attack). The target may be able to defend against the attack. Attacks are resolved using the basic game mechanic (see p. 119)—the player rolls a D10 and adds the Attribute and skill involved, plus or minus any modifiers. The defender does likewise, and the higher (or equal if defending) roll gets their way. If the defender has no defense action available, or decides to

Keeping It Lively

Something isn't right if a typical combat goes like this:

"What do you do?"

"I punch the vampire."

"Roll and tell me what you get."

(Rolls)

"Sixteen—no, seventeen. Five Success Levels."

"Okay, you hit him. Add five to your base damage."

"Er, that's 15 points."

"The vampire is punching you back now. Roll and tell me what you get."

Ugh. Double ugh.

Description, description, description. If you don't create a picture of the action in the minds of the players, action sequences are going to get boring and repetitive. Players should help, too. They should try to describe their characters' actions. The best way to encourage that is to be descriptive and to reward players who go beyond the rules to help create that Buffy-esque feeling we know and love.

Try to visualize the action. Vampires and other monsters have a lot of options. They might try to punch their victims ("The vampire's fist is on a collision course with your head. What do you do?"), or grapple them ("Growling like Xander's stomach before dinner, the vamp tries to bull-rush you"), or use some improvised weapon ("This vamp's got a baseball bat and he wants to hit your head out of the park"). If the player describes some interesting maneuver ("I duck under the swing and try to redirect the bat so the vampire hits himself in the face"), let her attempt it without penalty, or even give her some bonuses (usually a +1 or +2, or maybe the Success Level of the previous Combat Maneuver or defense roll). For really heroic stuff ("I somersault and walk all over the guy's face, all Matrix-y like"), Drama Points may have to come into play, though.

Describing the effects of the characters' actions also helps the players feel they are kicking butt rather than beating the stuffing out of numbers on a piece of paper. "The look on the vampire's face is major league surprise—just before she explodes in a cloud of dust." "The punch spins the vampire like a top. She knocks over a park bench and lands in a heap." "For a second, it looks like nothing happened. Then the demon's head rolls off her shoulders. That's gotta hurt."

Finally, if you have to choose between rules and fun, go for the fun. Be flexible—no rules system is going to cover all the bases and if your gut feeling tells you that it's better to ignore or modify the rules for dramatic purposes, your gut is probably right.

Initiative Rolls

If your group absolutely-positively needs something more random for their Initiative rolls, have each player involved in a combat roll a D10 and add her character's Dexterity (plus any Fast Reaction Time bonuses) to the total. The character with the highest total goes first, and so on.

reserve her actions for offense or movement, she defends with a roll result of zero. In effect, the blow lands unless the attacker's roll is nine or lower (in which everyone stands around looking silly). When fighting Guest Stars or Adversaries, attacks have to beat (defenses beat or tie) the target's Combat Score to be successful.

If an attack hits, damage is determined based on the attack's base damage, the Success Levels of the attack roll, the defender's armor, and any damage type modifiers. This is also when players (and you Directors) can spend Drama Points to get an edge during the fight (see p. 145).

After the first attacker is done, the second gets to go (no shocker there), and so on.

Combat Maneuvers

Xander: You don't know how to kill this thing.
Buffy: I thought I might try violence.
Xander: Solid call.

—2.18 Killed by Death

When the time for talk is over, and the time for senseless violence begins, a nice repertoire of action moves can be a real face-saver. Punches and kicks are all right, but spicing them up with flying jump kicks, feints, and the ever-so-important stake through the heart is where the Slayers are separated from the girly-girls. The Combat Maneuver area on the character sheet gives players a place for all the information on the diverse ways in which their Cast Members can inflict pain and suffering on the forces of evil. The most common ways to do unto others before others do unto you are described in detail over the next several pages. The appropriate roll modifiers and the base damage inflicted is also listed (damage is discussed more on p. 137). Everything is also gathered in a nice neat reference table in the Appendix (see p. 264). Handy or what?

To make things quicker, Attributes, skills, and modifiers should be summarized in the Maneuvers section of the character sheet or Quick Sheet. These areas should

have the character's favorite moves already pre-figured. Note that any character may list any maneuver on her sheet; there're no requirements or limits. Still, don't go nuts here; it makes little sense to list most or all maneuvers, regardless of whether the character has the skills or equipment to perform them.

Aiming: Sometimes it pays to take careful aim—if the character misses the vampire's heart with a crossbow shot, she may not get a second chance. Aiming delays the shot action until near the end of a Turn. The player adds Perception and the appropriate skill (Gun Fu for guns, Getting Medieval for archaic ranged weapons) to the roll or just uses the Brains Score. The shot action roll gets a bonus equal to the Success Levels of the Aiming roll.

Bow Shot: The Robin Hood maneuver. A character can fire a bow as fast as she can draw and shoot; multiple shots use the multiple actions penalties (see p. 134). A Bow Shot uses a Dexterity and Getting Medieval - 2 roll, or Combat Score - 2, and its base damage is (4 x Strength) points (Slash/stab type; to a maximum of 20). Modifiers due to range are applicable (see p. 136).

Break Neck: Before this maneuver may be attempted, the character must succeed at a Grapple (see p. 131). After that, the attacker rolls and adds Strength and Kung Fu, or just uses the Muscle Score. The defender rolls and adds Strength and Constitution. If the attacker's roll is higher, the base damage is (4 x Strength) points (Bash type). If the total damage reduces the defender to -10 Life Points, she must pass a Survival

Test (see p. 142) with an added penalty equal to the Success Levels of the Break Neck attack (in addition to any normal Survival Test modifiers; this is due to the very sensitive nature of the neck for us normal human types). If she fails, you get that telltale crunching sound with fatal results. If the defender is a vampire and the successful attack reduces it to -10 Life Points, she has to pass a Survival Test (but no special modifiers are applied; undead aren't so sensitive—in any sense of the word). On the vamp's failure, her head is ripped off and she is dusted—gruesome but pretty impressive.

Catch Weapon: Isn't it super cool when Buffy just snatches sharp stuff out of the air? Don't try it at home—it's only for trained professionals. This maneuver uses a Dexterity and Kung Fu - 5 roll, or the Combat Score - 5. If the catcher's roll is not greater or equal to the thrower's roll, the weapon attack does an additional +5 base damage (nothing like jumping into the flight path of an object built for harm). On the other hand, if the catcher's roll works, she has a weapon all ready to go. And remember, reusing helps save the Earth.

Angelus: That's everything, huh? No weapons, no friends. No hope. Take all that away and what's left?

Buffy (catching blade): Me.

—2.22 Becoming - Part Two

Choke: Before this maneuver may be attempted, the character must succeed at a Grapple (see p. 131). After that, the attacker rolls and adds her Strength and Kung Fu, or just uses her Muscle Score. The defender rolls and adds her Strength and Constitution (or again uses the Muscle Score). If the attack result is higher, the base damage is (Strength - 1) points (Bash type). Furthermore, the defender cannot breathe (see Suffocation, p. 143). She is at -2 to all actions—being choked to death can be quite distracting.

Crossbow Shot: Crossbows are easier to use than bows, but they take longer to reload. It takes one Turn to reload a crossbow (very hard to do when a vampire is charging). Crossbow shots use a Dexterity and Getting Medieval roll, or the Combat Score, and do 16 points of base damage (Slash/stab type). Modifiers due to range are applicable (see p. 136).

Decapitation: Your basic samurai killing slash; it needs a sword, axe, or similar big slashing weapon. Decapitation uses a Dexterity and Getting Medieval - 5 roll, or the Combat Score - 5, but damage is multiplied by five (after Success Level bonuses are added and armor effects subtracted; damage type is not applied; weapon damage is listed on p. 266). If the damage is enough to bring the victim to -10 Life Points or less, a Survival Test is in order (see p. 142). If that fails, the head comes off, and the rating of the show goes up to TV-M. Flashy way to dust vampires (see p. 192).

Disarm: Great for those times when a character needs to borrow someone's knife and its current owner isn't in the mood to share . . . or only wants to let her have it pointy-end first. Disarm uses a Resisted Action with a Dexterity and Getting Medieval - 2 roll, or Dexterity and Kung Fu - 3 roll, or the Combat Score - 2 against the target's Parry action.

Buffy (grinning): Broke your arm.
Adam (unconcerned): Got another.

—4.21 Primeval

Dodge: This is where the hero ducks, somersaults or leaps out of the way of an attack. Dodging hand-to-hand attacks can be done once per Turn without penalty; dodging missile attacks (bullets, ninja stars, harpoons) suffers a -2 penalty on top of any other modifiers. Use a roll and add Dexterity and the highest appropriate skill (Acrobatics, Getting Medieval, or Kung Fu), or just use the Combat Score.

Feint: The art of faking out the adversary and smacking her from an unexpected direction. A Feint counts as a Resisted Action. It uses an Intelligence and Kung Fu or Getting Medieval roll, or the Brains Score, and is resisted by the target's roll adding Perception and either of those skills, or just the Brains Score. If the attacker wins, she can add the Success Levels of the Feint roll to her next attack action roll against the same opponent.

Grapple: Sometimes a character wants to grab someone and shake 'em until her teeth rattle in her head. She has to grapple them first, though. Grabbing people is fairly easy; use a Dexterity and Kung Fu + 2 roll, or the Combat Score + 2. The victim resists with a Dodge maneuver. Vampires and other goon types often try to grab their victims either to capture them or set them up for some necking action. The attacker has to decide what part of the body to grab: limbs, the whole body, or the neck. When Grappled, the target is at -2 to actions that involve the grappled limb, or -1 to all actions if grappled around the body. If both arms are grappled by two attackers, the victim is at -4 to most rolls, and cannot Dodge. A neck grapple doesn't impair the target, but sets him up for either the Break Neck or Choke action. The victim can try to break free with a Strength (doubled) roll, or the Muscle Score versus another Grapple maneuver.

Buffy: I may not sleep in the nude and wrestle alligators . . .
Faith: Well maybe it's time you started.

—3.3 Faith, Hope & Trick

Groin Shot: Hitting below the belt may be frowned upon by the old-school pugilists, but they've been dead like forever, so who cares what they think? The attack employs another attack maneuver, with a -3 penalty to the roll or score. Damage is normal, but a male victim must gain at least one Success Level with a Willpower (doubled) roll (or the Brains Score) minus double the Success Levels of the attack. If not, he is knocked down and unable to do anything for the Turn. Females aren't completely unscathed either, but the Willpower roll (or Brains Score) suffers only a -1 penalty. Every Turn after the first, the character can make a new roll with a cumulative +1 bonus to recover.

The groin shot can be used with several different maneuvers. Kicks are the most common, but a punch, a weapon attack (nobody wants a baseball bat impacting there), and even a head butt (you do what you gotta do sometimes, eh?) may be used.

Definitely example time: Willow gets really riled and kicks a brand-new vamp (see p. 193) where it counts. Will winds up with an attack roll of 17 (pretty sweet), or five Success Levels. She does her normal four base points of Bash damage, plus five for the Success Levels, but that's not all folks. The vamp compares his Brains Score (9) unfavorably with double Will's Success Levels (10). Things are not looking good for the bloodsucker.

Gunshot: Your basic assault with a deadly weapon. Point towards enemy, pull trigger. Big boom ensues. Use a Dexterity and Gun Fu roll, or the Combat Score. Base damage varies depending on the gun used (see p. 266), but all benefit from Bullet type damage (see p. 138). Modifiers due to range are applicable (see p. 136).

Head Butt: Sometimes, a character has to use the old noggin in ways not recommended by the Surgeon General. Head butts are very effective if the target is grappled or very close, because it's hard to dodge out of the way. If the Head Butt misses, though, the attacker hits the target with the wrong part of the head, and she takes the damage instead of the victim. Head Butts use a Dexterity + Kung Fu - 2 roll, or the Combat Score - 2, and do (2 x Strength) base points of damage (Bash type).

Buffy: Let me answer that question with a head butt.

—4.1 The Freshman

Jump Kick: To impress friends and smite foes, few things beat a Jump Kick. It's not easy to do, but when done right, it puts the kick back into "butt-kicking." Jump Kicks require two rolls, but count as a single action. The first is a Dexterity and Acrobatics roll, or use the Combat Score, to get airborne; the second is a

Dexterity + Kung Fu - 3 roll, or Combat Score - 3. The kick does 3 x (Strength + 1) base points of damage (Bash type), and gains an additional damage bonus equal to the Success Levels of the Dexterity and Acrobatics roll or Combat Score. Of course, if either of the rolls miss, the Jump Kick becomes a Jump Stumble (the Cast Member falls down and loses untold style points). A Jump Kick is the only attack action the character can attempt on that Turn (no multi-actions with this puppy).

Kick: The plain vanilla kick is a simple yet effective way to put a hurting on someone. If a kick is parried, the target has a golden chance to try and grapple the leg, though. The Kick uses a Dexterity and Kung Fu - 1 roll, or the Combat Score - 1, but football and soccer players can replace Kung Fu with Sports if they like. Ditto for ballet dancers (use Art instead of Sport). Base damage is 2 x (Strength + 1) points (Bash type).

Knockout: Sometimes a character wants to take somebody out without inflicting permanent damage. Any Bash attack (punches, kicks, baseball bats, and so on) can be turned into a Knockout attack, using a Dexterity and Kung Fu - 2 roll, or Dexterity and Getting Medieval - 2 roll, or the Combat Score - 2. The total damage of the attack is halved, but the victim has to make a Constitution (doubled) roll (or use the Muscle Score) with a penalty equal to the Success Levels of the Knockout roll, or she goes down for the count. Recovery from a knockout is in your fiendish Director-y hands; the victim may recover in a few turns, or wake up an hour later . . . possibly in captivity.

Giles: Oh, good show, Giles. At least you didn't get knocked out for a change.

—5.1 Buffy vs. Dracula

Melee Weapon: This covers swinging swords and axes, stabbing, and other close combat actions that involve sticking foreign objects into other people, or smashing said objects onto them. It uses a Dexterity and Getting Medieval roll, or the Combat Score. Baseball or hockey players can substitute Sports to swing stick-like weapons (fencers and archery enthusiasts use Getting Medieval, though). Since weapons do different types and amounts of damage (see p. 266), each weapon should have its own listing in the Combat Maneuver area of the character sheet.

Parry: Your basic blocking move, used to deflect close combat attacks. Weapons may only be parried by weapons; a hand-to-hand attack may be parried by a weapon and that's going to cause normal damage for that weapon to the bonehead who rushed in unarmed. A Parry uses a Dexterity and Kung Fu roll, or a Dexterity and Getting Medieval roll, or the Combat Score. Thrown weapons can be parried at a -2 penalty. Arrows and crossbow bolts are parried at a -6 penalty. No character can parry bullets unless she arrived in Sunnydale on a transparent plane from some Amazon island.

Punch: Closed fist, traveling quickly towards the target. Uses a Dexterity and Kung Fu roll, or the Combat Score, and does 2 x Strength points of damage (Bash type). 'Nuff said.

Buffy: I'm going to have to punch you aren't I?

Willy: Just once and it don't have to hurt, just make it look good.

(Buffy cocks her arm)

Willy: Ohhh. Oww.

Buffy: Not yet. I haven't touched you.

—4.14 Goodbye Iowa

Slam-Tackle: The All-American football maneuver that can stop touchdowns or bring down fleeing vampires. Tackles use Strength and Sports rolls, or Muscle Scores, and can be Dodged but not Parried. On a successful hit, the target takes 2 x Strength base points of damage (Bash type) and, if she fails to resist with a Strength (not doubled) roll or the Muscle Score divided by two, she goes down hard. At the end of a successful tackle, the attacker can grapple the victim's legs or torso without rolling. Tackling is the only attack that can be attempted on that Turn (no multi-actions here either, nice try).

Spin Kick: This is a spinning or roundhouse kick, harder to execute but delivering a great deal more damage. When a character really wants to leave a mark, the Spin

Kick is the maneuver of choice. This move has the same potential problems as the regular Kick (see p. 132). It uses a Dexterity and Kung Fu - 2 roll, or the Combat Score -2, and does 2 x (Strength + 2) points of base damage (Bash type).

Stake: Poking someone with a sharp pointy thing is going to hurt no matter who it is. Still, if it's not a vamp, and it's not in the heart, it's no different than using a knife. Stake poking uses a Dexterity and Getting Medieval roll, or the Combat Score, and does 2 x Strength points of base damage (Slash/stab type).

Buffy: Why don't I put a stake through her heart?
Giles: She's not a vampire.
Buffy: You'd be surprised how many things that'll kill.

—3.9 The Wish

Sweep Kick: Just the thing to slow down a charging demon, the Sweep Kick does little damage but sends foes to the ground by kicking their feet out from under them. This special kick uses a Dexterity and Kung Fu - 1 roll, or the Combat Score - 1. If it hits, the defender takes Strength points of base damage (Bash type). Further, the defender must resist with a Dexterity and Acrobatics roll, or the Combat Score to keep her feet. If not, she falls down.

Takedown: This includes judo throws, wrestling moves, trips and similar methods of making an enemy kiss the ground. The Takedown uses a Strength and Kung Fu roll, or the Muscle Score. If the target fails to Parry or Dodge, she hits the mat and takes Strength points of base (Bash type). Otherwise, the defender takes no damage and the Takedown fails.

Through the Heart: A classic, and for good reason—nothing says "Slayer" better than the traditional wood piercing the cold heart of the undead. This attack has no effect on some creatures, but most things, including people, find it hard to survive after a sharp piece of wood gets stuck in or near the old ticker. Attacking the heart uses the appropriate Combat Maneuver with a -3 penalty, or the Combat Score - 3. Damage to non-vamps is quadrupled (after applying the base damage, Success Levels, armor; this multiplier replaces the damage type modifier). It's even worse for vamps (times five damage), but you have to stick them just right (see pp. 191). Through the Heart is used principally with bows, crossbows, stakes, and thrown stakes but other implements can and will be used.

Throw Weapon: The art of taking a properly balanced weapon and throwing it at a target. The range of this attack is two yards plus two yards per Strength level. Throw Weapon uses a Dexterity and Getting Medieval - 1 roll, or the Combat Score - 1, and the base damage varies by the weapon tossed (see p. 266).

Toss: Your basic "pick up victim, then hurl victim across the room just to prove how badass you are" move. The defender must be grappled first (see p. 131) and the attacker must have a minimum Strength 4. Then, the attacker uses a Strength (doubled) - 4 roll, or the Muscle Score - 4, and the defender resists using a Strength (not doubled) roll or the Muscle Score divided by two. If the attack succeeds, it does Strength points of base damage (Bash type). Also, the defender is tossed one yard for each Success Level in the roll, and is knocked down automatically. If the attack fails, the defender remains Grappled, but takes no damage and doesn't go anywhere. Oh, and the attacker looks pretty silly.

Buffy (cautiously to April): Hi . . . Listen . . . maybe you and I should talk. Because, throwing Spike through a window, that's . . . well, that's good. But in general—

—5.15 I Was Made to Love You

Wrestling Hold: This is a half-nelson, full-nelson, or pretzel twist, in which the character immobilizes the enemy, usually by grabbing her from behind and twisting one or both arms. This requires a successful Grapple (see p. 131), and then a Strength and Kung Fu -2 roll (or the Muscle Score -2). The defender resists with a Strength or Dexterity (whichever is better) and Kung Fu roll, or the best of her Combat or Muscle Scores. If the attacker wins, the defender is at -1 to all actions for every Success Level in the attack until she breaks free or the attacker lets her go. Otherwise, the defender remains grappled.

Combat Complications

Tara: Face-punching, I'm not so good with the whole . . . (imitates throwing punches)

Willow: Swimming?

Tara: Violence.

—4.15 This Year's Girl

In the Buffyverse, fights don't happen in neat boxing rings and the rules are less Marquis of Queensbury and more Marquis de Sade. There's no such thing as a fair fight with the undead. Below are some complications that can add spice to Slaying activities.

Attacking from Behind: Psst, a word of advice—if you have to stab somebody, stab her in the back—otherwise it ruins the surprise. A distracted opponent (like a vamp busy strangling a Slayerette) cannot defend against attacks from behind. Targets with Situational Awareness are the exception; they can defend, but at a -2 penalty. At your discretion, other would-be victims may get a Perception and Notice roll before they are bushwhacked; in that case, they can defend with a -2 penalty.

Full Defense: Sometimes, fighting is not the best option. Going fully defensive allows the character to defend against two attacks at no penalty (and against others if extra actions are available), and gives her a +3 bonus to all defense actions (dodges and parries, for the most part). No attacks are allowed on the Turn the character goes into Full Defense mode. This is a good idea for White Hats and Guest Stars (particularly those with Combat Scores below nine) who want to keep their enemies busy until help arrives. Asking for one's mommy doesn't provide any bonuses, but might make the character feel better.

Full Offense: Here the character attacks recklessly, without worrying about defense. Best reserved for surprise attacks or suicide troops. It's also good when several attackers are going after one target. The character gets a +2 bonus on all attacks in that Turn, but cannot defend against any attacks. Note that for those most feeble of Guest Stars and Adversaries (Combat Score 8 or lower), the only way to have any chance of success when attacking is to go Full Offense, or use a Drama Point.

Knockdowns and Fighting While Lying Down: Getting knocked on one's bottom is a bad thing. When a character is knocked down, she cannot attack for the remainder of the Turn, and defenses are at a -4 penalty. After that, all actions (both offensive and defensive) suffer the -4 penalty until the character stands. Getting up takes one Turn. Doing it with that oh-so-cool flip and snap thing requires two Success Levels on a Dexterity and Acrobatics roll. A number of Combat Maneuvers result in a knockdown. Also, any blow that inflicts more than triple the victim's Strength in damage (before accounting for Slash/stab or Bullet modifiers) may result in a knockdown, at your discretion (only do it if it seems dramatically appropriate).

Buffy: Nothing like gettin' your ass kicked to . . . make your ass hurt.

—5.6 Family

Invisibility: Not being able to see somebody cuts way down on accuracy. On the plus side, invisible people aren't encountered that often. On the minus side, they do exist in the Buffyverse; just ask Marcie.

Ranged attacks on invisible targets hit by pure chance. Make a roll; if the result is a ten, roll again. If that result is a nine or ten, the attack hits (like we said, pretty slim chance). Attribute and skill modifiers are irrelevant. The same rule applies for close combat attacks when the invisible target attempts to avoid combat.

When the no-see-em engages in close combat, the opponent can concentrate for a Turn and make a Perception and Notice roll (or the Brains Score) with a -2 penalty. Success allows an attack to be launched or a defense to be employed (not both) against the invisible person but any such action suffers a -4 penalty. Once the attack or defense is done, another Turn of concentration is necessary to strike or defend again.

The Perception roll may be dispensed with if some other means is used to pinpoint the invisible character. Steam, smoke, or other airbourne substance can mark the see-thru person, as would a sheet draped over her or a bag of flour poured on her. Penalties to hit marked invisible folks are only -2.

Multiple Actions: Characters can attack once and defend once a Turn at no penalty. Fast and furious fighters however, can do more. Those with Dexterity 5 or greater gain extra actions per Turn according to the Additional Actions Table.

Additional Actions Table

Dexterity	Additional Actions
5-6	1
7-8	2
9-10	3
11-12	4
+2	+1 per

The extra actions may be taken as attacks or defenses. As it is difficult to do more than two things at once (or walk and chew gum for some of us), additional actions suffer cumulative penalties of -2. The player only rolls once—successive attacks or defenses each reduce the total by two. If the target defends against any of those attacks, all attacks cease.

Example me, baby: Jamie, a Slayer with Dexterity 7, finds herself in an alley with three vamps. She's in a hurry so she decides to attack each vamp in one Turn. That's fine, her high Dexterity allows her two additional actions in one Turn, which she decides to take as attacks. Still, the second and third suffer penalties. She rolls and adds her Dexterity and Kung Fu; the result is 20. That's over the first vamp's Combat Score of 18, so he gets hit. Jamie's second attack uses the same result (20) but subtracts two and becomes an 18. That ties the second vamp's Combat Score (18 as well), so the blow doesn't land (ties go to the defender). Jamie cannot taker her third attack as the second vamp defended successfully against her. Now Jamie has a problem. She has one defense action and two uninjured vamps in her face. They both swing at her. One she counters with a Parry roll of 19. The other strikes unhindered; his Combat Score (18 +1 for his ally) is greater than the minimum success total (9), so he automatically connects. Yipe!

Multiple Opponents: Numbers count. When two or more attackers gang up against a single target, their actions gain a +1 bonus for each attacker, to a maximum of +4 (more than four attackers just get in each other's way). So, if two vamps attack a Slayer, they each get a +2 to their Combat Score. Again, if the defender doesn't have enough actions to defend against all attacks, some attacks are resisted with a zero defense roll. Here is another way for below-nine Combat Score characters to have a chance of hitting their opponent—attack in numbers.

Slayage in Bondage: Sometimes, the bad guys don't just want to kill. Sometimes they want to tie a character up. When tied up, chained, or otherwise restrained, fighting is a lot more difficult. If the character's legs are free, she can kick at no penalty. If she can move (i.e., isn't bound to a stake or chained to a wall), she can also head butt. If her arms are tied in front of her, she can punch at a -2 penalty. Getting free uses Dexterity and Acrobatics, with penalties from -1 (the bad guys were never in the Boy Scouts) to -6 (a few miles of rope used, or police handcuffs).

Multiple Actions Penalties

The basic multiple action rules limit characters to a certain number of actions based on Dexterity. This is done for simplicity's sake; in truth, a character should be able to act as many times as she wants in a turn. At the risk of some additional complexity, some of you may decide to handle multiple actions differently.

Cumulative and Universal Penalties: Each additional action declared in the Intentions phase of combat adds -2 to all actions that phase. That means if a character declares four attacks or four defenses in a Turn, each action suffers a -6 penalty (the first attack or defense has no penalty; each one after that incurs a -2). This allows characters to act as much as they want, at the expense of degrading all their actions.

Off Balance Penalties: Under this optional rule, each extra action taken in one Turn imposes a base -2 penalty to all actions in the next Turn. So, a character who takes three additional actions in one Turn suffers a -6 to all actions in the next. Again, the limit on actions is removed, but the frenzy of activity makes the character highly ineffective and vulnerable thereafter.

Interruption: Another possibility is to have the player roll for each of her character's attacks and defenses, but if an attack is blocked, initiative switches over to the opponent. That combatant then gets to use her actions until a defense is used successfully. The original attacker then resumes her actions (if any). In a one-on-many fight, the same sequence applies, but initiative varies among more than two people.

Guns, Crossbows, and Other Missiles

Buffy: Cool! Crossbow! Huh. Check out these babies. Hmm. Goodbye stakes, hello flying fatality.

—1.7 Angel

Why resort to fisticuffs when enemies can be dispatched via long distance? While guns are not used very often in the Buffyverse (see Gun Control sidebar), they are a fact of life.

Generally speaking, missile combat works just like regular combat. Attackers make their rolls or use their Combat Score, and the target tries to defend (usually by dodging). Dodging gunshots and the like is difficult, though; a dodge against missiles suffers a -2 penalty on top of any others that are applicable (the character is busy ducking for cover). If there is no available cover, the missile weapon dodge penalty increases to -4.

Range Penalties: To keep things simple (this ain't the *Black Hawk Down* RPG, y'know), assume no penalty at Short Range, a -1 penalty to shots at Medium Range, and a -3 penalty to shots at Long Range. Short range is under five yards for pistols and 20 yards for rifles. Medium range is under 20 yards for pistols and under 100 yards for rifles. Long range is up to 50 yards for pistols and up to 300 yards for rifles.

Multiple Shots: If shooting doesn't work at first, shoot them again and again. Most guns can fire more than once in a five-second period (in fact, most handguns can be emptied in five seconds). Roll and add Dexterity and Gun Fu; each additional shot uses the same roll, but suffers a cumulative -1 penalty. Bows use the Multiple Actions rules (see p. 134). Crossbows and other single-shot weapons must be reloaded after each shot.

Automatic Fire: Automatic weapons (assault rifles and machine guns) can fire a constant stream of bullets until the gun runs dry or the barrel overheats. Trained soldiers fire bursts—controlled gunfire that sends three or more bullets downrange. For any autofire, make one attack roll; each Success Level in the roll allows one bullet to hit the target (up to the number of bullets fired). The base damage for each bullet is modified by armor, and then added together before applying the Bullet type modifier. Success Levels do not affect the damage calculation. Still, lots of bullets leads to lots of death.

Gun Capacity: Typically, handguns are either revolvers (with five to six shots in the cylinder) or semi-automatics (with seven to 15 shots in the magazine). Hunting rifles and shotguns have one to five shots. Assault rifles and sub-machine guns have 20-30 shots in a magazine.

gun control

Guns are rarely used in the BtVS TV show. Still, many players may opt for the "Rambo Option" when fighting the supernatural, and festoon themselves in military hardware. This is likely to be more trouble than it's worth, though.

First of all, guns are loud. Your typical cemetery fight, using hands, feet and assorted medieval cutlery, does not make enough noise to be noticed by the neighbors (especially in Sunnydale, where people quickly learn not to be too curious). Guns can be heard several blocks away, and a running gun battle soon results in 911 calls and the attention of the authorities. Unless the Cast Members want to engage in open warfare with local and state SWAT teams, gun use is a no-no. Even the Initiative does not use guns extensively, especially in American cities, where the danger of collateral damage is so high.

Second, guns leave a trail. Bullets and guns can be traced to their crimes (and even to crimes that the current user wasn't aware of) through ballistic forensics. Those using guns wind up with detectable residue on their hands and clothes. Next thing you know assorted law enforcement agents are knocking on the door (or more likely, knocking down the door). Slayers and other supernatural hunters don't want to attract too much attention, because they are much more likely to end up behind bars than they are to convince the authorities that they are fighting the good fight. Guns can be acquired illegally, but that means the characters will be dealing with criminals of assorted types. Not something conducive to long-term profits or health.

Finally, guns aren't very effective against vampires. Bullets hurt vampires, but they take a minimal amount of damage from them (see p. 191). It takes several shots to knock down your typical bloodsucker, which brings us back to the "guns are loud" bit—one shot might be ignored, but five or six are going to be noticed. When it comes to slaying the undead, the old ways work best.

Damage: How Much Does It Hurt?

Buffy: Oh, puffy Xander. I'm sorry, I got—I guess I got carried away. Are you okay?
Xander: I'm alive. I can tell 'cause of the pain.
Buffy: Do you want to sit down?
Xander: I'm not that bendy. I could lean.

—5.15 I Was Made to Love You

Land enough punches and kicks on somebody, and something is going to break. Slaying is a dangerous job, and the Cast Members should expect their share of lumps, cuts and bruises. The occasional visit to the emergency room or even, for extreme cases, the morgue is not out of the question (although usually the Cast visits the morgue as investigators rather than as paying customers).

When an attack hits a defender, subtract the total damage inflicted from the defender's Life Points. Once her Life Point pool is depleted, the character is at risk of losing consciousness or dying. Armor can protect the defender from some harm (see p. 141).

Players should probably write down their characters' Life Points on a piece of scrap paper, and subtract from it rather than erase and scribble on the character sheet (neatness counts, and besides those eraser crumbs are so . . . skeevy).

Damage—Go Figure

Spike: Should you be checking on Dawn? Clocked the niblet pretty fierce.

—7.17 Lies My Parents Told Me

Each attack action has a base damage number or a formula. If it is a number, the base damage is fixed, an inherent characteristic of the weapon—a .45 pistol does the same base damage for everybody (it's very democratic that way). Formulas usually depend on the Strength of the attacker—a punch from a 400-pound demon is going to hurt more than a punch from either Mary Kate *or* Ashley. Do the calculations once, and write the base damage of the attack on the Combat Maneuver List portion of the character sheet.

During play, the actual damage inflicted is equal to the base damage, plus one per Success Level of the attack roll, minus any Armor Value possessed by the defender, multiplied by any damage type or other modifier (see below). That's a bit complicated, but once you play through a few combats, it will become much easier. The character sheet has the Success Level Table right by the Combat Maneuver area, so a quick glance provides that information. Quick Sheets have the Success Levels of the Combat Score worked into their damage entries.

Example away: Season One Xander has Strength 2. The Kick base damage formula is (2 x (Strength + 1)); enter two into the formula, and *voila!* Xander's Kick inflicts a base damage of six points. After an attack roll, he also gets to add the Success Level to this base damage. So if Xander gets two Success Levels on a kick attack, he adds two to his base six, for a total damage result of eight Life Points.

Example twice: Season One Xander uses a knife in the next combat. Knife base damage is (2 x Strength), or four for Xander. After an attack roll with two Success Levels, the damage becomes six. Further, a knife is a Slash/stab weapon (see next), so the final damage is doubled to 12 Life Points.

Example thrice: Season One Xander is now loose with a pistol. The gun has a base damage of 12 (no formula this time). Xander's two Success Level attack raises that to a 14. His target is wearing a bulletproof vest, though, which subtracts 10 from the damage, leaving a mere four. Bullet damage—the kind imposed by the gun—is doubled after armor (see below). So, the final damage result is eight Life Points.

Types of Damage

Darla: So many body parts, so few bullets. Let's begin with the kneecaps. No fun dancing without them.

—1.7 Angel

There are four types of damage: Bash, Slash/stab, Bullet, and Fire.

Bash Damage: This covers any attack by a blunt object (fists, two-by-fours, falling safes, and so on). Bash attacks reduce Life Points normally. It is the only type of attack that can be used to knock out a victim (knives and bullets tend to knock people dead). Armor (natural or worn) and the Natural Toughness Quality protect against Bash damage.

Slash/stab Damage: Pointy or sharp objects cause blood loss, puncture vital organs, and do other gross and gory stuff. Double this damage against most creatures, after subtracting for armor or similar protection (if any). Weapons with sharp edges can be used to cut off limbs or heads; if a limb is attacked and the damage is enough to reduce the victim to zero Life Points, the limb has been severed (see also the Decapitation Maneuver, pp. 130). Slash/stab damage modifiers are not used with attacks Through the Heart (see p. 133) or monster bite attacks; in that case the Through the Heart or Bite multiplier replaces the Slash/stab damage multiplier.

Example this: Faith stabs a Watcher and inflicts 26 points of damage. Since the Watcher has no protection, this is doubled, for 52 points of damage, which likely is going to do it for the poor chap. If the Watcher had been wearing a thick tweed jacket (Armor Value 2), two of the 26 points would have been subtracted, reducing the initial damage to 24, doubled to 48—better, but still not real healthy.

Bullet Damage: Bullets do nasty things to people. They mostly work like Slash/stab attacks, doubling against normal humans after armor is subtracted. Some critters (vampires especially) take very little damage from bullets, however. Bulletproof vests are very good against Bullet damage, but not so good against Slash/stab attacks.

Fire Damage: Burns are really bad. Fire can scar horribly, and Fire damage heals more slowly than normal. A person on fire takes three points of damage every Turn until somebody puts her out. If more than 20 points of Fire damage are inflicted on a character, some scarring occurs (assuming the victim lives). Fire damage also heals at half the normal rate; the player should keep track of fire damage separately. On the plus side, fire can kill vampires, if they burn long enough.

The Simple Option: If you and your players want to keep things simple, have all damage work the same way as Bash attacks—no doubling effect, no healing modifiers and so on. This option is not very realistic, even in the Buffyverse (when Buffy wields a knife or axe, you know that things are about to get serious), but it is easier to remember.

Weapon Descriptions

Razor: Big axe you got there.

Xander: The better to cut you down to size.

—6.1 Bargaining

The following weapons may be used during the game. Their base damage codes are gathered in a convenient and spill-proof container in the Appendix (see p. 266).

Axe: Used by fire departments and medieval knights, although for different purposes. Long-handled axes can be wielded two-handed (add +1 to the effective Strength of the character). Does base damage of 5 x Strength points (Slash/stab type). This drops to 4 x Strength points of base damage when the axe is thrown.

Baseball Bat: Basic sporting goods, used in a non-sporting way. Typically used two-handed (add +1 to the effective Strength of the character). Does 4 x Strength points of base damage (Bash type).

Giles: It is a bit of a puzzle. I haven't actually ever heard of someone being attacked by a baseball bat.

Xander: Maybe it's a vampire bat. (off their looks) I'm alone on that one, huh?

—1.11 Out of Mind, Out of Sight

Baton: This covers any small stick—a police baton, a belaying pin, or half of a busted pool cue. Good for smacking people around and making 'em respect authority. Base damage is 3 x Strength points (Bash type).

Bow: Neat old-fangled weapon for killing people at various ranges. The maximum effective Strength when using a bow is five. That means if the user's Strength is greater than five, the base damage tops out at 20. Otherwise, a bow does 4 x Strength points of base damage (Slash/stab type).

Crossbow: See bow. Not as fast, but easier to use and way cool-looking. Base damage is a fixed 16 points (Slash/stab type). Even cooler folks sport a little crossbow with a pistol grip. That model does 10 points of base damage (Slash/stab type). Either type needs reloading after each shot.

Knife: Switchblades or easily concealed knives, used by thugs and lowlifes. Base damage is 2 x Strength points (Slash/stab type). This drops to 2 x (Strength - 1) points when the knife is thrown. A smaller version is called a pigsticker. Kinda cute actually, s'long as the handle isn't sticking out of your body. Does 2 x (Strength - 1) points of damage (Slash/stab type). This drops to (Strength - 1) points when the pigsticker is thrown. The Big Knife is your typical ohmygodthatsabig knife (known as a short sword in other times). Does 3 x Strength points of base damage (Slash/stab type).

Willow: We need that knife. There's something there.

Buffy: Dawn, search his stuff. Find the knife.

Andrew: It's not in my stuff. It's in the kitchen. In the cutlery drawer. You didn't have any steak knives.

Xander: You put your murder weapon in with our stuff?

Andrew: I washed it.

—7.16 Storyteller

Pistol: Your typical handgun, this covers most police issue weapons (.38s, 9mm, and so on). Revolvers are stuck at six shots per gun; pistols can have as many as 17 rounds in a magazine. Base damage is 12 points (Bullet type). A popgun is a small-caliber, easily concealed gun, used by cheap criminals, little old ladies who want protection and other wimpy gun-owners. Does base 9 points of Bullet damage and generally has 10 bullets. On the flip side, a Big Pistol is a .357 Magnum, a .45 Colt, and other "makes big holes in people"-type weapon. Most of these guns have less than 10 shots in their magazines (revolvers have six shots). Base damage is 15 points (Bullet type). Moving to the ridiculous, a Big Ass Pistol is the kind of gun that shoots through buildings. Just the thing to put the Dirty in your Harry. Includes .44 Magnums, Eagle .50 cals, and other massive hand cannons. Often a sign of insecurity: give wearers a hug and tell 'em it's not the

size that matters but how you use it—but don't be surprised if you get shot. Big Ass Pistols tend to have a low bullet capacity (under 10 shots). Does 18 points of base damage (Bullet type).

Angel (calmly): Put that gun down.

Riley: It's pretty much all I got left, so I'm thinking not. He attacked four of my men, Buffy. I think he's up to his old tricks.

—4.20 The Yoko Factor

Quarterstaff: Basically a long stick, very nifty for attack and defense. A pool cue can double as a quarterstaff, and the narrow end makes a decent stake substitute (use Stake damage for the "sharp" end). Used with both hands (damage bonus already factored in). Base damage is 3 x (Strength + 1) points (Bash type).

Giles: . . . Now, you show me good, steady progress with the quarterstaff, and in due course we'll discuss the crossbow. Put on your pads.

Buffy (laughs): I'm not gonna need pads to fight you.

Giles: Well, we'll see about that. En garde!

(Buffy trashes him.)

Giles (stunned): Good. Let's move on to the crossbow.

—1.7 Angel

Rifle: Your basic deer-hunting rifle, typically .30-06 or .308 caliber. These weapons usually are either single-shot or have 5-10 rounds in a magazine. Does 20 points of base damage (Bullet type). Standard issue military weapon, usually with a 20- to 30-round magazine. Illegal in most places, except for the military and SWAT teams. Can fire bursts. Base damage is 16 points (Bullet type).

Shotgun: Ssshhh, we're huntin' scwewy wabbits . . . and blowing them into little pieces. Sawed off versions suffer a -2 when rolling, but are easier to conceal. Does base 20 points of Bullet damage and has two bullets.

Spear: Pointy thing at the end of long stick. Fairly common in ancient times; very rare nowadays. Used two-handed (damage bonus already factored in). Base damage is 3 x (Strength + 1) points (Slash/stab type). This drops to 3 x Strength points when the spear is thrown.

Stake: Usually wood. Usually homemade. Often improvised. Don't leave home with it. Does base 2 x Strength Slash/stab damage. This drops to 2 x (Strength - 1) points when the stake is thrown.

Submachine Gun: Basically a pistol that shoots a bunch of bullets very fast. Nice to have in your corner when the going gets nasty. Can fire bursts, and has 30 bullets. Base damage is 12 points (Bullet type).

Mr. Trick: Why do they always gotta be using swords? It's called an Uzi, ya chump! Could have saved your ass right about now.

—3.14 Bad Girls

Sword: Rapiers, broadswords and other large pieces of cutlery. This also covers katanas and other fancy weapons. Some of these weapons can be used two-handed; in that case, add +1 to the effective Strength of the wielder. They all do base 4 x Strength points of Slash/stab damage. The sword's daddy is called a Big Ass Sword (a Greatsword if you want to get technical). This heavy metal must be used two-handed (the +1 to Strength is already built-in). Base damage is 5 x (Strength + 1) points (Slash/stab type).

Taser Rifle: Used by the Initiative, this weapon fires an electrical charge that does little damage but knocks out most targets, even vampires. When hit, the victim takes some damage from the charge, and must make a Constitution (doubled) roll (or use the Muscle Score) at a penalty of five plus the Success Levels of the attack. On a failure, the victim is knocked out. Even if the target manages to stay conscious, the shock gives her a -2 penalty to all actions (including resisting another shock) for the next four Turns. Multiple shots have cumulative penalties. Base damage is 5 points (Bash type).

Xander: So, here it is. The latest in state-of-the-art combat technology. I gotta say, it doesn't look that complicated.

Buffy: So can you repair it?

Xander: Sure. As soon as I get my master's degree in advanced starship technology.

—4.15 This Year's Girl

Tranquilizer Gun: Great for bringing down animals without hurting them. Also good for dealing with werewolf friends and for taking specimens for the Initiative scientists to play with. A typical dose of tranquilizer is a narcotic poison with a Strength 6 (see p. 143). Each Success Level in the poison roll reduces the victim's Strength by one level. If reduced to 0, the target falls unconscious for one hour. Reduce this unconsciousness time by 10 minutes per Constitution level (minimum of 10 minutes). Vampires and some supernatural beings recover much faster.

Armor

Jenny: Oh, God, I am so sorry!

Giles: I think I'm alright.

Jenny: No, you're just in shock.

Giles: No, no, really, I, uh, I don't think it went in too deep. The . . . advantages of layers of tweed. Better than Kevlar.

—2.11 Ted

Armor is not very common in the Buffyverse, but cautious demon hunters may decide to avail themselves of it, and the occasional demon or secret society uses archaic armor. Armor works by absorbing or deflecting some of the force of an attack, keeping sharp stuff away from the character's vitals and cushioning against impacts. Armor has, not surprisingly, an Armor Value, a number that subtracts damage from an attack.

Armor has its disadvantages too: it can be cumbersome and it can attract unwanted attention. Even in Sunnydale, walking around in a full knight's suit of armor is going to make heads turn. Not to mention, it's illegal. In addition to the armor described below, some creatures may have natural armor in the form of scaly skin or bony plates.

Armor Table

Armor Type	Armor Value	Notes
Leather or Tweed Jacket	2	Typical biker's jacket with lots of zippers or a Watcher's scholarly jacket*
Leather Armor	3	Breastplate, helmet and arm and leg protectors
Chain Mail	8(4)	Second value is used against Bullet attacks
Plate Armor	12(6)	Second value is used against Bullet attacks
Bulletproof Vest	10(5)	Second value is used against Slash/stab attacks
Combat Armor	12	Worn by combat soldiers and SWAT teams

* Giles, strangely enough, owns one of each.

Bad Stuff: Injury

Ethan: Sweet child. Now, this may sting a little just at first. But don't worry, that'll go away once the searing pain kicks in.

—2.8 The Dark Age

If a Cast Member is hurt enough, bad things start to happen. Characters reduced to 10 Life Points or below are severely injured, and find it hard to continue fighting; any combat roll suffers a -2 penalty. If reduced below five Life Points, this penalty goes up to -4.

Consciousness Tests: When reduced to zero Life Points or below, unconsciousness or incapacitation (i.e., the character is conscious, but can only lie there and work very hard on breathing) is likely. The player must make a roll modified by both Willpower and Constitution, with a penalty of -1 for each of the character's negative Life Points. So, a character at -4 Life Points (she has taken enough damage to reduce her Life Points to zero, and four more points on top of that) has a -4 penalty to her Consciousness Test. If successful, she can act normally (with the usual -4 penalty) but any further damage requires another roll (with new and no doubt greater minuses). The Resistance (Pain) Quality aids consciousness rolls, and reduces wound penalties.

Survival Tests: If the character is reduced to -10 Life Points or worse, death is a possibility. She has to make a Survival Test. This uses Willpower and Constitution (just like Consciousness Tests), but suffers a -1 penalty for every 10 points that the character is below zero (i.e., a character reduced to -32 Life Points would have a -3 penalty to her Survival Test). The Hard to Kill Quality provides a bonus to Survival Tests. If the character passes the Test, she lives. If she doesn't, she Passes On to the Great Beyond (cue somber music). Remember those Drama Points!

Slow Death: If a character is below -10 Life Points and makes a Survival Test, but doesn't get medical help within a minute, she may still die. Survival Tests are required every minute after the first, at an additional -1 penalty per minute (so after five minutes, the additional penalty would be -5; half an hour later, it would be -30, and even a Drama Point may not be enough to save her). A successful Intelligence and Doctor roll stabilizes the character, and eliminates any need for further Survival Tests (based on that injury).

Dying Words and Actions: Characters who fail a Survival Test are most likely unconscious and incapacitated. This is a huge downer, both for them and for the storyline. Such events should be marked in a significant way—immortalized. Thus, a special rule applies.

If a character dies, the player has the option of performing one last deed, or saying some famous last words, at your discretion. The Last Deed option allows the character to act normally for one or two Turns (no wound penalties apply). Famous Last Words can take as much as a minute (more likely, they should consist of a couple of sentences). These are the character's last acts—make them count.

Resuscitation: Some injuries may kill the character, but leave her intact enough for medicine to bring her back. Drowning, gunshot wounds (except to the brain), and similar injuries may not be destructive enough to prevent modern science from saving the character. Common sense should be your guide. If the character was burned to a crisp or killed by a soul-sucking demon that stole her life force, CPR just ain't gonna do the trick. Resuscitation requires a Doctor and Intelligence roll, followed by another Survival Roll from the victim. In addition to all the previous modifiers, the victim gets a bonus equal to the Success Levels of the Doctor and Intelligence roll, and a -1 per five minutes since her untimely demise. Or spend Drama Points—that's what Xander did in 1.12 Prophecy Girl when he literally breathed life into Buffy's dead body.

Getting Better: Healing and Medical Help

Faith-in-Buffy: You're hurt.

Riley: Ahh, um, not that bad, actually. I guess the, uh, drugs the professor gave me really did make me stronger. I'm healing pretty quick.

Faith-in-Buffy: Maybe we should take you for a test drive.

—4.16 Who Are You?

The Sunnydale General Emergency Room has some of the best trauma doctors in the country—not surprising really, they get plenty of practice. Any hospital or doctor comes in handy whenever a character is severely injured, however.

Without medical help, characters can heal from wounds, but very slowly (one Life Point per day). With Drama Points, healing is not much of a problem, though. Characters should be up and around by the next Episode, unless the injuries were truly epic in scope.

For the rest of humankind (those not blessed with Drama Point extras, or Slayer regeneration), injuries heal at the rate of one Life Point per Constitution level every day spent under medical care. Slayers, vampires, and other critters heal much faster, at the rate of one Life Point per Constitution level every hour. Some supernatural beings may recover from injury even faster (Sunnydale's Mayor could, for a brief time, heal damage as fast as it was dished out). If you're up against those folks, we recommend large explosives (trashing the local high school is strictly optional).

More Bad Stuff: Suffocation, Falls, Poison, and Disease

Anya: You're pasty and wet and disgusting. They can dig without you.

Xander (groaning): Look—I don't really feel that bad.

Anya: I inflicted a lot of putrefying diseases on men when I was an avenging demon, and you look like you're getting all of them.

Xander (giving in): Ok. I'll stay. But you should go. You could catch it.

Anya (perkily): We'll die together. It's romantic. Let me get your trousers off.

Xander: You're a strange girlfriend.

—4.8 Pangs

Many things can kill a body, including cigarette smoking and high-fat diets. Those are not likely to come up in the course of a Series. The following are.

Falls: It's not the fall that hurts—it's the sudden stop at the end. Any fall from more than one yard distance inflicts three points of Bash damage per yard. A Dexterity and Acrobatics roll (or the Combat Score) reduces the fall's effective distance by one yard per Success Level. So a character who gets four Success Levels in her Dexterity and Acrobatics roll would take no damage from a three-yard fall, and would suffer six points of damage from a six-yard fall.

If you like, top out falling damage at 50 yards (150 Life Points). That's highly cinematic (a fall of over 50 yards kills most characters but the serious veterans with Drama Points to burn might survive) but not totally bogus (humans have fallen out of airplanes and survived).

Suffocation: If a character is unable to breathe or doesn't have access to enough oxygen (i.e., underwater), she dies. At least non-vamps do. Anybody can hold out for 12 Turns. After that, a Consciousness Test is required with a cumulative -1 penalty each Turn. Survival Tests kick in, again with the cumulative -1 penalty, each 30 seconds. Those who have lost consciousness may be resuscitated with medical help. Go Xander go!

Poison: Poisons have a Strength Attribute. Roll and add the poison's Strength (doubled); this is resisted by the victim's Constitution (doubled). If the poison "wins," the victim is drained of one Attribute level per Success Level in the poison roll. Paralyzing agents drain Dexterity, while debilitating venoms might drain Strength. When the Attribute is reduced to zero, the victim is unconscious or incapacitated and the poison starts draining Constitution. When Constitution reaches zero, the victim dies. The frequency of poison rolls depends on how powerful the substance is. Very deadly poisons roll every Turn, while less powerful agents roll once per minute, per hour, or even per day. An Intelligence and Doctor or Science roll may help identify the poison and remove it from the victim. In other cases, it's an antidote or nothing. Some poisons are supernatural and require special forms of antidote.

Disease: This works just like Poison, except the Disease rolls (using the Strength of Disease) are usually less frequent (rarely faster than once per hour, and typically once per day). Some diseases do not kill; they just incapacitate victims with fevers, chills and other unpleasantness. Some diseases can be mystical in origin—normal treatments or a call to Dr. Mom will not help.

Breaking Stuff

Oz: Just a, just a thought, Buffy, but do you think all this ranting is scaring away potential demons?

Buffy: You're right. Ooh! She's even affecting my work, now. She's the Titanic. She's a crawling black cancer. (She brings her foot down on a bench, breaking it in two) She's . . . other really bad things.

Oz: On the plus side you've killed the bench, which was looking shifty.

—4.2 Living Conditions

Unless it is dramatically inappropriate, characters can break things without having to roll. Smashing a plate glass window or turning an expensive computer into a pile of useless electronic parts does not require rolls or damage calculations. On the other hand, a few important things that could be broken in the course of a game include doors, walls and other obstacles, where time is of the essence. Typically, the Success Levels of a Strength (doubled) roll determine how fast a door will be knocked down. Walls require a certain amount of damage before a man-sized hole is punched into them. In general, damage type modifiers don't apply to inanimate objects.

breaking stuff chart

Interior Door: Three Success Levels

Reinforced Wooden Door: Four Success Levels, ignoring the first Success Level in any one roll

Metal Door: Six Success Levels, ignoring the first two Success Levels in any one roll

Reinforced Metal Door: Eight Success Levels, ignoring the first five Success Levels in any one roll

Interior Wall: Armor Value 4; 20 points of damage

Brick Wall: Armor Value 6; 40 points of damage

Concrete: Armor Value 10; 80 points of damage

F'instance: Angel is trapped behind a cage-like metal structure and the sun is coming up. Angel goes after the reinforced metal door with abandon. The player rolls and adds Angel's Strength (doubled) (14). Because the first five Success Levels are ignored, the player must roll a five or more to have any effect (19 is six Success Levels). Even then, Angel must amass eight Success Levels total to break through. Hopefully, it's not too close to dawn.

The Drama Point System

Willow: I'll never forget that thing's face. Its real face, I mean.

Buffy (to Giles): I don't know how you managed to . . . That was the bravest thing I've ever seen.

Giles: The stupidest. But the world continues to turn.

Willow: And no one's ever gonna know how close it came to stopping. Never know what we did.

—3.13 The Zeppo

Up to this point, the rules mostly simulate "reality"—the reality where people get punched and lose teeth, and where people fail at the most inappropriate moments and suffer and die as a result. In the Buffyverse (and most action movies and TV shows), the Cast has the scriptwriters on their side. The heroes survive against impossible odds or perform incredible feats at just the right moment, especially when it's dramatically appropriate. This affects things beyond deeds. Sometimes the cavalry arrives in the nick of time, or a vital clue is discovered just when the characters need it. Then there's the magical recovery time—up and about the next day. While Slayers have supernatural recovery powers, the Scooby Gang should, by all rights, suffer numerous casualties every time they come into conflict with vampires or demons. Yet, they usually escape with little more than a few bruises. Under "normal" circumstances, Xander and Willow should have gotten killed or been severely injured during Season One. With Drama Points, the Cast can temporarily "short-circuit" reality and perform heroic feats—do the impossible and win the day.

Think of Drama Points as "script aids"—they prevent the heroes from suffering ignominious, meaningless deaths because of bad luck. They do not make the characters unbeatable, however. For one, players get a limited number of Drama Points, so they have to be used with great care or the characters may exhaust their good fortune before the dramatic finale. Also, the bad guys have Drama Points; this allows even a lowly vampire to threaten a Slayer with a lucky punch, or the head villain to escape certain death.

Characters start the game with 10 to 20 Drama Points. These points are not regained automatically. Drama Points have to be earned. They may be awarded for performing heroic feats. They are also given as "payment" for the times when tragedy or misfortune strikes the Cast. When bad things happen to good people, the Cast may get some Drama Points as a "karmic payment." Finally, Drama Points are earned when the players help recreate the feel

of the *BtVS* TV show, by helping develop storylines and subplots beyond the basic "kill the monster" scenario. White Hats can really shine here, befriending the more heroic types and helping them bear their burdens.

Using Drama Points

How can players use Drama Points? Let me count the ways. Five (short count). Used judiciously, they can snatch victory from the fanged jaws of defeat. They include Heroic Feat, I Think I'm Okay, Plot Twist, Righteous Fury, and the ever-popular Back From the Dead.

As the Director, you have veto power over the use of Drama Points. Usually, if something bad is slated to happen to the character, using Drama Points won't help her get out of the situation. The consolation prize, however, is that those situations earn the character extra Drama Points. So, if Buffy is meant to get blindsided and knocked out by a hidden villain, Buffy's player doesn't get to use Drama Points to escape her fate, but instead gets a Drama Point for her troubles. Okay, she's not rolling in puppies, but she does have something.

Heroic Feat

Spike (to Buffy): Now might be a good time for something heroic.

—5.20 Spiral

Sometimes, a character really needs to land that punch, disarm the time bomb with ten seconds left on the clock, or shoot the oxygen tank in the shark's mouth before it swims over for a bite. When the Cordelias of the world have to stake a vampire on the first try, invoke the Heroic Feat.

By spending a Drama Point, the character gets a +10 bonus on any one roll or value. This can be an attack or defense roll, or any use of a skill, or even a Fear or Survival Test. The Heroic Feat can also make things hurt more; the +10 bonus can be added to the base damage of a single attack strike in addition to any Success

playing it straight

The Drama Point System is not for everybody. Some players just don't like thinking in terms of Hollywood heroics, and prefer a more realistic approach. Drama Points encourage a certain degree of metagaming, with the players thinking about the rules of the game instead of the actual story their characters are living. While the results are largely positive—the game is meant to simulate the feel of the TV show—the means may not be to everyone's taste. If you don't like Drama Points, you can always play the game "straight." The characters are on their own, to live and die by their talents and the luck of the dice.

Games without Drama Points are grittier and deadlier. The gulf between Heroes and White Hats cannot be bridged; it is recommended that all the Cast Members be either Heroes or White Hats—otherwise, the White Hats get totally upstaged. Injured characters may be incapacitated for long periods of time, and death is much more likely even among Heroes. This is not necessarily a bad thing, but players who want to perform the same feats that Buffy and company make look easy every week on TV are going to be disappointed. As usual, you and the players should talk things over and settle on something that will satisfy the group (happy players keep coming back, and happy Directors keep producing new Episodes, after all).

Level bonuses (then armor, damage type, and other modifiers are applied).

A player has to announce her character is using a Drama Point during the Intentions phase of a Turn (see p. 128), or before rolling during non-combat situations. Also, only one Heroic Feat may be performed in a Turn. It can be used either for attack, defense, or damage, but not for more than one of those in the same Turn.

Examples "R" Us: Season Five Dawn is being terrorized by a demon. In a burst of desperate speed, she kicks it in the groin. Dawn's player spends a Drama Point, and she gets a +10 to her Dexterity and Kung Fu roll (3 and 1 respectively). Before Dawn's player even rolls the dice, she has a +14 bonus. Not surprisingly, the kick lands, and the demon doubles over with a very surprised expression on its face. Dawn runs. Cue the Slayer.

I Think I'm Okay

Warren: Wow. That almost hurt, kitten.

—6.19 Seeing Red

The bullet didn't hit any vital organs. The character rolled with the impact and the baseball bat didn't crush her skull. The spear got caught in the knight's chain mail and no serious damage was done. Somehow, the injuries that should have killed a character or at least put her out of commission are not as bad as she thought they were. Or maybe she got her second wind—a few bandages on her bloody but largely harmless wounds and she is ready to go. Whatever the rationale, I Think I'm Okay allows Heroes, White Hats, and normal humans to get back into action after enduring beatings that would have sent a pro football player to the hospital.

For a mere Drama Point, the character heals half the Life Point damage she has taken up to that point. Round fractions in the character's favor (23 points of damage becomes 11). The character is still bloody and battered, but she can act normally. I Think I'm Okay can be used only once per Turn, but it can be used several Turns in a row, each use halving whatever damage remains. If the character had suffered enough damage to be incapacitated or unconscious, however, healing does not necessarily awaken her. You as Director decide if the time is right for the character to revive and join the action. Also, if the injuries were life threatening, you may decide that the character has to go to the hospital at some point, although she can wait until the action (or the Episode) is over.

Deluxe example: A sword-wielding vampire runs Riley through. The wound inflicts 40 points of damage, and Riley had already been injured for another 36 points previously, so he's in really bad shape. Not wishing to see the end of the Initiative Agent, Riley's player spends a Drama Point. The 76 points of dam-

age are reduced to a "mere" 38 points—not exactly unhurt, but not dying, either. The sword must have missed Riley's vital organs. Next Turn, Riley's player could reduce it even further to 19 points, and a Turn later, to 9 points. This would take three Drama Points, though—a pretty hefty expenditure.

death before drama

The default rule is that a I Think I'm Okay Drama Point can be spent after injury, but before Consciousness or Survival Tests. That serves to avoid nearly all deaths (unless your players haven't been able to keep one Drama Point in reserve . . . and aren't you the running-them-ragged sort?). For those looking for a bit more grit in their game, have the Consciousness or Survival Test go first, then Drama Point expenditure. In that case, the Drama Point(s) are more likely to be of the Back From the Dead sort.

Plot Twist

Demon: Hold it, whoa! Stake me now, and you never find out what I got for ya, huh? Think about it. Demon seeks Slayers, highly unusual?

Faith: Talk fast.

Demon: How would you like to get your hands on the Books of Ascension?

—3.17 Enemies

The killer accidentally dropped a valuable clue at the scene of the crime. When the three vampires were about to finish off Buffy, Angel showed up in the nick of time. The local thrift shop just happened to have a copy of the *Pergamum Codex* on a back shelf. Heroes often find help and information from the most unlikely places or at precisely the right time. Once per game session, each character can spend a Drama Point and get a "break." This is not a Get Out of Jail Free Card. If the heroine stupidly walked into a vampires' lair and she is surrounded by a horde of bloodsuckers, a Plot Twist won't allow her to escape unscathed. The vampires might decide to keep her alive, however (after beating her soundly to get some cheap thrills), and her friends might somehow realize where she is and come to her rescue. By the same token, sometimes clues are available, but they cannot be found at that time. If you decide that a Plot Twist is not possible, the player gets the Drama Point back.

Righteous Fury

Adam: You can't last much longer.

Buffy, Willow, Xander, and Giles: We can. We are forever.

—4.21 Primeval

I'm mad as hell, and I'm not going to take it anymore. Nothing is more deadly than a pissed off heroine; even the humblest White Hat can become a fearsome enemy if properly motivated. It takes a lot to drive a character over the edge, but when it happens most fictional heroes become unstoppable engines of destruction.

By spending two Drama Points, the character gets a +5 bonus to all attack actions, including magical attacks, for the duration of the fight. These benefits are cumulative with Heroic Feats, above. Problem is, an appropriate provocation is necessary to invoke the Righteous Fury rule. A player can't decide her character is pissed about the existence of vampires, or global warming, or even the mystery meatloaf they served at school that morning. She needs to be truly provoked—a brutal attack on a loved one, an unexpected betrayal of trust, or crimes so horrible they go beyond the usual vampiric and demonic mayhem.

Back from the Dead

All: We have to try/We'll pay the price/It's do or die.

Buffy: Hey, I've died twice.

—6.7 Once More, With Feeling

Sooner or later, everybody dies. In the Buffyverse, it's usually sooner, but sometimes they manage to come back. It doesn't happen often, but it is possible. There are also ways in which a character remains dead, but she (or somebody much like her) can still be part of the Cast. A character who dies may, by spending Drama Points, make a triumphant return. No return from the grave is

without complications, however, and not even Drama Points can erase the problems that result from cheating the Grim Reaper.

The sooner the character is back from the dead, the more Drama Points it costs. Coming back next Season costs one Drama Point (that means the player is going to need a new Cast Member until then). Returning for the next Episode costs five Drama Points. Bypassing death in the same Episode as one's demise costs 10 Drama Points. At your option, a Cast Member with insufficient Drama Points can pay in installments—all Drama Points she has now, and any Drama Points she gets in later Episodes, until the debt is paid. Spending the points is not enough; you and the player need to work out the details behind the resurrection. Some possible explanations follow.

Miracle at the ER: The hard-working docs at Sunnydale General Hospital (or the local body and fender shop) get that heart pumping after some electro-shocks, heart massage, and pure force of will. The character might have seen visions of the future or the past, spoken to dead friends and relatives, or undergone some type of Profound Mystical Experience during the brief time she was dead.

Ghost with the Most: The character is dead and buried but her soul lives on, and she's not going anywhere. Or the character may rise as some type of undead. Vampires are possible, but it's very hard to be a good vampire. Zombies tend to stink up the place. But maybe some mystical force brings the character back as an undead instrument of vengeance (maybe named after a black carrion bird?). The character gets at least 10 points' worth of new Qualities, and possibly more. Those ain't free, and must be paid for with unspent experience points (see pp. 150), or paid in installments with earned experience points.

Greater Power: Perhaps some greater power decides that the character has not fulfilled her destiny yet. The reason for the return could be unknown to the character

spending drama points: some guidelines

So a character has 10-20 shiny Drama Points, and is ready to do the impossible. How many should be spent in an Episode? What happens if the player runs out? While the answers will vary from one gaming group to the next, here are some rules of thumb for both you and the players.

If the player spends all her Drama Points, she may not have them when her Cast Member really needs them. And if she tries to hoard them greedily, her character may get her butt kicked on a regular basis (which may force the player to spend Drama Points to nurse her back to health). It's a balancing act.

Ideally, players should spend no more (and hopefully less) Drama Points than they earn in the game session. That way they have a nice stash saved up for the Final Showdown or some other dramatic moment.

During the typical Episode, players should probably not spend more than five Drama Points apiece—assume a maximum of two points on each of two fights, and one point for some non-combat use. But that's in a "fair" fight. If a group of four White Hats tries to take a couple of experienced vamps, they are in trouble, and may end up spending Drama Points like crazy just to survive. In those cases, it's better to use one Drama Point for a Plot Twist to stop the fight. If you want to keep up the pressure and constantly put the Cast in dangerous situations, then players may end up spending 10 Drama Points per session. In that case, you are going to have to make good those expenses by giving out more Drama Points than normal.

Players should not use Drama Points frivolously—save them for a fight with the Big Bad or the main villain of the Episode. By using tactics and letting the Heroes go in front while the White Hats maneuver around the fringes, vamps and other low-ranking villains can be defeated without much in the way of Drama Point expenditures.

Remember to scale the enemies to the abilities of the characters. If none of the Cast Members have a Combat Maneuver with a bonus higher than nine, for example, putting them up against a bunch of critters with Combat Scores of 16 (which means the best Cast Member needs a seven or higher on a D10 just to avoid getting hit and an eight or higher to hit the monster) is asking for trouble. That forces the Cast to spend a bunch of Drama Points to win the day.

So, as a rule of thumb—maximum expenditure of five Drama Points per game session or Episode (depending on how long the Episode is), with an average of two or three points. If all the players are spending more than that amount on a regular basis, you may need to turn down the heat a bit. If only one player is overspending, then it's probably her problem and not the game's.

for a while, and thus unexplainable to her friends. The downside is the greater power's motivation. Depending on what's expected from the resurrectee, it might be better to have stayed dead . . .

Twin Sibling: At the character's funeral, before you can say Laura Palmer, there she is, looking sad but perfectly alive! Well, it's not really her, just her long-lost sister/cousin/clone/alternate dimension stand-in/so on and so forth. The character should be adjusted somewhat, to reflect the different life story (some skills or Attributes might be modified).

All these options could be very useful to generate drama. How will the character's miraculous return affect the Series? How will the rest of the Cast react? What terrible price must be paid for the life that has been given back?

Earning Drama Points

Once a player spends her Drama Points, they are gone for good. To get more, she is going to have to work for them. Fortunately, they can be obtained in a number of ways.

Experience Points

Characters can use experience points (see pp. 150) to buy Drama Points. Heroes can buy them at the rate of two experience points for each Drama Point. White Hats get a discount: they can get one Drama Point for every experience point they spend. This is the most mechanical way to gain more Drama Points, and can result in characters that improve very slowly. Some TV characters never become more skilled over the seasons, so this is okay.

Quotable Quotes

Xander: Okay, and the, uh, second problem I'm having . . . "Come and get it, Big Boy"?

Willow: Well . . . W-well, the Slayer always says a pun or-or a witty play on words, and I think it throws the vampires off, and, and it makes them frightened because I'm wisecracking. Okay, I didn't really have a chance to work on that one, but you try it every time.

—3.1 Anne

BtVS is as much about the dialogue as it is about vampire stomping. Coming up with cool, witty lines is not easy. Let's face it, Buffy and Company have a team of talented (and highly compensated) screenwriters working for them, and you and your players don't. Players who put in the effort to come up with a funny and memorable line should be awarded with a Drama Point, once per game session. Both you and the players have to agree that the line is worthy of the reward. Oh, and nobody should get points for parroting lines from the TV show, unless they are used in a particularly creative manner.

Heroic Acts

Stomping on vampires does not constitute a Heroic Act—it's part of the usual job description for the Cast. To earn Drama Points, a character needs to perform acts of self-sacrifice for the good of others. The sacrifice should be significant—serious risk of death or injury or some personal loss. This type of act should get one or two Drama Points, depending on how serious the sacrifice was.

When Bad Things Happen To Good People

Buffy: You and bug people, Xander. What's up with that?

—2.10 What's My Line? - Part Two

Sometimes, the plot may require that something bad happen to the Cast Members. Someone sneaks up behind the character and clobbers her; the escape car refuses to start; a freak accident allows a villain to escape; the spanking new and very sweet boyfriend turns out to be a brain-sucking demon (no way!). This shouldn't happen often, or the players are going to feel railroaded. When it does, you should "pay" for the privilege by giving the affected characters one to three Drama Points. When this rule is invoked, the players cannot use Drama Points to undo the results—if the villain is meant to get away

this time, she has to get away. Ditto if this is their turn to end up as hostages. The more unfair the situation is, the more Drama Points they get, up to three Drama Points for situations where the characters are totally getting hosed by life.

The Agony That Is Life

Buffy: I didn't want your blood. I wanted your tears.

—7.16 Storyteller

This is the tragic version of When Bad Things Happen to Good People. When a subplot involving a Cast Member and her Drawbacks (things like Addiction, Love, and Emotional Problems) results in a tragedy, she should be awarded one to three Drama Points every game session where the subplot comes into play. Losing a loved one (usually through death or abandonment), ending a relationship, fighting to overcome drug abuse—if the subplot could be made into a Movie of the Week starring that Sally gal from *All in the Family*, it is Drama Point-worthy. The players really need to get into character, though. "My character goes to a bar and gets plastered. Oh, woe is me" just ain't gonna cut it. Roleplay the stages of grief, the lies addicts tell to themselves as well as to their friends and the crisis moments when things come to a head.

Sometimes, an emotional crisis directly affects the character. This happens almost exclusively to Heroes: when their psyches are struck and their self-confidence wavers, they are in serious trouble. When tragedy strikes the character (usually when a subplot reaches its boiling point), she suffers a -2 penalty to all her actions. Even worse, the character cannot use Drama Points for Heroic Feats, Plot Twists or Righteous Fury. This sad state of affairs lasts until the character snaps out of it, usually through the efforts of a White Hat (see Support Your Local Hero, next). These times of grief get the character involved two Drama Points, or three if the crisis lasts for an entire Episode.

See **Chapter Seven: Episodes, Seasons and Drama** for more ideas and guidelines on introducing subplots into a Series or Episode.

Support Your Local Hero

Willow (to Riley about Buffy): Then talk. Keep eye contact. Funny is good, but don't be glib. And remember, if you hurt her, I will beat you to death with a shovel. A vague disclaimer is nobody's friend. Have fun.

—4.7 The Initiative

This option is only open to White Hats. In *BtVS*, the Scooby Gang helps the Slayer maintain her balance and even her sanity. Without the friends who know about her problems and support her through them, Buffy would have likely lost her marbles a long time ago. White Hats that roleplay helping other characters through The Agony That Is Life (see above) should get two Drama Points. Use the TV series for inspiration: how many times have Willow and Xander helped the Slayer deal? Giving advice is part of it; the other is to realize there is a problem, learn what is going on, and do something about it.

Experience and Improvement

Phillip: The boy? No power there.

Buffy: "The boy" has clocked more field time than all of you combined. He's part of the unit.

—5.12 Checkpoint

Keep doing something, and you are bound to get good at it. Buffy is stronger and more skilled by series end than when she first arrived in Sunnydale. Willow eventually went from being a sweet computer nerd to a powerful witch able to change the nature of the Slayer line. Characters improve over time.

At the end of each Episode (or game session if the Episode lasts more than a session), you should give players experience points. These points can be used to improve Attributes or skills, to gain new Qualities or buy off Drawbacks, or to buy Drama Points.

Experience Point Awards

Typically, each player should receive between one and five experience points in a game session. Everybody who participates gets one experience point (call it the "You Drove a Half Hour . . . oh, and Picked Up Twizzlers Before Playing" award). If the characters succeeded in thwarting evil through teamwork, heroic butt-kicking and creative thinking, an additional one or two points should be awarded. Players who stayed in character and helped move the story along should get another one or two points. At the end of major story arcs, another point should be awarded to everyone in the group, plus one more at the end of the Season Finale.

Using Experience Points

Buffy: Look. If you've been fighting since you were fifteen you'd have a hefty resume' too.

Riley (shocked): Fifteen!?

Buffy (winces): I know, "wow." The point is, that, that we have different amounts of experience. You know. And plus, I do have that whole preternatural Slayer strength deal.

—4.12 A New Man

Experience points help characters improve in several ways. They represent wisdom from fighting and investigating the supernatural (after months of reading occult books, some knowledge is bound to stick, for example), physical improvements due to the Slayer Complete Body and Soul Workout, and learned abilities (maybe something from high school or college managed to stick).

In general, all experience point expenditures and ability improvements should be explained in some manner. Practice, training, a new teacher, special equipment, and storyline events are all possibilities. "I want to" as a rationale should be frowned upon. This is particularly true for Quality gains or Drawback loses.

Improving Attributes: Swing axes enough and your axe-swinging arm is going to get stronger. Strength, Dexterity, and Constitution can be improved through physical training. Explaining improvements in Mental Attributes is a bit harder, but not impossible. Perception can get better if the character learns to pay more attention to the world around her. Willpower improves after undergoing severe ordeals; whatever doesn't kill you only makes you stronger, and all that jazz. Intelligence might get better as a result of maturity and simple exercise—give those neurons a workout and they may start improving.

varying awards

With a set number of experience point awards, the rate of character advancement is highly dependent on the frequency of game sessions and the specifics of the Episodes played. Groups that play more often will see their characters become very powerful very quickly. The same is true for groups that are more intensely focused on moving through your storylines, and thus have more opportunities of experience point awards. On the flip side, a group that meets only infrequently or treats their sessions more as social gatherings may find their characters stagnate a bit. To avoid these problems, experience awards can be adjusted to suit your group's playing frequency and style.

The Movie: These groups meet relatively infrequently or take their time advancing the storyline. A Series is more likely to avoid the typical Episode structure of most television shows, unwinding more like a movie or mini-series. Cast Members should earn up to seven points per session and rarely less than two or three (unless they prove to be real sloppy).

Short Season: Under this option, you have planned out a continuous Season over twelve Episodes or so (like *Buffy* Season One). The characters are still considered to experience a year's worth of storylines. This is the default level where Cast Members earn between one and five experience points per session.

Extended Series: This is the complete set. You all have the time and craving to run full-throttle with this game, so you plot out a twenty-two Episode Season just like the TV show's later years. Moreover, you plan to continue the game over the course of several Seasons. To keep the incidences of uber-Cast Member down, award at most three points per session.

Usually, humans can improve each Attribute by one level and no more. If the character starts out fairly young (somebody with the Teenager Drawback, for instance), you may allow her Attributes to improve by up to two levels, allowing for those pre-18 growth spurts. Slayers, Vampires, and other special critters are not limited to a one- or two-step increase in Attributes, and can improve them up to level 12. Some beings have Attributes well above level 12, but they are not meant to be Cast Members. They should also be approached very respectfully.

Attributes: Improving an Attribute costs five times the next level, with a minimum of fifteen. So, raising an Attribute from one to two costs fifteen points; raising it from five to six costs 30 points. The player must pay for each level increase. The Attribute Improvement Cost Table summarizes these costs.

Skills: Raising a skill has a cost equal to the new level times two (i.e., to raise a skill 3 to skill 4 costs eight experience points). A skill cannot be improved by more than one level at the end of a game session. There is no limit to skill levels. The Skill Improvement Cost Table runs these costs down.

Getting a brand-new skill (i.e., one that is at level zero at the beginning of the game) costs five experience points for the first level. After that, it improves normally. This assumes the Cast Member was able to learn the skill somehow, either by having a teacher or through plain old practice.

Language: Language is a special case; no matter how active the Cast Members are, they are not going to pick up a new language from one Episode to the next. To improve this skill, the character needs to spend at least a month studying each language intensively. Only then can she spend the points to gain it.

Qualities and Drawbacks: A few Qualities may be acquired after character creation. Most are inborn, and if a character doesn't have them now, she will never have them (Acute Senses, for example; vision or hearing rarely improves with time). Unless your players present a very convincing in-game rationale for being allowed to buy a specific Quality with experience points, only the following may be purchased after character generation: Attractiveness (one level), Contacts, Good Luck, Hard to Kill, Military Rank, Occult Library, Resources, Resistance, Slayer, Sorcery, Vampire, and Werewolf. A

Attribute Improvement Cost Table

Old Attribute Level	New Attribute Level	Cost
1	2	15
2	3	15
3	4	20
4	5	25
5	6	30
6	7	35
7	8	40
8	9	45
9	10	50
10	11	55
11	12	60
+1	+1	5 x New Attribute Level

Skill Improvement Cost Table

Old Skill Level	New Skill Level	Cost
0	1	5
1	2	4
2	3	6
3	4	8
4	5	10
5	6	12
6	7	14
7	8	16
8	9	18
9	10	20
10	11	22
11	12	24
+1	+1	2 x New Skill Level

character might become an Initiative Commando or a Watcher during the course of a Season, but that doesn't grant her the Quality of the same name (which represents years of training and preparation). In some cases, the Quality costs no points—if the Cast Member becomes rich through her own efforts, she should not be charged for the increase in Resources Level, for example. Regardless of how the Quality is attained, it needs a compelling story rationale. Saying "I've got some experience points burning a hole in my Capri pants and I want my character to be a Witch now" is just not going to cut it. You Directors should always feel free to deny the purchase of any given Quality if it doesn't fit your "vision" or you don't buy the rationale.

Similarly, some Drawbacks can be "bought" off, although again some reason for the change should be provided. The change in the character should develop over time, culminating in some eye-opening, life-changing, pants-wetting (perhaps) event. In other instances, a Drawback is imposed on a character for the sake of the storyline. A White Hat might get bitten by a werewolf and become one. That character would gain the 3-point Werewolf Drawback, but would not get three character points to spend elsewhere. It is also possible for a player to take on a new Drawback, and receive the character points for it. For example, the Impaired Senses (Hearing) Drawback might be voluntarily accepted by a character who spends a great deal of time practicing with her loud industrial music band.

Drama Points: Players can also buy Drama Points with experience points, at the rate of one Drama Point per two experience points spent if the Cast Member is a Hero or Experienced Hero, and one for one if she is a White Hat.

Wherefore Art Thou, Scooby?

After a sufficiently large number of sessions of the *BtVS RPG*, and the experience point awards that follow, White Hats can become quite powerful. They will even begin to make the starting Hero Character Type seem puny. At some point, you may want to call quits to the White Hat's ability to purchase Drama Points with experience points on a one-for-one basis. Declare them at Hero level and require them to spend two experience points per Drama Point. Alternatively, leave them at the same purchase ratio and just throw in a few more nasties. Up to you, really.

Improvement Costs

Just as you can vary the amount of experience points you award to keep the power levels among characters to a dull roar, so too you can adjust the costs of improvements. If Attributes and skills seem to be rising too fast, bump up their cost by one to five. Another adjustment could be to charge twice or thrice the amount of points for any new or increased Qualities. If you go that route though, you may want to think about expanding the Qualities available for purchase. The rationales for the improvements are going to get harder to swallow, but hey, it's a wild and wacky world out there. No reason the characters can't be also.

Sample Combat
Buffy and Xander's Big Night

Buffy, played by Maria, and Xander, played by Peter, are jumped by a tough vampire hit squad (Strength 6, Combat Score 17) some time early in Season Five. The vamp attack is unexpected—Xander and Buffy were having a Big Meaningful Chat.

Turn 1

Xander/Peter: "And that's why I don't like those Potter books. Maybe if I was ten years younger, and less of a battle-scarred veteran of the supernatural wars . . ."

Director: Three shapes emerge from the alley and charge you, moving inhumanly fast. Their fangs gleam in the moonlight. Intentions?

Buffy/Maria: Crap. I stake the first one I see.

Director: Did you have a stake in your hand?

Buffy/Maria: Well . . . er . . . no. Okay, I draw Mr. Pointy from my belt while I kick a vamp in the teeth.

Director: Xander?

Xander/Peter: This is going to hurt. I go full defensive, trying to keep at least one vamp occupied.

Director: Sounds good. The vamps go first. They attacked you by surprise. Two of them are going after Buffy. Roll and add your Parry or Dodge maneuver.

Buffy/Maria: I dodge. (Rolls die and adds her Dexterity 9 and Acrobatics 8.) Uh, a 3. Well, that's still a 20.

(The Director does some quick figuring. The vamps have a Combat Score of 17. It's two on one, so they each get +2, for a total of 19. Buffy's second defensive move is actually her second additional action (she pulled the stake out) so it suffers a -4 multi-action penalty. Thus, her defense against the second attack is an 16, not good enough.)

Director: You dodge one of them, but the second one gets a punch in. You take 17 (Strength 6, doubled for punch, plus 5 for Success Levels) points of damage—it could have been a lot worse.

Buffy/Maria: I don't like worse. Ouch. (Writes down the damage.) My turn? (Director nods, and Maria rolls again.) Kick (Dexterity 9 and Kung Fu 8 minus one for the maneuver) plus eight on the roll—24 total.

Director: You got him good. Damage?

Buffy/Maria: 24 is seven Success Levels, so . . . (Strength 8 plus one for kick, doubled, plus Success Levels) 25 points.

Director: One of the vamps goes flying and lands on its undead butt. (Buffy's damage was more than three times the vamps Strength so the knockdown rules apply). Meanwhile, over in Xander's corner . . .

Xander/Peter: Yep. Rolling my Dodge maneuver, +3 for full defense. (Rolls and adds Dexterity 3 and Kung Fu 4.) Another 3 for a total of 13. Ugh. Not very . . . ah . . . robust.

Director: Lack of robustness, check. That's not good enough. The vamp lands a good one, right in the kisser. You too take 17 points of damage.

Xander/Peter: No I don't. Spending a Drama Point for I Think I'm Okay.

Director: Ah, you just manage to roll with that punch. You only take eight points of damage, and you get to keep all your teeth. Oh, and you managed to draw one of the vamps off of Buffy. Good job! Next Turn.

Turn 2

Director: Okay. Buffy and Xander have a vampire each. And the one Buffy kicked is doing that snap-flip thing to get to his feet in one action (Combat Score 17 grants more than two Success Levels). He will get back to the fight at the end of the Turn. Intentions?

Buffy/Maria: It's Mr. Pointy time. Stake the one in front of me, then reverse the stake and stab vamp #2 as he comes charging in.

Director: Okay—the second attack is going to be -2 for multi-action, and -3 for the awkward position. Spending a Drama Point?

Buffy/Maria: Yep. +10 to the attack roll, right?

Director: Correct. Xander?

Xander/Peter: I'm going to try and kick this sucker in the groin. Instead of Drama Points, I'm going to burn some of my Good Luck.

Director: Okay. Since she's the Chosen One and all, Buffy goes first.

Buffy/Maria: (Rolls 8 and adds Dexterity 8, Getting Medieval 7, and -3 for Through the Heart.) Total 20 with the sharp pointed stick, 30 with the Drama Point.

Director: And 25 after modifiers on the other vamp. Don't bother figuring out the x5 damage; it's plenty. Perfect one-two combo. Straight thrust into the vamp's heart, and the other one rushes right into the back swing. You get a bit of dust on your new blouse, though. Oh, and when you dusted the first vamp, Xander's sparring partner got distracted, so Xander goes first.

Xander/Peter: Cool. Kicking away. (Rolls.) Nine on the roll, plus Dexterity 3 and Kung Fu 4 for a total of 16, and I'll put in +3 for the Good Luck, for a total of 19. Reduced to 16 because of the groin penalty.

Director: The vampire hesitated when Buffy started her double dust-up, but he's obviously an experienced fighter. He just manages to dodge your kick. No need to calculate damage. Swinging his head around, first to Buffy, then to you has got him a bit disoriented though. He pauses to get his bearings and doesn't attack. Next turn.

Turn 3

Director: Two vamps done, the last one is ready for action now. Intentions?

Xander/Peter: I take a step back, bow to Buffy, and say "No, no, after you."

Buffy/Maria: Stake in the back, going for his heart. The vampire's, not Xander's.

Director: Go for it. Don't bother rolling. The vamp's back is to you, and Xander's got him distracted. He's not having a good day. Poof. Dust to dust.

Buffy/Maria: Sounds good. I turn to Xander and say "But you saw the Harry Potter movie three times."

Xander/Peter: I pat my bruised face and reply: "Blame Anya for that. She keeps calling me that 'M' word and everything . . ."

Director: Meanwhile, back at the library . . .

4 Playing with Primal Forces

Willow: Mm, sage. I love that smell. And marnox root. You know, a smidge of this mixed with a virgin's saliva . . . does something I know nothing about.

Giles: These forces are not something that one plays around with, Willow. What have you been conjuring?

—3.3 Faith, Hope & Trick

Mojo Anyone?

The dark (and not-so-dark) arts are part and parcel of the Buffyverse, where anyone with the right books can summon forces from the beyond. Of course, calling on these occult powers does not mean your character can control and use them with impunity. Or even get them a little bit right—and not-right in magic is not right, as Willow might put it. More often than not, magic has unintended consequences. A mispronounced word or a missed cue and the result may be the total opposite of what your character intended. But the real kicker—the thing that drives practitioners straight to over-consumption of ice cream goodies—is that even succeeding does not mean everything works perfectly.

In the hands of those with true power—Witches and Warlocks—magic can do almost anything its wielder desires. Spells can affect hundreds of people at once, reshape reality to suit the magician, and even bring back the dead. There is always a price, however, both for success and failure. You have been warned.

MAGIC: WHAT, HOW AND WHO

Willow: Ignis incende.

Buffy: Willow, check you out. Witch-fu.

Willow: It's no big. You just have to balance the elements, so when you affect one, you don't wind up causing . . . (rain starts) I didn't do it, I didn't do it!

—5.1 Buffy vs. Dracula

Magic is the supernatural power to make changes in the world through an act of will rather than physical action. Magic predates humankind; the demons that ruled Earth in the distant past used a variety of dark magical rituals, and some of these rites have survived, preserved by sorcerers with more guts than good sense. Other magicks appear to be the domain of humanity, powers of the Earth used by the Wise Ones—the Wicca—to heal and protect. The lines between dark and light powers are blurred, however. The intent of the magic's wielder, her skill and strength of will, and plain dumb luck all seem to play a part in determining the difference between a spell that helps or heals, and one that corrupts and destroys.

Magic in the Buffyverse works in a number of ways. Most commonly, spells and rituals are used to appeal to, or invoke, some supernatural entity (including spirits, gods and demons) to produce an effect. Powerful magicians (the true Witches and Warlocks), on the other hand, can use their own will to affect the world directly. Finally, there are objects—leftovers from the demon age or artifacts from different dimensions—that hold great power.

Knowledge is all one needs to perform magical feats in the Buffyverse. Rituals, incantations and old formulae have great power, should one dare to use them. It's like baking a cake—as long as you have the recipe and ingredients, you're all set, more or less. Skill and practice are important, too. Even with a recipe, an inexperienced cook can ruin the cake, and it's the same with magic. And of course, if your character screws up, she often gets something a lot worse than a face full of frosting. Using magic is always dangerous, and the wise only use it as a last resort.

witchcraft and *witchcraft*

Fans of previous **Unisystem** games may notice that the magic rules in this chapter are not the ones found in the *WitchCraft* and *Armageddon* roleplaying games. That's because our job here is to depict the Buffyverse in all its glory. Magic in the *BtVS RPG* has to feel, look, and work like magic in the TV show. The best way to do that is to start from scratch and come up with a system tailored to the setting.

Hitting the Books: Magic Libraries

Donny: Uh, are all these magic books?

Giles: Uh, private collection. Uh, books for sale are against the walls over there.

Donny: So all these books got spells in 'em? Turn people into frogs, things like that?

Xander: Yeah, we're building a race of frog people. It's a good time.

—5.6 Family

Your character won't find true magic in the Mysticism section of the local chain bookstore—that's for the wanna-blessed-bes. The real spells are usually found in ancient books, scrolls or stone tablets, often hidden for centuries by dark cults. Then again, the most amazing things are on eBay these days, and a few occult books have been scanned into computer databases (with disastrous consequences).

Access to occult books is essential for a budding magician. Giles' private collection makes Sunnydale one of the top occult research centers on the continent. Less fortunate magicians have to make do with a single book of spells. If the spell is not somewhere in her collection, the magician is out of luck, unless she wants to try and devise a spell on her own.

Creating new spells requires a lot of work and is risky. Re-treading all over the cooking analogy, it's basically like using a lot of recipes to make a new one. Your character might create something really good, or end up with the magical equivalent of chocolate-frosted stuffed-crust olive loaf.

Tara: How'd you do that with the light?

Willow: Oh, you know, you taught me.

Tara: I taught you a teeny tinkerbell light.

Willow: Okay, so I tinkered with the tinkerbell.

—5.4 Out of My Mind

Your Cast Member's best bet is to look up a previously developed spell. Most old spells are tried-and-true formulas, developed over centuries of trial and error (and when we say error, we're talking about the kind of error that leads to the sudden onset of galloping leprosy, spontaneous combustion, rains of toads and other fun stuff). The prudent magician goes for the tried-and-true ways. The daring magician risks making a mistake (which brings us back to the galloping leprosy and other nonsense). True Witches and Warlocks (i.e., people with the

Sorcery Quality, see p. 55) have an easier time improvising spells or casting them "on the fly," but even they have to hit the books for the really impressive mojo.

Characters who want to sling spells around need to have some level of the Occult Library Quality (see p. 50) or know someone who does (this is where being best buds with Giles really pays off). In the latter case, of course, access to the books is going to be limited; they are someone else's books after all, and you know how people hate it when you borrow their books and don't return them. Now imagine if the book revealed how to make an inchworm the size of an SUV . . .

The Ritual

Willow: Are we ready?

Cordelia: Stinky herbs are a go.

Oz: Did I mention I didn't take Latin?

Willow: Y-you don't have to understand it. You just have to say it. I hope.

Oz: Right.

—2.22 Becoming - Part Two

Once your character has found the right spell, whether motivated by desperate need or self-destructive whim or something in between (that's . . . desperate whim?), it's casting time. Most spells require a ritual of some sort. This can be as easy as reading or speaking the words of the spell, or as complicated as dancing for three hours under the full moon, wearing nothing but the fur of a freshly killed animal (can you say *blech*?). Most spells use ancient languages—Latin, Sumerian, Sanskrit, or even one of the languages that were old before men walked the earth. Your character needn't be fluent in the language in question, but if she stumbles and mispronounces a word, there's a chance that the spell might go bad—as in "no-longer-have-ears" bad.

Many rituals also require special ingredients or components (the ever popular eye of newt, or the dust of twenty-seven old vampires, or a mint copy of *Superdude Comics* #1). The items are usually destroyed or consumed during the ritual (the sacrifice needed to appease or pay off whatever Powers the sorcerer is invoking), so kiss that valuable Superdude comic goodbye. Also, Powerful spells often need rare and unique components (the horns of a demon lord or a supermodel without an eating disorder), so even if your character manages to learn the spell, she still may not be able to cast it.

Rituals usually take some time—no less than a few minutes, and often several hours, or even days. More powerful spells tend to require longer rituals, although the exact length can vary a lot. If the ritual is interrupted before it's completed, the spell will fizzle or worse, have some unexpected effect—sorcerers with weak bladders take note.

Aftermath

Buffy: What did you do to her?

Willow: Teleportation spell. Still working out the kinks.

Buffy: Where'd you send her?

Willow: Don't know. That's one of the kinks.

—5.13 Blood Ties

Once the ritual is complete, the magic happens. The effects may be subtle (the victim's personality changes over a few hours, for example) or spectacular (your basic rain of locusts, pillars of fire, explosions, or other FX-laden extravaganzas). Much of the time, the spell's effects won't be exactly what the caster had in mind. And even if they are, you can't discount the potential for nasty side effects later on. There's no such thing as a free lunch with magic. The fabric of reality cannot be altered cheaply, and there's always a price to pay. A spell could kill a targeted enemy, for example, but the forces invoked to do the deed may run rampant afterwards, killing indiscriminately. The more powerful the spell, the more likely that there will be unexpected occurrences.

Basic Spellcasting

Willow: I tried to communicate with the spirit world, and I so wasn't ready for that. It's like being pulled apart inside. Plus I blew the power for our whole block. Big scare.

—3.2 Dead Man's Party

So, despite all our doom and gloom, your character is ready, willing and able to use magic. What next? Spellcasting takes some preparation and some thought. Can't just start tossing fireballs left and right at the drop of a top hat, y'know.

Game Lingo

Magical incantations and invocations have a few features that must be taken into account when using the art of mojo in the game. Each spell has a Power Level. This determines the overall strength of the spell—a spell that helps cure a toothache is less powerful than one that can transmogrify (as that old lady who turns into a cat likes to say) the population of a small city into barnyard animals, for example. The higher the Power Level of a spell, the more difficult it is to cast properly, and the more damaging the consequences of failure. Additionally, spells have Requirements—the ingredients or ritual components needed to attempt the magical endeavor. Finally, spells have an Effect. This is usually descriptive ("all the body hair is removed from the victim," for example), but can also include rules concepts like damage inflicted, area affected, and duration.

Purpose

Willow: We're doing an early-warning incantation. If anything hellgod-ishly powerful comes within a hundred feet of the shop, then screechy siren things will, you know, screech.

—5.13 Blood Ties

First, your character needs to know what she wants to do. Okay, that's sort of a "duh" statement, but it's not as straightforward as it first sounds. With magic, being specific is key. If the caster's intentions are too vague, the powers invoked by the spell may "interpret" them as they wish, and that's rarely a good thing. "I want to make my ex-boyfriend's life miserable" sucks as a "mission statement." Such a spell might do almost anything, including killing the caster herself (if her death would make the ex-boyfriend miserable), turning him into a

demon (bad if he holds a grudge), or killing everybody he likes (which may include people the caster likes). "I want my ex-boyfriend's nose to spew a constant stream of mucus for five hours starting at 7pm next Saturday" is much better (pretty gross, granted, but better).

So, what can a magician wish for? In theory, anything; in practice, not so much. Magic can affect living and non-living things, can build and destroy, affect people's minds and manipulate matter and energy. There are limits, however. Making objects appear out of thin air is exceedingly difficult, for example. It is a great deal easier to transform or destroy something that already exists rather than create something out of nothing. Permanent effects are more difficult than temporary ones: your character may be able to turn lead into gold, but the gold reverts to lead a short while later. Healing some diseases may have unfortunate side effects–this is especially true of any problem affecting the patient's mind. The more ambitious the purpose, the harder it is to find a spell that can accomplish it. The best spells have simple and straightforward goals.

Finally, spells that squash enemies like bugs or overwhelm all challenges in the Series are not going to be available for the most part (and when they are, they will exact a high price from those who use them). Other than being silly and rude to the Director who has worked so hard to entertain you, that's way too much of a cop out. Magic cannot solve all or even most problems.

Research

Willow: How is it you always know this stuff? You always know what's going on. I never know what's going on.

Giles: Well, you weren't here from midnight until six researching it.

—1.7 Angel

Alright, your character knows what she wants, and has formulated it with some specificity. Is she going to get it? That depends on how good her research is.

This step is mostly under the Director's control. Once you decide what type of spell your character needs, the Director must decide two things: Is the spell available, and how difficult will it be to find?

The first part is the trickiest one; does the desired spell exist? Generally speaking, any reasonably effective spell should be available—if the spell works within the plot of the Episode, or at least doesn't get in the way. By the same token, once a spell is "discovered," the Cast will have continual access to it, so your Director must consider whether the spell in question is potentially unbalancing or inappropriate in the long term. Alternatively, the spell may exist, but it may require unique components. Of course, you will not know if the spell is available until your character spends some time looking for it (and how much time is up to the Director and your character's research skills).

If the spell exists, the spellcaster needs to find it. Research is mostly done "off camera" on the *BtVS* TV show, so it should be solved with a couple of rolls in the game. Finding a spell takes one hour per Power Level of the spell, minus half an hour per Success Level in an Intelligence and Occultism roll, to a minimum of half an hour (multiple researchers can combine their Success Levels). Or your Director might just say, "you stay up until 6 am and finally locate the proper incantation . . . oh, by the way, not too long 'til class starts."

In some cases, the spell may exist, but is not in your character's collection. In that case, finding the book (or scroll, or stone tablet or whatever) with the spell would be part of the Episode's plot.

Creating new spells works along the same lines. First, the Director decides if the right "raw materials" are available. If so, your wannabe spell-slinger can devise her own charms and enchantments. If they aren't, she is wasting her time (a kind Director might allow her to come up with something less effective than she hoped—and a less kind one might have her create a spell with some seriously unintended effects).

Starting Spells

Characters created to be spell-casters might logically have a couple spells under their belts when the game commences. If you can convince your Director of this, she might allow your character a number of spells equal to her Occultism skill. Your Director will choose the spells and might even include some of a higher-than-safe Power Level (dastardly, eh?).

Spells as Plot Devices

On the *BtVS* TV show, magic is often used as a plot device. These spells are found just in time to save the day or start the trouble the Cast has to deal with during the Episode. They are usually powerful, world-changing, and play a vital role in the storyline, be it good or evil. After playing that role, most of those spells disappear, never to be mentioned again. Some examples include the spell to restore Angel's soul during Season Two, the ritual to locate and retrieve Anya's necklace in Season Three, the invocation that awakened the power of the First Slayer during Season Four, and all the Big Bads' evil hexes to raise Things Man Was Not Meant to Know.

Plot device spells should be given special consideration. Generally, they should be one-shot rituals: they can be used once, and cannot be repeated afterwards, for any number of reasons. Some possible explanations include special requirements (like needing an alignment of stars and planets that only happens once every 6,000 years, give or take), components (a unique item that can never be replaced after being consumed by the spell), or circumstances (the spell that gave Angel his soul back might have been uniquely geared towards him, so trying to use it on another vampire—like, say, Harmony—would not work). These special spells should not be too difficult to cast, either, so Success Level requirements can be waived or reduced—some spells just "want" to be cast, and anybody with a modicum of skill can use them (not necessarily a good thing).

Finally, plot device spells should be very rare—one or two per Season are probably as common as they should be. If you player types start waiting for some mega-spell to save the day, your Director isn't doing it right.

Preparations

Setting up the spell may require very little effort (cracking open a book and reading it, for example), but preparations often must be made beforehand. They include things like setting up a ritual site, finding all the ingredients to be used in the spell, or waiting for the right time (midnight, the full moon, a total solar eclipse, or a Jackson Five reunion). Common elements used in many spells include:

Willow: No candles? Well, I brought one. It's extra flamey.

—4.19 New Moon Rising

Candles: Electricity is for muggles—magic works best in flickering candlelight, just like grandma used to spell-cast. Many rituals call for lighting a number of candles (four to thirteen, usually), generally arranged in a circle, square or pentagram.

Willow: It's no biggie, she-she just got an amulet and a bloodstone.

Anya: That can create a monster.

Willow: Okay, biggie.

—5.8 Shadow

Items: Some spells need specific items to be effective. These objects have a special meaning or inherent trigger. They may be crucial to the ritual's success or they may simply make it easier.

Jenny: The first thing we have to do is form the circle of Kayless. Right?

Giles: Form a circle? But there's only two of us. That's really more of a line.

—1.8 I Robot, You Jane

Magic Circle: Gather a few of your best friends in a circle, have them hold hands and chant and presto!—they'll definitely think you're insane. In the Buffyverse, that's the way a lot of rituals work, though. Sometimes the circle is drawn on the ground, and if someone smudges or erases the lines, the spell fizzles—or does something unexpected (and keep in mind there are precious few good surprises when you're using magic).

Buffy: What's this?

Willow (nervous): A doodle. I do doodle. You too. You do doodle too.

Buffy : This is a witch symbol.

Willow (caught): Okay. Yeah. It is.

—3.11 Gingerbread

Occult Symbols: Some spells work better when you paint a few pretty pictures. You've got pentagrams, hexagrams, candygrams, runes, Sumerian cuneiform writing, and Amazon Indian pictographs. Stick figures might do it, but don't count on it.

These preparations are plot-driven, not rule-driven. Most of the time in the show, setting up the spell is no big deal and is done largely off-camera. For minor spells, the prep work should be insignificant. If the preparations are important, then getting it done should be part of the Episode's plot or subplots. Fighting a pack of demons to obtain a mystic crystal, maxing out your credit card to buy that last fragment of the Scroll of Butt-Kicking, or making a pact with dark forces to get what's needed—these can all be possible plots and subplots dealing with the preparation of a spell.

Spellcasting

Catherine (in Amy's body): Give me the power. Give me the dark. I call on you, the laughing gods. Let your blackness crawl beneath my skin.

—1.3 Witch

Once everything is in place, casting a spell requires a Willpower and Occultism roll. Drama Points can be used normally to increase the spell's chance to succeed (but your Director may bar such use unless the need is dire). If the roll fails (i.e, the total is less than nine), the spell doesn't work—the ritual simply fails. Generally, there's no other down side here; your character just wasted some time, candlepower and pretty speechifying. Actually, it's when the roll succeeds that things get interesting . . . in the sense of the ancient Chinese curse "may you live in interesting times."

The roll's Success Levels are compared to the spell's Power Level. If the number of Success Levels is less than the spell's Power Level, something magical happens—but it is rarely what the caster intended. The spell's intent may be twisted or perverted, and the caster may be injured—or even killed—as the magicks draw on her life force to fulfill their purpose. The Director can decide what happens, or she can roll on the Spell Side Effect Table below.

If the roll results in Success Levels greater than or equal to the spell's Power Level, the spell works perfectly. Unless, of course, it takes an unexpected turn no matter how many Success Levels were rolled. But no good and true Director would do something like that, now would she? Scratch that—in the Slayerverse, any frequent use of magic is going to go wrong at some point. Best to expect some nasty consequence with magic (regardless of the die rolling result), and plan accordingly.

Casting multiple spells without resting is very difficult, as the magician's will is sapped by the constant strain. Every successive spell cast without a significant period of rest (at least two hours per spell Power Level) suffers a cumulative -2 penalty. So, the second spell of the day is at -2, the third at -4, and so on. Only powerful Witches can cast multiple spells in a row, and even then they'll probably have to burn some Drama Points to keep it up. Even worse, using the same spell more than once adds an additional -1 to the penalties above.

Examplus totalus: Willow is trapped in a room. The door has several locks on it, and the walls are reinforced steel (although she doesn't know that). First she tries to unlock the door with a spell. It works, but only one of the locks is released. Frustrated, Willow decides to try and blow out a portion of the wall. That spell suffers a -2 penalty given Willow's fatigue. Reinforced steel says "no way". Realizing now how strong the walls are, Willow returns to the locked door. She attempts the unlock spell again. This time it suffers a -4 penalty due to fatigue, and -1 for repeated use—the total modifier is -5.

Magic in combat

In your typical fantasy roleplaying game, magicians are walking artillery-pieces, able to fire spells left and right and smite orcs and goblins by the cartload. In the Buffyverse, only Witches and Warlocks can use magic effectively in combat, and even they can't just blast away at their enemies for very long. Magic is mostly the stuff of lengthy rituals and careful preparation, and a fistfight isn't the right place for it. Practitioners should do their spells before or after a fight.

Any spell that requires a ritual fails if the caster is attacked before the ritual is complete. Witches can use their speed-casting ability (see p. 165) to invoke spells in combat, but even they are hindered by the roll penalties for multiple castings. Again, feel free to impose a magical downside even when combat spell-casting rolls are succeed cleanly.

Spell Side Effect Table

Roll a D10 and add the Spell's Power Level.

Roll Total	Result
4 or less	Phew! Lucked out, and the spell still works.
5-7	The spell is delayed. It appears the spell failed, but it will work normally at a time of the Director's choosing (ideally, a dramatically appropriate time).
8-10	The spell works, but it's less effective than expected. The duration, damage or effect is halved (if not applicable, then the spell is delayed as above).
11-13	The spell works, but the caster is damaged by its energies. The magician takes five Life Points of damage per Power Level of the spell.
14-15	The spell affects the wrong target (the Director decides who gets to be the lucky recipient).
16+	Spell has a completely unexpected effect. The magical energies run rampant, often causing physical damage to the area or summoning dangerous entities from beyond our reality. This also happens if the spell is disrupted during a critical point.

Magician, Heal Thyself?

Giles: The truth is, uh, the . . . mystical and the medical aren't meant to mix, Buffy. Sorry, um . . . the human mind is very delicate. Too much can go wrong.

Tara: Yeah, I've heard stories about people trying healing spells . . . if we did something, it could make things a lot worse, Buffy.

—5.8 Shadow

Most fantasy roleplaying games have powerful healing magicks—a cleric says a quick prayer, or a warrior chugs a potion, and presto: wounds disappear, and people are hale and hearty again (until the next time they get clobbered by orcs or what have you, that is). Magic in the Buffyverse doesn't work like that though.

Undoing damage, curing disease and the like are not things that can be done lightly in this setting. At best, magic can accelerate the natural healing process, but trying to instantly cure someone is likely to have serious side effects—for example, a spell that regenerates a wound might also give the patient cancer, as cells start multiplying without rhyme or reason.

Since no healing spells have been used in the TV show, this is open to interpretation of course. We suggest that healing spells, if any exist at all, speed up regular healing (doubling or tripling the normal rate, for example; see p. 143). If you want flashier "poof, you're all healed" magic, you can use the magic damage guidelines (see p. 166) and reverse them for healing effects. Directors should be aware, however, that such a spell will be used regularly and will add a significant non-*BtVS* "feel" to the Series (unless frequent side effects are imposed). On the other hand, it will be very useful in combat, particularly for Scoobies.

Effect

Giles: I assume the, uh, all the spells are reversed. It was my first casting, so . . . I may have got it wrong.

—1.3 Witch

Finally, we get to the streams of pretty sparkles, big flashes of light, clouds of smoke, thunderous roars and other heady stuff that happens when a spell goes off. Most spell effects are pretty straightforward—somebody gets turned into a rat, a magical portal opens or closes, a spirit is summoned or exorcised. A few spells have variable effects—the duration or damage of the spell is determined by either the Success Levels of the casting roll or the magician's Willpower.

Dispelling Magical Effects

Willow: Let the healing power begin. Let my will be safe again. As these words of peace are spoken, let this harmful spell be broken.

—4.9 Something Blue

Some spells have continuing effects (curses, for example) or may even be permanent (some transformation spells). Canceling their effects requires access to the spell itself (ideally taking it directly from the magician's own books) and a spellcasting roll as above with the effective Power Level of the spell reduced by one (it's easier to undo a spell and return nature to its natural state).

There is another way to stop an ongoing magic effect—find the caster and get her to stop the spell, say by cutting off her head or turning her into a sports trophy. Either way, continuing spells stop working, but permanent ones may not. For this reason, and others, wholesale slaughter is discouraged.

Recycling spells

In the *BtVS* TV show, spells rarely make return appearances. In a game though, once a spell effect is out there, players are going to want to use it again. And again. And a few times more after that. This may become a problem.

If the spell in question creates some light or cures acne, it's no biggie. Spells that are not too overpowering don't need much in the way of control, and occult-oriented Cast Members should be able to use them as often as they need. If it's something a little more serious—say, an "Instant Big Bad Kill in a Bottle" spell, there's a problem. This is easily handled as long as the Director prepares things well. Mega-powerful spells should always require a special time and place (someplace that is hard to access, or some time that is very unusual), or special "ingredients" that can't be found regularly (or can only be found once, period).

Alternatively—and this has some basis on the *BtVS* TV show—spells may be one-cast deals. Yep, the Director could rule that a given person has only one shot at casting a spell. Once successful (or not), that person may never cast that exact spell again. This forces players to come up with different methods to modify existing spells or research entirely new magical effects. Not overly "realistic," mind you, but we dispensed with "realism" a while ago, no?

Witches and Warlocks

Dawn: You're back on the magicks.
Willow: No honey. I am the magicks.

—6.21 Two to Go

Anyone can use magic, but Witches and Warlocks live, drink and breathe magic. They are the pros of the magic biz. In the Buffyverse, these powerful humans are able to apply their will directly on reality. They can skip some or even all of the ritual steps and components, at least for the simpler magicks. It's not clear whether this is an inherited trait, but it does seem to run strong in some families. The power can be awakened by exposure to the supernatural—usually (but not necessarily) by studying and practicing magic. A Witch who has mastered her powers can be the match of a Slayer or a powerful vampire. Of course, getting to that level isn't easy, or pain-free.

Sorcery: Power of the Witch

Willow: I have a shot at being a bad ass Wicca, and what better place to learn?

—3.19 Choices

Witches and Warlocks must have at least one level of the Sorcery Quality (see p. 55). A beginner Witch (Willow at the start of Season Three, for example) has one or two Sorcery levels. A powerful Witch may have five or more levels (Willow after Season Five). Sorcery goes beyond mere spellcraft, and provides a number of special abilities for those who can wield it. Either through

practice or because or some inherent power, Witches can use magic more easily than your average student of the mystical arts. In the end, none of these abilities take the danger out of magic. Any regular use is going to lead to problems (just look at Willow and Amy).

Witch and Warlock Powers

Willow: How long have you been practicing?

Tara: Always, I mean, since I um, was little . . . my, my mom used to . . . she um . . . she had a lot of power, like you.

Willow: Oh I'm not . . . I don't have much in the way of power. Really, I mean most of my potions come out soup. Besides . . . spells going awry, friends in danger . . . I'm definitely nothing special.

Tara: No, you are.

—4.10 Hush

So what can your character do with all those shiny levels of Sorcery? Among other things, Sorcery helps her improve spell casting, use magic more quickly and efficiently, move objects without casting spells, and, last but not least, gives her that cool solid-black-eyes look that helps make friends and influence people (okay, that last part isn't always a perk).

Improved Spellcasting

Buffy (re: Wicca group): Sorry it was a bust. I know you were looking to go further in that department.

Willow: Well, I'd like to float something bigger than a pencil someday . . .

—4.10 Hush

Characters add their Sorcery level to any spellcasting roll, to a maximum bonus of +5. After that, additional levels of Sorcery stop adding to any one spellcasting roll. Still, levels over five do help with the repeat casting penalties (the decreases can be absorbed by levels of Sorcery above five, thus leaving the full, allowable +5 bonus intact). Thus, Witches can cast high-power spells with a better chance of success than your typical book-reading spell-flinger. This can come in handy when the final showdown with a Big Bad is at hand.

Quick Casting

Willow: Thicken.

—5.19 Tough Love

Most spells require the caster to recite a formula or incantation out loud, or perform some type of ritual. All that hooha takes time. Witches can cast some spells almost instantly, with only a single word or phrase, or even just a simple gesture. This won't work on spells that require a very specific ritual and cannot be sped up, but some can be cast in a few seconds (as an action in a Turn). Whether a spell can be quick cast is indicated in that spell's description. At your Director's option, spells that feature a decreased Power Level due to special ingredients lose that benefit when quick cast. This not only makes sense (can't be futzing with demon's blood when whipping off spells) but it reigns in the casters a bit.

Telekinesis

Willow: It's all about emotional control. Plus, obviously, magic.

—3.16 Doppelgängland

Witches can move objects with the force of their will. This "telekinesis" does not require spellcasting, just concentration and some effort. It can't be done indefinitely, though. To use this power, the Witch rolls a D10 and adds her Willpower and Sorcery levels. Each Success Level in the roll becomes a point of "Strength" for the telekinetic effect. So, if the roll results in five Success Levels, the Witch could move an object as if she had a Strength 5—good enough to pick up a grown man and slam him against a wall (see p. 37). Lifting and tossing things around requires no additional rolls, but precise tasks (guiding a key into a keyhole, staking a vamp) require a Perception and Dexterity roll, or a roll using Dexterity and an appropriate skill (staking a vamp would use Getting Medieval). These tasks have a -1 penalty because the Witch is manipulating the object at a distance. Tossing small objects at someone also requires a Willpower and Sorcery roll, and must overcome the target's defense roll or score. The damage value of such an attack is two times the Success Levels rolled.

Two or more Witches can combine their power to move very large objects. Witches working together roll as above, and add their combined Success Levels to determine the Strength of the effect.

This power does not last long. Each turn after the first, another Willpower and Sorcery roll must be made, with a cumulative -2 penalty. So the second Turn the roll suffers a -2 penalty; on the fifth Turn, a -8 penalty is incurred. This penalty applies to all further uses of Telekinesis until the Witch gets at least three hours of rest. This ability is good for throwing a few things around, but your character can't go all Carrie with it.

Creating New Spells

Sooner or later (say in the first Episode, if not the first game session), a budding occultist is going to want to cast a spell that is not in the list below, and has never been used in the TV show. So how does a well-meaning Director determine details like the spell's Power Level? Have no fear, this section gives enough information to create a new spell in a couple of minutes. Run through the analysis, talking things over with the player, and away you go.

More detailed spell-creation rules will appear in *The Magic Box*, the magic supplement for the *BtVS RPG*.

Power Level

Willow: I've got the basics down: levitation, charms, glamours. I just feel like I've plateaued Wicca-wise.

Buffy: What's the next level?

Willow: Transmutation, conjuring, bringing forth something from nothing. Gets pretty close to the primal forces. A little scary.

—4.4 Fear Itself

To create a spell, first figure out its Power Level. To do that, simply go down the checklist below, pick and choose the appropriate elements, and you're all set. Well, that and a little creativity. Nobody said this creating-spell stuff was going to be entirely brainless. No matter what the Power Level modifiers total, a spell has to have a minimum Power Level 1.

The suggestions for Power Levels are just that. Your Director may decide to bump up a spell's Power Level (either at the start or later once the full effects can be seen).

People Affected

Willow: I've been charting their essences, mapping out . . . I think . . . If I can get close enough, I may be able to reverse what Glory did. Kind of take back what she took from Tara. It might weaken Glory, or make her less coherent, or make all our heads explode—I'm still working out the details.

—5.22 The Gift

The more people (or pus-monsters . . . or bed-wetting spirits) a spell affects, the more powerful it is. Cursing one person is easier than cursing all of Sunnydale. The same applies to summoning, transforming or infecting spells, just to name a few.

Nobody: The spell does not directly affect a person—creating a light or producing a spark counts as this type, even if, say, the spark is used to set a fire that could burn somebody. No modifier to Power Level.

One Person: +1 Power Level.

2-10 People: +2 Power Levels.

Up to 100 People: +3 Power Levels.

A large percentage of people in a town (everyone downtown, for example): +4 Power Levels.

An entire town: +5 Power Levels.

Anything bigger: +6 Power Levels.

Limited Target Selection: The spell only affects a specific subset of people—vampires, demons of a given subspecies, Slayers, redheads, etc. -1 Power Level.

Effect Strength

Tara: I mean it frightens me how powerful you're getting.

Willow: That's a weird word.

Tara: "Getting"?

Willow: It frightens you? I frighten you?

Tara: That's so not what I meant. I meant impresses, impressive . . .

—5.19 Tough Love

Power Level indicates how powerful the spell is (stunning, no?). Curing someone's hiccups is easier than bringing the dead back to life. Not that anyone would want to do such a gruesome thing . . .

Minor: Anything that does not significantly alter or damage the subject. The spell may annoy or amuse, but not kill or heal. Examples: causing an unsightly rash; inflicting one point of damage per Success Level; creating a small globe of light. No modifier.

Noticeable: The effect is strong enough to injure people, break things, and produce impressive lightshows. Objects (and living beings) cannot be transformed (either physically, mentally or spiritually), just harmed or healed. Examples: inflicting damage equal to the magician's Willpower for every Success Level; shattering all the glass or other fragile objects in a room or a small house; starting a large fire. +1 Power Level.

Severe: The effect can alter a person's emotions and senses, inflict severe injuries, and reshape (but not transform) matter. Beings from other dimensions can be summoned at this level. Examples: paralyzing a victim (reduce Dexterity by one per Success Level); inflicting damage in the amount of Willpower (doubled) per

Success Level; changing a person's feelings (a love spell, or turning grown people into teenagers); shattering or molding rock or metal; creating illusions that fool at least three senses; striking somebody blind, deaf, or mute; summoning a demonic minion; raising a zombie. +2 Power Levels.

Major: The spell can transform living beings, reshaping their very essence and soul. Destructive spells are very . . . well . . . destructive to both living and inanimate things. A spell of this level can summon a dangerous spirit entity. Examples: turning a person into an animal or demonic creature; summoning a powerful demon (not quite Big Bad level, but lieutenant/chief henchman types); changing the properties of a material—turning metal as soft as mud or "hardening" air into a barrier; inflicting damage at a rate of three times Willpower points of damage per Success Level. +3 Power Levels.

Awesome: The spell can do incredible things, like restore a vampire's soul, throw lightning bolts, create impenetrable walls of force, or summon a demon that will eat the world. Examples: inflicting five times Willpower points of damage per Success Level; bringing back the dead; summoning a Big Bad-level creature. +5 Power Levels.

Combining effects is difficult but may be done. Each added effect of the same or lower power increases the effect level by one. For example, transforming someone's body and mind (turning someone into a demon who thinks like a demon is more powerful than turning somebody into a demon while keeping her mind and soul intact) accounts for two Major-level effects and suffers an Awesome-level modifier. Combining Awesome-level effects is asking for trouble, if it's even possible. No such spell should go off without some dire repercussions, no matter what the "witchie's" Sorcery level. Some things, you just don't mess with.

Duration

Willow: It feels, and looks, like the ionizing spell is wearing off.

—4.13 The I in Team

How long a spell lasts can be important. Spells that harm or destroy don't have a duration—they cause their damage and are done with—but most other spells have a "shelf life." The longer the effects last, the more powerful the spell is. The Success Levels of the casting roll play a role here.

Meaningless: Duration is not a factor in this spell; the effect happens and the magic is gone. No modifier.

Short: One Turn per Success level. -1 Power Level.

Medium: One minute per Success Level. No modifier.

Long: One hour per Success Level. +1 Power Levels.

Very Long: One day per Success Level. +2 Power Levels.

Permanent (or until dispelled or cancelled): +3 Power Levels.

Bolt of Apollo

Alright, let's take the spell creation rules for a spin. Say your character is a hotshot Witch and she wants to find a spell that lets her blast vampires. "Slayers have stakes. I want to have a cool 'blast vampires' spell." Your Director says, "Not unreasonable." Besides, she knows that you get cranky when she says no.

Your Director decides that the spell is about as damaging as a regular weapon, with a few extra whistles, and should not be too unbalancing. Your Witch won't be able to cast it a lot, not without using lots of Drama Points, and it could make a neat "signature move" for the character.

"Make an Intelligence and Occultism roll to see how long it takes you to find the spell," she says. Then you and she start going down the checklist. For people affected, you pick "one"—the spell can affect one vamp at a time. That gives the spell a base Power Level 1. On the other hand, only vampires are affected, so the Limited Target Selection modifier applies, bringing it back down to zero.

Next you turn to Spell Effect. It seems to be Severe—it does a base damage Willpower doubled (eight points in this Witch's case) per Success Level. So, if the roll gives your character three Success Levels, the spell inflicts 24 points of damage to the vamp, and the spell is especially damaging to vampires. Your Director decides it acts as fire, making the damage hard to heal. Severe Effects increase the Power Level by two; since an additional feature of the same level (lasting damage) is added, this raises the effect level to Major, for a total of +3 to the Power Level.

Duration is meaningless—the spell strikes, does damage, and it's over, and no Requirements apply either, so the base Power Level plus modifiers is three. "The spell is called the Bolt of Apollo," your Director explains when you are done rolling for research. "When you cast it, you can throw a piece of sunlight that will toast vampire flesh."

Spell Requirements

Jonathan: Stop touching my magic bone!

—6.5 Life Serial

The more complex the requirements of the spell, the lower the Power Level. That means that some very powerful spells can be cast fairly easily—as long as all the ingredients and requirements are in place.

No Special Requirements: Just recite a few magic words, and perhaps use some simple ingredients (candles, herbs and spices, last week's copy of *TV Guide*), and you're all set. No modifier.

Lengthy Ritual: The spell needs a ritual lasting anywhere from half an hour to several hours. Not even Witches can cast the spell any faster than that. -1 Power Level.

Rare Ingredients: The spell requires some hard-to-find materials. Examples: human sacrifice, a rare magical artifact, a body part of a specific demon (most demons are really uncooperative about giving up body parts), and so on. -2 Power Levels.

Way-Rare Ingredients: This requirement is not unique, but it's close. There won't be many on any given continent, if not dimension. Examples: the feathers from an endangered species of bird; ancient relics found only in museums or really good occult collections; a normal, living girl that has dated Xander. -3 Power Levels.

Restricted Use: The spell can only be cast under very specific conditions. This limit should prevent the spell from being cast more often than once or twice a year. -4 Power Levels.

Way-Restricted Use: The spell can only be used once, or once every several years (at least five years, and maybe centuries or millennia). This effectively allows one chance to cast the spell for the entire Series. Alternatively, the spell needs a one-of-a-kind ingredient. Once it gets used, the spell can never be cast again. Use it wisely grasshopper, 'cause you'll only get to try it once. -5 Power Levels.

Spell List

We'd love to list every spell used in the seven seasons of the *BtVS* TV show in this book. Unfortunately, it would end up competing with the Yellow Pages in thickness. We don't want to leave you hanging though, so here're a half-dozen spells that can be useful in a game, or can serve as inspiration to recreate other spells from the series or make up new ones. They are presented in order of Power Level.

Revoke Invitation

Willow: . . . his verbes, consenus rescissus est.

Buffy (flatly): Sorry, Angel. I've changed the locks.

—2.17 Passion

Quick Cast: No

Power Level: 3

Requirements: Moss herbs (burned during the ritual), some holy water, crosses, and a Latin incantation rescinding the invitation.

Effect: Say, for one odd reason or another, you invite a vampire into your home. This can lead to no end of trouble. In those cases, this spell fixes your mistake and prevents that particular bloodsucker from darkening (or at least moving beyond) your doorstep again. Once successfully cast, the vamp is again incapable of entering your dwelling. Of course, another invite undoes the whole thing, and you are back at mistake one.

Thespia's Demon Detection

Willow: Well this one should be really fun too. We conjure the goddess Thespia to help us locate demonic energy in the area.

Tara: The goddess Thespia. Are you sure we're ready for that?

Willow: You and me! This is beneath us.

—4.14 Goodbye Iowa

Quick Cast: No

Power Level: 4

Requirements: Four crystals and some string to define a square representing the area to be searched, two casters, some sand blown into the square.

Effect: The sand will turn different colors, indicating different species of demons in the area. The spell can locate all demons in an area as large as a small town or several city blocks. Unfortunately, the spell has a very

short duration, so the caster knows where the demons are at the moment the spell is cast, not where they will be later on.

Spell of Blindness

Giles: Witchcraft. Blinding your enemy to disorient and disable them is . . . it's classic!

—1.3 Witch

Quick Cast: No

Power Level: 5

Requirements: A doll with some personal effect of the victim attached to it, and a lengthy ritual (about an hour long).

Effect: The victim is blinded until the spell is reversed or dispelled. Neat way to get back at people you don't like, or want to put out of commission for some reason (it can be a really, really weak reason, depending on who you are).

Bloodstone Vengeance Spell

Willow: We've gotta get her to a hospital!

Giles: They can't help her. This is a bloodstone vengeance spell.

—1.3 Witch

Quick Cast: No

Power Level: 6

Requirements: A personal effect of the victim, a lengthy ritual (about an hour's worth).

Effect: This spell eventually kills the victim, draining her of one Constitution level every hour. When Constitution is reduced below zero, the victim dies. At first, the victim appears to have had a bit too much joy juice to drink (as in a gallon or two too much). Then her immune system shuts down, and she becomes weak and feverish. If the spell is reversed before death, the victim returns to normal in a matter of seconds.

Lightning Bolt

Willow: I . . . owe . . . you . . . pain!

—5.19 Tough Love

Quick Cast: Yes

Power Level: 6

Requirements: Access to the book of *Darkest Magick*. Half an hour's worth of casting; for Witches or Warlocks, a mere gesture.

Effect: Lightning strikes the victim (who can be anywhere in line of sight of the caster), inflicting five times Willpower points of damage per Success Level. This powerful spell is one of the flashier magicks available. Unfortunately for the forces of goodness and light, it is not easy to cast, and requires access to the book of *Darkest Magick*, which can't exactly be found at your local Barnes & Noble, or even your typical witch's library.

Amy's "Rat-ification" Spell

Willow: The only real witch here is fuzzy little Amy.

Buffy: I think you're being too hard on yourself.

Willow: She's got access to powers I can't even invoke. I mean first she's a perfectly normal girl . . . (Amy turns back to human) . . . and then "poof" she's a rat. (Amy turns back to a rat) I could never do something like that.

—4.9 Something Blue

Quick Cast: Yes

Power Level: 7

Requirements: A short phrase invoking the power of Hecate.

Effect: The victim is transformed into a rat, with normal rat intelligence and instincts. The victim's Life Point pool is reduced to 1/3 normal and her behavior has to be ratty-like (i.e., care only about finding food, mating with other rats, and hiding from cats and exterminators). The spell remains in effect until reversed or dispelled. This effect only works on humans (including Slayers, as Buffy found to her chagrin), not on vampires, demons and assorted non-humans.

5 Sunnydale After Dark

Xander: We know underground. That's a start.

Buffy: Sure, in a town with 14 million square miles of sewer.

Xander: Plus a lot of natural cave formations, and a gateway to Hell. Yeah, this does resemble square one.

—3.10 Amends

Ah, Sunnydale.

This quaint California town enjoys beautiful weather (except for the occasional holiday snowfall—well, just that one time), friendly people (during the day, at least), and a very, very active nightlife. Conveniently located, accessible by ship, bus or air, and a mere two-hour drive from Los Angeles, Sunnydale boasts some of the lowest property prices in the state and a constantly fluctuating population. Drop by and visit, won't you? You might end up staying for the rest of your life . . . and maybe a bit longer than that.

Much like on our favorite show (up to Season Seven at least), Sunnydale is the "default" setting of a *BtVS RPG* Series (although several other options are explored in **Chapter Seven: Episodes, Seasons, and Drama** and in *BtVS RPG* supplements). There are plenty of good reasons to pick Sunnydale as the backdrop for your game: lots of cool locations, colorful locals, a strategically-located Hellmouth, and a population of vamps and demons too numerous to shake a stick at (although why you would want to do that we can't say). It's also familiar to fans of the show: when you Director folk say "you're at the Bronze," the players know you are talking about the club, not the metal.

So with no further ado (we always wanted to say that), we present an overview of Sunnydale and its (mostly) ordinary citizenry. Those looking for more should check out *Welcome to Sunnydale*, a *BtVS RPG* supplement focusing on the town in all its glory (and horror).

of sunnydale and sinkholes

Fans of the *BtVS* series (and aren't we all) are well aware that Season Seven left the 'berg in seriously sorry shape. Technically, when you speak of Sunnydale at present, you mostly talk in the past tense. Still, as locales for setting your *Buffy RPG* sessions go, a sinkhole is pretty pathetic. "It's a big hole; what do you do?" just isn't going to be fun for long.

Since seven years of stories took place in a vibrant, very-much-intact Sunnydale (except for that whole High School explosion thing, and even that building "got better" before the end), we're going to discuss Sunnydale as if it "is" rather than "was." We'll use present tense when covering the people, places, and things. This is sure to please those who have set their games before the end of Season Seven. If you plan on playing a post-Season Seven *Buffy RPG* game, think of all this as deep background and not-so-ancient history. And c'mon, tell me you weren't planning an appearance from those we've come to love from the dearly departed Valley of the Sun (perhaps even someone who is already dead).

OVERVIEW

Cordelia: It's in the bad part of town.

Buffy: Where's that?

Cordelia: About a half a block from the good part of town. We don't have a whole lot of town here.

—1.1 Welcome to the Hellmouth

Sunnydale's recorded history began a few centuries ago, when a small Spanish settlement was founded there. Perhaps taking a cue from the natives, the colonists named the town Boca del Infierno—the Hellmouth. At some point, the more tourism-friendly (but less accurate) moniker "Sunnydale" was adopted. Despite a nasty earthquake in 1937 (not quite as bad as the one in 1812 though), and a mortality rate several times higher than the national average (of Colombia), the little community has grown and prospered over the years.

Sunnydale is chock full of interesting sites: two colleges, a zoo, a state-of-the-art medical facility, and no fewer than forty-three (some say forty-four) churches of assorted denominations—not bad for a "one Starbucks town." And that's just the stuff on the surface, the kind of info you'll see in tourism brochures. Beneath lies the world of the Hellmouth, a focal point of demonic activity whose mystical energies affect everything and everyone in the area. Living near a Hellmouth can be a real experience—Sunnydale is a place where a boy in a coma can make people's nightmares come true, any number of robots can pass as human, or a nerd can bring his brother back to life. Demons, vampires, and stranger critters flock to the town like frat boys to a kegger. It makes life exciting—shorter, most likely, but exciting.

CONSPIRACY OF SILENCE

Chief: I need to say something to the media people.

Snyder: So?

Chief: So? You want the usual story? Gang related? PCP?

Snyder: What'd you have in mind? The truth?

Chief: Right. Gang related. PCP.

—2.3 School Hard

The people of Sunnydale have been exposed, both collectively and individually, to enough weirdness to fill several seasons of *The Twilight Zone*. Given the frequency of magical curses, vampire and demon rampages, mysterious disappearances and strange lights in the sky, you'd think people would get a clue that there's something going on. And yet the townsfolk seem to blissfully ignore the existence of the supernatural. Most residents simply try to get along and pursue happiness in the best middle-class American tradition. When the family next door disappears without any notice or explanation, people don't talk about it much. Students get used to having classmates drop out (or drop dead) on an almost weekly basis. Things happen, but unless they happen to someone directly, they're usually ignored.

A lot of it can be blamed on the "rational" mindset—vampires, ghosts, and ghouls don't exist, so if you are the first to start babbling about them, you'll get carted off by the smiling guys in white to a nice padded room. It's really hard to start the water-cooler talk with "Say, did you see Dan running around last night, three days after his funeral?" Instead, people try to come up with reasonable explanations—drug-related crimes, teenage vandalism, or plain bad luck—instead of murdering demons or predatory vamps. It sounds better, doesn't depress real estate values as much, and is much easier to accept when gossiping in the kitchen.

But there's more than that. A lot of people—cops, firemen, ER doctors—just see too much weirdness to write it off. And most of them just lie their butts off to the public. For the better part of a century, the town was governed by Mayor Richard Wilkins (I, II and III), who helped cover up most of the supernatural occurrences as part of his dealings with the dark powers. Taking his lead, most public officials learned to look the other way when it came to the strange and unusual, or come up with plausible (if increasingly lame) explanations for them.

The Mayor is no longer with us—a small matter involving a big bomb and Sunnydale High School—but his legacy lives on. The local government knows a lot more about what goes on in Sunnydale, but it hushes things up. The Feds go right along with the official ignorance; yet they are particularly knowledgeable given the Initiative's former presence. Even so, it wouldn't do to admit that when it comes to Sunnydale, even Uncle Sam can't guarantee the safety of its citizens.

And so it goes. To be sure, plenty of people pack up and move as soon as they realize the downside of Sunnydale, but there's always someone else ready to take their place. The cost of living in the town is so low that newcomers are continually tempted to move there, usually to a house being sold by the estate of the previous owner, whose demise was both untimely and mysterious.

Places To Go

Dracula: You're known throughout the world.

Buffy: Nah. Really?

Dracula: Why else would I come here—for the sun?

—5.1 Buffy vs. Dracula

So what is there to do in Sunnydale? While not exactly a bustling metropolis (despite having its own superhero), Sunnydale has a lot of places of interest for the bored, adventurous, or suicidal. Pretty much anything you need can be found within the town boundaries.

Sunnydale High

Buffy: My sister's about to go to the same school that tried to kill me for three years. I can't afford private school, I can't change districts, and I can't begin to prepare her for what could come out there. So, peachy with a side of keen, that would be me.

—7.1 Lessons

High school can be an ordeal in any city or town. In Sunnydale, just surviving was a major accomplishment. Students seemed to die a lot at good old Sunnydale High, home of the Razorbacks. Things didn't get much better when the new school was built. Some of it was the usual teenage stupidity stuff—alcohol, drugs, driving while on alcohol and drugs, and so on. But most of it was a bit more unnatural.

Many supernatural critters saw the school as a buffet table, full of tasty treats to nibble on. Due to an unfortunate coincidence (or an unfortunate planned event), Sunnydale High was built right on top of the Hellmouth. At the old school, the nexus was directly under the library (Giles' stomping ground); at the new school, the principal's office was Ground Zero. But the Hellmouth's influence permeated the place. That made life more than a little hard for the students—not only did they have to contend with classes and monsters, but they were exposed to the supernatural energies of the Hellmouth on a daily basis. As a result, the school had an unusual number of people with strange abilities, magical curses, or other paranormal problems. Being a teenager brings a whole slew of problems. Being a teenager in Sunnydale plain sucked.

The problems were not limited to students either. The school lost several principals over the years, further disrupting the kids' education. Faculty members also seemed to have trouble sticking around (or, more accurately, staying alive). SHS had a lot of lovely facilities, though—football fields, basketball courts, a nice auditorium (used annually for the Talent Show), Olympic-sized pool, and a well-stocked lab (although a lot of ingredients seemed to run out unusually fast). When Giles was the librarian, Sunnydale High had probably the most comprehensive occult collection this side of the Atlantic. The cafeteria food wasn't the best, but it was only laced with rat poison the one time, and nobody actually died.

At the end of Season Three, the old school was blown to bits in a freak explosion (well . . . "freak" to the authorities and town folks anyway). The bombed out shell remained for more than three years, the Hellmouth's energies bubbling away keeping the trouble-o-meter factor at or near the red line. In between Season Six and Season Seven, a new school was constructed (with large contributions from the newly establishment Xander Harris). While not as rampant as in the old school, supernatural occurrences remained the order of the day. Buffy's appointment as a counselor controlled things a bit, but it couldn't keep the new school from being the epicenter of the new Sunnydale sinkhole.

Going to College

Aimee Mann: Man, I hate playing vampire towns.

—7.8 Sleeper

After high school, many lucky survivors get to escape Sunnydale and head off to college somewhere safer . . . like Chad. Higher education is possible without ever leaving town, however. Sadder still, most of the students at the local colleges are from other parts of the nation and the world, and they have no idea what they are getting into. Freshman year is just murder on the students. Seriously.

University of California—Sunnydale

Buffy (somewhat appalled): Please tell me you're going somewhere with this.

Willow: Nope. (Shows Buffy a letter.) I'm not going anywhere.

Buffy: U.C. Sunnydale?

Willow: I will be matriculating with the class of 2003.

Buffy: Are you serious?

Willow: Say, isn't that where you're going?

—3.19 Choices

UCSD is an accredited university with a full selection of courses, a large student body, and its own secret government organization hidden beneath a frat house. It's a great place to learn, to party, and to have a chance encounter with some Hellmouth-spawned evil or another.

The university hosts a number of sororities and fraternities (but no Delta Zeta Kappas, apparently). UCSD isn't much of a party school, although the residents of Porter Dorm certainly treat it as one. There're plenty of places to do some serious studying and research, including the Science Center and the Sunnydale Cultural Partnership Center. The main library is gigantic, although its occult section lacks the breadth and depth of Giles' collection.

For fun, students can visit Brookside Park (although there are strange things lurking between the trees sometimes), drop by several local bars, or have their caffeine fix at the Grotto coffee house. There is a college pub where the over-21 crowd can indulge in a little beer, although it's a good idea to stay away from Black Frost—that stuff will turn you into a Neanderthal.

All in all, it's not a terrible place to get a degree and discover your true self—as long as your roommate isn't a demon, or you don't turn out to be "catch of the day" for some critter or another.

Crestwood College

This small but exclusive institution isn't a party school, not really; more like a "secret society that practices human sacrifice" school. To be fair, only one fraternity, the now-disbanded Delta Zeta Kappa chapter, was involved in the human sacrifice bit . . . as far as we know, that is. Crestwood wasn't featured much in later seasons of the show, which can provide you devious Directors with a fresh sub-setting within Sunnydale. No way those collegians avoided supernatural mishap; wouldn't be Sunnydale if they did.

Party Time

Xander: I'm not worried. If there's something bad out there we'll find, you'll slay, we'll party!

—1.10 Nightmares

You can't be out slaying every night (well, you could, but then you'd be a dull person with no life). When the younger residents of Sunnydale need to take a break from reality, there are a few places to go and have some nice clean fun (or even some sorta dirty fun).

The Bronze

Willow: I can't believe you've never been here. The Bronze is the coolest place in Sunnydale. Of-of course, there's not a lot of competition. I think the vending machine at Burgin's came in second.

—4.16 Who Are You?

The place to be if you're cool, the Bronze features live music from such bands as *Dingoes Ate My Baby* and *Shy* (both disbanded a couple years back after losing important members). This is where you go to dance, listen to some cutting-edge music, and be held hostage by marauding vampires planning a massacre. The Bronze is not in the nicest part of Sunnydale, and prostitutes, vagrants, and vampires are common encounters late at night (although the vampires eat the vagrants and the prostitutes, keeping their numbers down). Folks on their way home from the Bronze should walk briskly, pay attention to their surroundings, and get ready to run.

The Fish Tank

Willow: Sheila's a no-show? She goes to this really rank bar. The Fish Tank? Sometimes they have raids and other stuff that can make you tardy.

—2.3 School Hard

This supposedly adults-only dive is the kind of place rough-and-ready bikers and their hangers-on—and the occasional slumming vampire—gather. Definitely not a nice crowd here, with a lot of shady deals, nasty fights, and assorted mayhem (mostly non-supernatural) happening on a regular basis. Still, not everyone in Sunnydale is a student, professional or vampire (despite appearances to the contrary) and those folks get thirsty now and again as well.

Sunset Club

This very exclusive club catered to vampire groupies—kids who had read way too much Anne Rice and thought vamps were just the kewlest thing this side of black lipstick. Most of the Sunset Club learned the error of their ways, and barely avoided being vampire crudités (thanks to the efforts of our fave girl-with-stake). Still, it's likely some are still putting on the pale makeup and dark clothing, and acting all tragically hip and stuff. Most vamps find the whole thing mildly amusing, and refuse to turn the groupies into vampires, no matter how much they beg.

Willy's Place

Spike: Double shot of O neg, 'keep. An' make it the good stuff, I don't want no freakin' orangutan.

Willy: Got ya.

—4.14 Goodbye Iowa

This seedy establishment (okay, Willy got a deep fryer and cleaned the place up a bit, but it's still seedy) caters to vampires and demons (and a few humans who don't mind the company). For the most part, violence is kept to a minimum, but when it gets violent, it gets really violent. Not a nice place to visit, even if Willy can be very informative when properly motivated (that doesn't' have to mean a sound thrashing; Willy responds to other means of encouragement).

The Magic Box

Giles: Think about it. Sunnydale. Monsters. Supply and demand. They'll be lining up around the block in no time.

Buffy: Yeah, you'll be making money hand over fist. (Holds hand over fist.) Which I guess is a good thing . . .

—5.5 No Place Like Home

Sunnydale's premier shop of all things mystical, new agey, and downright weird is conveniently located on Main Street near the Espresso Pump. Life expectancy for owners of magic shops in Sunnydale was not something to bet the farm on (more mysterious cases of neck rupture) until Giles took over the Magic Box from the late Mr. Bogarty. He brought on Anya as an employee after she joined the Slayerettes. Given the Watcher's and ex-demon's experience and sources, *Magic Box* patrons certainly enjoy a knowledgeable sales staff, even if their customer service is a bit . . . unusual? This knowledge should be sufficient to keep the really dangerous stuff out of the wrong hands—as long as the person who rings up the sale is paying attention.

Medical Facilities

Xander: Yeah. It's at the hospital, it's a wing. We do morgue time in the Scooby gang.

—5.16 The Body

Sunnydale General Hospital has one of the best trauma units in America—their ER specialists have the sort of experience one normally finds in war zones or the most crime-ridden areas of the country. Bad news for the community. Good news for any injured do-gooders—as long as they're more or less in one piece when they're brought in, there's a very good chance they'll make it. The biggest problem the hospital has is all those morgue break-ins and corpse disappearances. Well, in most cases they are actually breakouts, but try telling the hospital staff, or the cops, that.

The Cemeteries

There are a dozen or more cemeteries within the Sunnydale town limits, and every single one of them has to be patrolled on a regular basis. Those are the places to go to stake new vamps while they are still getting used to the whole undead schtick. For some reason, demons also like congregating there (maybe the thought of all those dead humans comforts them). Your typical obligatory vamp fight takes place in a graveyard; be careful about tripping on headstones.

Going Underground

Buffy: Vampires really jam on sewer systems. You can get anywhere in the entire town without catching any rays.

—1.2 The Harvest

Between the sewers, the electrical tunnels, and the natural cave systems there is almost as much real estate beneath Sunnydale as above it, and a lot of people (well, mostly critters) take advantage of it. Vampire gangs, monstrous demon things and wannabe CHUDS regularly lair there. For vamps, underground passages are ideal—no sun to worry about. Hunters venturing into the underground have to worry about darkness (better bring a lot of flashlights), the stench (none too pleasant), and ambushes, especially if the vamps know the terrain better than the heroes.

The Initiative

Mr. Ward: It was an experiment. The Initiative represented the government's interest in not only . . . controlling the otherworldly menace but in harnessing its power for our own military purposes. (a beat) The considered opinion of this counsel is that the experiment. . . has failed.

—4.21 Primeval

The US government is far from clueless on the mystical front. It has known for some time (how long nobody knows, although maybe, just maybe, the truth is out there) that paranormal creatures (or "sub-terrestrials") exist, and something needs to be done about them. A few years back, the Initiative was founded to do just that. This top-secret group was assembled to confront supernatural beings, capture or kill them, and study them to find new and better ways to deal with them. Its head-

quarters, not surprisingly, was in Sunnydale, under Lowell House, a frat house at UCSD where the Initiative commando squads lived.

A huge underground complex housed the rest of the Initiative—mostly scientists and researchers, as well as a small garrison of soldiers. It also had cells that could hold dozens of demons, vamps and other Hostile Sub-Terrestrials (HSTs for short). It was pretty cool, in a "James Bond/Tom Clancy meets *The Addams Family*" sort of way.

Naturally, someone had to upset the applecart. In this case, it was Dr. Maggie Walsh, psych professor by the day, mad scientist at night. While attempting to create a super-soldier (and when has that ever worked out for the best?), Dr. Walsh built a hybrid of human, demon and machine—Adam. Adam killed his "mommy" and set up a chain of events that ended with the deaths of a bunch of Initiative people. The government shut down the Sunnydale facility, covered things up, and moved on.

The Initiative is not gone, however. A new Initiative (although it may not necessarily be called that) has risen in its place. It doesn't care about studying monsters, though; it just kills them. When last seen, the organization was hunting down demons in assorted parts of Central and South America in a covert and particularly nasty war. But the true story (or at least your version of it) won't be fully revealed until you pick up the *Military Monster Squad*, the *BtVS RPG* Initiative sourcebook.

All This, and a Hellmouth Too

Jenny: We've got vampires? I thought the Hellmouth was closed.

Giles: Well, it's-it's closed, but not gone. The mystical energy that emanates from it is still concentrated in this area.

Xander: Which means we're still the undead's favorite party town.

—2.1 When She Was Bad

The bane of Sunnydale, a constant danger to the world as we know it, and everyone's favorite plot device, the Hellmouth is what makes Sunnydale a festering sore on the face of reality. This link to the demon dimensions acts as a magnet for evil and weirdness. And that's when it's dormant and mostly inactive. If the Hellmouth opens for real, all the demons that were banished from our world will pour back in. The end result would be much like the apocalypse, except a little heavier on the pain and suffering bit. Every attempt to open the Hellmouth has been foiled by the Scooby Gang, but the bad guys only need to win once, and then it's all over but the screaming.

That cheery thought aside, the Hellmouth is as good an explanation as any for the huge concentration of vampires and demons in Sunnydale, the outbreaks of magic and psychic activity, the ability of certain folks to routinely build humanoid robots and super-weapons, and the surprising lack of ugly people in Sunnydale (they probably become invisible when nobody pays attention to them).

Lairs

Boone: This is my place.

Adam: Your place. Yes. The sewers. You hide from them, crawl about in their filth, scavenging like rats. What do you fear?

—4.16 Who Are You?

For those really in need of adventure, or perhaps those looking to take on the mantle of Big Bad, the darker side of Sunnydale sports several nice lairs. Many of these spots—the Master's sunken church, the Anointed One's abandoned factory, the Crawford Street mansion, Sunday's Psi Theta house, Adam's secret area behind 314, Doc's cozy little downtown apartment, Glory's tower, the Nerd's lairs, Spike's crypt, the Shadow Valley Vineyard, and more—are no longer being used by their former inhabitants. We're sure the realtor would be happy to

consider any rental application, particularly one with several months payment up front.

People To See

Sunnydale is home to several thousand hard-working Americans, and a smaller number of hard-working monsters. Here's a little Who's Who of Sunnydale, from your average man or woman in the street to Guest Star characters from the show. Their game stats (in case our heroes need to outwit or simply beat the living crap out of them) are also listed.

The Student Body

Sunnydale High has a diverse and colorful group of students, bound by a common desire to survive until graduation. Everyone, from the most nerdly to the most likely to succeed, knows that she could be next in the ever-increasing SHS Body Count. Somehow, they all manage to carry on and do the normal things high-schoolers do—skip class, play Frisbee, get in trouble, have some fun.

Typical Sunnydale High or UC Sunnydale Student

Snyder: There are no dead students here. This week.

—1.11 Out of Mind, Out of Sight

This is your basic extra on school grounds or UCSD's campus. While for the most part these students end up as demon fodder, they can come into play in other ways, like interacting with the characters (your basic dates, friendly acquaintances, and the like).

Amy Madison

Cordelia: Hey, I'm really sorry you guys got bumped back to alternate. Hold it, wait . . . No I'm not!

Amy: Well, I know that I'll miss the intellectual thrill of spelling out words with my arms.

—1.3 Witch

Amy's had a screwy home life. Her mother Catherine, a legendary cheerleading champion in her youth, was—in technical terms—a crazy witch from hell. After harrying Amy's father out of the house, Catherine used the dark arts to switch bodies with her daughter so she could relive her glory days as head cheerleader. The Scoobies' intervened and Catherine ended up trapped in her old cheerleading trophy (current whereabouts unknown), and Amy was back to some kind of normal.

Amy's mystical powers have gotten her in trouble—a love spell gave Xander more action than he wanted, an escape attempt left her a rat for many years, and "party time" with Willow was a long way from clean, healthy fun. Amy's Quick Sheet covers her until her rat days. During Season Six, add two levels of Sorcery and a Magic Addiction.

Harmony Kendall

Harmony: What a total disaster. My first plan! I so wanted it to go well. Plus, I didn't even get to kill stupid Xander Harris! God, that was so embarrassing.

—5.2 The Real Me

Harmony was one of Cordelia's groupies, and was a particularly empty-headed example of the species. Shallow and ditsy, her moment of glory came when she joined several other seniors at SHS and made her stand against the Mayor and his minions. Harmony's stats up

Name: Joe School
Motivation: Survive, sex, drugs and rock and roll, be popular
Critter Type: Human
Attributes: Str 2, Dex 2, Con 2, Int 2, Per 2, Will 2
Ability Scores: Muscle 10, Combat 8, Brains 10
Life Points: 26
Drama Points: 0-1
Special Abilities: —

Maneuvers

Name	Score	Damage	Notes
Dodge	8	—	Defense action
Punch	8	4	Bash

Name: Amy Madison
Motivation: Nibble on some cheese, develop her Witch powers (as a human)
Critter Type: Human
Attributes: Str 2, Dex 2, Con 3, Int 3, Per 3, Will 3
Ability Scores: Muscle 10, Combat 8, Brains 12
Life Points: 39
Drama Points: 2
Special Abilities: Attractiveness +2; Hard to Kill 3; Sorcery 3

Maneuvers

Name	Score	Damage	Notes
Dodge	11	—	Full defense action
Magic	15	Varies	By spell
Telekinesis	11	2 x Successes	Bash or Slash/stab

Name: Harmony Kendall
Motivation: Be a great-looking corpse
Critter Type: Vampire
Attributes: Str 4, Dex 5, Con 4, Int 1, Per 2, Will 2
Ability Scores: Muscle 14, Combat 13, Brains 9
Life Points: 48
Drama Points: 5
Special Abilities: Attractiveness +2; Vampire

Maneuvers

Name	Score	Damage	Notes
Bite	15	16	Must Grapple first; no defense action
Dodge	13	—	Defense action
Grapple	15	—	Resisted by Dodge
Kick	12	12	Bash
Punch	13	11	Bash

Name: Jonathan Levinson
Motivation: Get some respect, be happy
Critter Type: Human
Attributes: Str 1, Dex 2, Con 2, Int 3, Per 3, Will 2
Ability Scores: Muscle 8, Combat 8, Brains 11
Life Points: 22
Drama Points: 3
Special Abilities: +1 to Brains for Knowledge rolls; Sorcery 1 (untrained)

Maneuvers

Name	Score	Damage	Notes
Dodge	8	—	Defense action
Punch	8	2	Bash

to that point can be derived by removing the Vampire Quality and its bonuses from her Quick Sheet.

At the end of Season Three, Harm ended up being munched on by a vampire. Reborn as an undead, she's had several misadventures, but managed to avoid dusting. She was last seen in L.A., working at a law firm.

Jonathan Levinson

Xander: So we're saying he did a spell just to make us think he was cool?

Giles: Yes.

Xander: That is so cool!

—4.17 Superstar

Life wasn't good to Jonathan—he was short, unpopular, and a nerd. Even so, he managed to survive a number of encounters with the supernatural, had Buffy save him from committing suicide, and even enjoyed a brief stint as the star of the show (courtesy of some bad mojo). During the school prom, he bestowed upon Buffy the title of Class Protector (and a cute gold umbrella), and he fought beside the Slayer and crew when the Mayor went Godzilla in the middle of his speech.

In Season Six, he joined the Nerd Herd and engaged in a number of questionable (at best) and evil (more like) activities. After quick trip to Mexico and a change of heart, he returned to Sunnydale to make amends, only to die at the hands of his best friend Andrew.

As a Superstar, Jonathan needs no stats—he can do it all. For Season Six and Seven, increase his Combat Score by one, his bonus to Knowledge and Occult rolls by two, and his Sorcery by two.

Andrew Wells

Andrew: It's not fair. Spike just killed people and he gets to go.

Buffy: Spike didn't have free will. You did.

Andrew: Oh, I hate my free will.

—7.11 Potential

Andrew Wells was pathetic in high school; his only claim to fame being his brother's summoning of some hellhounds. He eventually hooked up with Warren Mears and Jonathan Levinson to form the Geek Squad. That went swimmingly.

Controlled by the First, Andrew offed his best friend but fell in with the Scoobies once he broke free. While continuing the pathetic-ness, he also added much funny to Season Seven. When last seen, he was reforming the Watchers with Giles. Who knows, he just might amount to something after all.

The Faculty

Snyder: My predecessor, Mr. Flutie, may have gone in for all that touchy-feely relating nonsense, but he was eaten. You're in MY world now. And Sunnydale has touched and felt for the last time.

—1.9 The Puppet Show

Teachers and school administrators in Sunnydale have a few things in common. Besides being dedicated educators, they tend to have tragically short life spans. Teachers and principals often hinder the Cast Members, keeping them after school, being suspicious about them nosing around where they do not belong, and otherwise being a nuisance that the heroes cannot beat up. A few have been helpful . . . just before they were eaten.

Name: Andrew Wells
Motivation: Survive, crack jokes, be pathetic, be accepted by the cool kids.
Critter Type: Human
Attributes: Str 2, Dex 2, Con 3, Int 4, Per 2, Will 1
Ability Scores: Muscle 10, Combat 8, Brains 14
Life Points: 30
Drama Points: 5
Special Abilities: Misfit, Sorcery 1

Maneuvers

Name	Score	Damage	Notes
Dodge	11	—	Full defense action
Spell	12	Varies	By spell

Name: Principal Bob Flutie
Motivation: I'm okay, you're okay
Critter Type: Human
Attributes: Str 2, Dex 2, Con 2, Int 3, Per 2, Will 2
Ability Scores: Muscle 10, Combat 8, Brains 13
Life Points: 26
Drama Points: 0
Special Abilities: —

Maneuvers

Name	Score	Damage	Notes
Dodge	8	—	Defense action
Punch	8	4	Bash

Name: Principal Snyder
Motivation: Control teenage behavior, suppress fun and joy everywhere
Critter Type: Human
Attributes: Str 1, Dex 2, Con 2, Int 3, Per 3, Will 4
Ability Scores: Muscle 8, Combat 8, Brains 13
Life Points: 22
Drama Points: 0
Special Abilities: —

Maneuvers

Name	Score	Damage	Notes
Dodge	8	—	Defense action
Punch	8	4	Bash

Name: Principal Robin Wood
Motivation: Help kids, avenge his mom
Critter Type: Human
Attributes: Str 4, Dex 4, Con 4, Int 4, Per 4, Will 3
Ability Scores: Muscle 14, Combat 17, Brains 14
Life Points: 51
Drama Points: 10
Special Abilities: Attractiveness +4, Fast Reaction Time, Hard to Kill 3, Natural Toughness, Nerves of Steel

Maneuvers

Name	Score	Damage	Notes
Dodge	17	—	Defense action
Kick	16	14	Bash
Punch	17	12	Bash
Stake (Through Heart)	17	12	Slash/stab x5 vs vamps

Name: Jenny Calendar a.k.a. Janna Kalderash
Motivation: Uphold family tradition, have fun
Critter Type: Human
Attributes: Str 2, Dex 3, Con 2, Int 4, Per 3, Will 4
Ability Scores: Muscle 10, Combat 10, Brains 14
Life Points: 26
Drama Points: 4
Special Abilities: Attractiveness +3; +2 to Brains for Occultism rolls

Maneuvers

Name	Score	Damage	Notes
Dodge	10	—	Defense action
Punch	10	5	Bash
Magic	16	-	Effects by spell

Principal Flutie

Flutie: I'm always here if you need a hug—but not a real hug, because there's no touching in this school. We're sensitive to wrong touching.

—1.4 Teacher's Pet

Bob Flutie was a fairly nice guy—he cared, not too little and not too much, but just enough. When troubled student Buffy Summers arrived in Sunnydale, he tried to help her out. After a while, he decided she was just too weird to help. Shortly thereafter, he was killed and eaten by a pack of hyena-spirit-possessed students (maybe there's a lesson there). Flutie's passing was lamented by the entire school, especially after his replacement, Principal Snyder, made his appearance.

Jenny Calendar

Jenny: I'm sorry. I thought . . .

Enyos: What? That you are Jenny Calendar now? You are still Janna, of the Kalderash people. A gypsy.

—2.13 Surprise

Jenny Calendar was the young and attractive computer science teacher at Sunnydale High. She was full of dark secrets, however. First, she revealed herself as a techno-pagan, and helped Buffy and the Slayerettes on a number of occasions. She and Giles soon developed a budding romantic relationship. Unfortunately, there was more to Jenny than that; she was eventually revealed to be a Gypsy (née: Janna Kalderash)—from the same clan that put the curse on Angel—sent to Sunnydale to keep an eye on him. When Angel became Angelus, Jenny tried to research a ritual that would restore his soul. She succeeded, but Angelus murdered her before she could share her discovery with the gang.

Principal Snyder

Snyder: There are things I will not tolerate: students loitering on campus after school, horrible murders with hearts being removed. And also smoking.

—1.9 The Puppet Show

The antithesis of Flutie, Snyder was an angry, bitter, and hateful little man. Not only did he hate the students in his charge and try to ruin Buffy's life by expelling her, he was also a willing participant in the Mayor's cover-up of the horrible truth about Sunnydale. Although he did not fully know the Mayor's plans, Snyder supported him wholeheartedly, figuring he would help bring order to the world. At graduation, the Snake Demon Mayor repaid Snyder's loyalty by making him his first snack of the day.

Principal Wood

Faith: Guy looks at me, let's just say his priorities change.

Wood: 'Cause you're so hot?

Faith: Is what it is, yo.

Wood: Please. I'm MUCH prettier than you.

—7.22 Chosen

Principal Wood was clearly the prettiest of the Sunnydale High School administrators. He was also the best fighter, the wittiest, and the only one we know of that survived his term at the school. The son of a Slayer (one killed by Spike), he arrived in Sunnydale looking for revenge and part of the Slayer action. The gang convinced him to leave Spike be, and was mighty glad to have him fighting on their side when the ubervamps attacked. Last we saw, he wasn't looking too good, but he was alive.

Greater Sunnydale

Sunnydale is far more than just schools and their attendees, of course. Described below are several other denizens of Sunnydale.

Joyce Summers

Joyce: Have we met?

Spike: Um . . . you hit me with an ax one time. Remember? Uh, "get the hell away from my daughter."

Joyce: Oh.

—2.22 Becoming - Part Two

Buffy's mother was a constant fixture in the Slayer's life, a source of strength and love until her tragic (and utterly non-supernatural) death during Season Five. Mrs. Summers worked at a gallery and did the best job she could as the single mother of a Slayer.

Cops! In Sunnydale

Snyder: In case you haven't noticed, the police of Sunnydale are deeply stupid.

—2.22 Becoming - Part Two

Sunnydale's finest are faced with an impossible job. Cops who rush to answer calls for help and insert themselves forcibly into ongoing combat don't live too long, so your typical Sunnydale officer takes her own sweet time responding to a 911 call. They do try their best to serve and protect, but they end up arresting the wrong people more often than not.

Riley and Initiative Commandos

Riley: Yeah, I know I can't, but it bugs me this time.

Forrest: This is the burden we bear, brother. We have a gig that would inevitably cause any girl living to think we are cool upon cool. Yet we must Clark Kent our way through the dating scene never to use our unfair advantage.

—4.10 Hush

Before the Initiative was shut down, these masked figures in camo uniforms prowled the campus at UCSD, hunting down assorted "sub-terrestrials." The troopers are more dangerous as a group, because they are trained to work as a unit.

Riley was their leader, the storybook handsome, square-jawed military hero. He and Buffy quickly become an item. The mad scientist experiments, demon-human hybrids, super-serum drugged soldiers, and Adam's plans of conquest certainly put a strain on things, but they weathered it just fine. In truth, it was later, when Riley felt out-matched and un-included that the relationship deteriorated. A vampire-bite addiction and a too-little, too-late Slayer-forgiveness later, Riley was heading out of town to join whatever it was that the Initiative had become. Riley eventually married the beauteous commando Sam and, as far as we know, continues his adventures. More on that in the Initiative sourcebook, *Military Monster Squad*.

Name: Joyce Summers
Motivation: Be a good person and mother
Critter Type: Human
Attributes: Str 2, Dex 2, Con 1, Int 3, Per 3, Will 3
Ability Scores: Muscle 10, Combat 10, Brains 13
Life Points: 22
Drama Points: 3
Special Abilities: —

Maneuvers

Name	Score	Damage	Notes
Axe	20	20	Slash/stab; uses Heroic Feat (1 Drama Point); two-handed
Dodge	10	—	Defense action
Punch	10	5	Bash

Name: Sunnydale Police Officer
Motivation: Serve and protect, "Just the facts, ma'am."
Critter Type: Human
Attributes: Str 3, Dex 2, Con 3, Int 2, Per 2, Will 2
Ability Scores: Muscle 12, Combat 12, Brains 10
Life Points: 34
Drama Points: 0-2
Special Abilities: —

Maneuvers

Name	Score	Damage	Notes
Baton	12	11	Bash
Dodge	12	—	Defense action
Pistol	12	14	
Punch	12	8	Bash
Shotgun	12	22	Bullet

Name: Agent Toughguy
Motivation: Fight the HST threat
Critter Type: Human
Attributes: Str 4, Dex 4, Con 3, Int 2, Per 3, Will 3
Ability Scores: Muscle 14, Combat 15, Brains 10
Life Points: 44
Drama Points: 1-3
Special Abilities: Hard to Kill 2

Maneuvers

Name	Score	Damage	Notes
Dodge	15	—	Defense action
Kick	14	13	Bash
Punch	15	12	Bash
Taser Rifle	15	9	Bash; Knockout

Name: Riley Finn
Motivation: Fight a good fight, love a good woman
Critter Type: Human
Attributes: Str 5, Dex 5, Con 4, Int 3, Per 3, Will 4
Ability Scores: Muscle 16, Combat 17, Brains 13
Life Points: 61
Drama Points: 10
Special Abilities: Attractiveness +2, Fast Reaction Time, Hard to Kill 5, Love, Natural Toughness, Nerves of Steel

Maneuvers

Name	Score	Damage	Notes
Dodge	17	—	Defense action
Kick	16	16	Bash
Punch	17	14	Bash
Stake (Through Heart)	17	14	Slash/stab x5 vs vamps
Taser Rifle	17	10	Bash; knockout

6 Creatures of the Night

The First Evil: I am something that you can't even conceive. The First Evil. Beyond sin, beyond death. I am the thing the darkness fears. You'll never see me, but I am everywhere. Every being, every thought, every drop of hate.

Buffy: Alright, I get it. You're evil. Do we have to chat about it all day?

—3.10 Amends

Vampires.

Demons.

Zombies.

Invisible teenage girls and talking puppets. Oh my.

The Buffyverse is teeming with a medley of creepy crawlers and fearsome fiends. They stalk an unsuspecting humanity and kill with impunity—or would, if the Slayer and the Scooby Gang weren't around to stop them. From the vampire hordes that haunt Sunnydale's nightlife to bizarre creations of science run amok, just about any entity from mythology, novels or the movies can find a place in Buffy's world.

This chapter describes some of the major supernatural beings of the Buffyverse and presents a rogues' gallery of Big Bads from all seven seasons of the show. We are addressing you Director folks in this chapter; players should not be peeking here. Each section provides an overview of a monster type, its game stats, and some plot and sub-plot ideas for use in your Series.

Creating New Monsters and Recycling Old Ones

Anya: Sobekites were reptile worshippers.

Xander: Just once I would like to run into a cult of bunny worshippers.

Anya: Great. Thank you very much for those nightmares!

—5.8 Shadow

Most of the critters below have already appeared in the original show. While bringing back the "classics" can be fun, it's best to add new monsters and dangers in your Episodes too. Let's face it, if *BtVS* was "all vampires all the time," it would have gotten stale a long time ago. One of the great things about the TV show is that you never quite know who (or what) is going to pop up next. Here we provide a few ideas and advice on creating new threats to delight and horrify your Cast.

Monster Concepts

Olivia: All the time you used to talk to me about witchcraft and darkness and the like—I just thought you were being pretentious.

Giles: Oh I was. I was also right.

Olivia: So everything you told me was true.

Giles: Well no, um, I wasn't actually one of the original members of Pink Floyd. But the monster stuff, yes.

—4.10 Hush

In the show, monsters are often more than simple killing machines that need to be put down like mad dogs (although there're plenty of those, too). Before jotting down stats and numbers, it's a good idea to think about the concept behind the monster. What role will the critter play in the Episode? Does the monster have any symbolic or hidden meaning? A lot of Buffy monsters are metaphors for the trials and tribulations of growing up, cloaked in the supernatural and given a fangs-and-latex coating for good measure. Here are some possible concepts.

Cannon Fodder

Easy enough—these monsters get no lines; they just show up to act as punching bags for the Cast. They are the simplest (and usually the most boring) monsters available. Your typical vamp fills that role, but demons, human cultists and other miscreants can be tossed in for extra variety.

The Archetype

Some monsters are embodiments of classic characters from mythology and fiction. Examples include the Trickster (who deceives and misdirects the characters), the Tempter (who offers a deal that is actually too good to be true), the Great Beast (think Jaws or Moby Dick; the hunt for the Great Beast is the story itself), the Guardian (the creature bars the way to the characters' goals), and the Dark Reflection (the villain is the moral opposite of a character, but has enough in common with her to create a great deal of self-doubt).

Picking an Archetype is a good way to start. Let's take the Trickster, for example. Unlike your typical monster, the Trickster rarely attacks the characters directly. Instead, it uses lies, illusions or word-games to get the victims to do what it wants. A Trickster should not be very powerful (otherwise why resort to trickery?), but its machinations should be nice and convoluted. Demons make good Tricksters, although a wily vampire or a cunning human (like Ethan Rayne) would do as well.

The Hidden

These are the creatures for Whodunit Episodes—the monster is striking from the shadows, disguised in a human shape or otherwise protected from discovery. Discovering its identity is half the battle (the other half is an appropriately violent ass-kicking session, of course). When designing a Hidden monster, you need to figure out its modus operandi, the nature of its disguise/hidden place, and what clues will eventually (or hopefully) lead the Cast to it. A number of red herrings can be tossed in along the way to send the characters off in the wrong direction.

The Metaphor

Then there's the symbolic monster, a creature that represents some facet of being a teenager or young adult, of dealing with life or facing moral dilemmas. You can take any problem from school and turn it into a monstrous encounter with a bit of exaggeration and dramatic license. Confronting a bully, for example, can be used for inspiration to create a monster whose power terrifies a Cast Member, but must be dealt with by that character alone. Or take the "Just say no" situation and turn it into a demon who offers "happiness" in return for the victim's soul or moral principles (making her perform crimes as "payment" for example).

When creating a metaphor, it's important not to lay it on too thick, and keep the preaching to a minimum.

Recycling: Return Appearances

Spike: What a fantastic day. Birds singin', squirrels makin' lots of rotten little squirrels, the sun beaming down in a nice non-fatal way. It's very exciting. I can't wait to see if I freckle.

—4.3 Harsh Light of Day

Not every monster has to be brand-new either. There's something almost comforting about seeing an old fanged, demonic or gross-out face make a return engagement, especially when the villain in question was challenging and memorable. Coming up with a rationale for the monster's return can be tricky though, especially when the monster came down with a bad case of the deaths in the prior meeting.

This Time It's Personal

Sometimes a villain gets away, and promises to return to get some payback. Assuming the critter in question didn't get killed (in which case turn to Sometimes They Come Back just below this section), having it return to punish the Cast for their deeds is a natural. The old villain may be working alone, or might have brought some new friends along. Since it was defeated before, it should have some sort of enhancement—a mystical weapon, some new kewl powerz, or a master plan to destroy the Cast and take over the world—to ensure (at least in its mind) that there is no repeat defeat.

Sometimes They Come Back

Buffy: You died.

Ted: That's right, little lady, you killed me. Do we have something to say about that? Are we sorry?

—2.11 Ted

Bringing back dead villains is a tried and true plot device. Maybe somebody can figure out how to gather the dust of the Master's bones, for example. Any dead Big Bad could somehow be brought back from the afterlife to further torment the Cast. Just as in This Time It's Personal, the returned Big Bad should have some new edge or trick up its sleeve, since the Cast has already kicked its buttocks once. On the other hand, if the Cast Members were lucky or were able to use some one-of-a-kind plot device to destroy the villain, then its return makes things fairly desperate for our heroes, as they scramble to find a way to defeat the now seemingly unstoppable monster.

"You Killed My (Insert Relative); Prepare to Die"

Rather than bring back the Big Bad itself, have a relative, clone, close friend or associate show up in its stead. This is like This Time It's Personal, but with a new villain who may have some similarities to the late monster and probably has its own special abilities as well. An interesting twist is to have the Cast discover that the former Big Bad was just a "baby." Now Mom's here, and boy is she pissed.

Fangs in the Moonlight: Vampires

Xander: I don't like vampires. I'm gonna take a stand and say they're not good.

—1.2 The Harvest

Vampires. Nosferatu. The Undead. Critters with big nasty toofers. Everybody knows about them—the biting, the sucking, the waking up dead, the whole bat motif. In the Buffyverse they exist, and they're all over the place. They positively infest Sunnydale (comes with the Hellmouth options package), but can be found anywhere that humans live—predators follow their prey, after all. Bloodsuckers are the most common monster in the Buffyverse, hence the "Vampire" bit in "Vampire Slayer." The typical vampire ranks very low on the supernatural totem pole—the predatory equivalent of hyenas—but even a fresh-from-the-grave vamp can tear apart a normal man, and is a dangerous foe for all but Slayers and other heroes.

In the cosmology of the series, vampires are a sub-variety of demon—basically a demon inhabiting the corpse of a human being. When a vampire's victim is "infected" with the undead curse (which requires an exchange of fluids, and not the pleasant kind), her soul is removed and a demon soul moves in. The vampire retains the looks, the memories and even some of the personality of the victim, but it has none of the redeeming qualities. Vampires are not angsty, tormented creatures; they have no remorse or compassion, and only find pleasure in murder and the suffering of others. Anne Rice fans are bound to be disappointed (and sucked dry, if they aren't careful).

Vampirism 101

Willow: It's horrible! That's me as a vampire? I'm so evil and . . . skanky. And I think I'm kinda gay.

—3.16 Doppelgängland

According to ancient legends, the last demon to leave the Earth infected a human being and created the first vampire. Since then, the curse has been passed down over countless millennia, creating a monstrous breed of predators, creatures that can pass themselves off as human and consider all of humanity their own personal food bar. So what are vampires like? What makes them tick? Here we present the National Geographic treatment of vampires, their habits and behavior.

The Undeath Cycle

Doc: I don't smell a soul on you anywhere.

—5.22 The Gift

Vampires reproduce by passing on their curse to their victims. Not everyone who is killed by a vampire rises as a vampire though. To create a new undead, the vampire must force the victim to drink some of its blood first. The infected then rises from the grave as an undead monster, hungry for blood.

Most young vampires have little care for anything beyond feeding. They are selfish, often irrational monsters, with overwhelming egos. An older and more powerful vampire can often intimidate them into following her orders though. Vampires are at your throat or at your feet; they respect force and brutality but consider kindness to be a sign of weakness. All in all, not the kind of people you want to invite over to hang out. The good news is, young vampires aren't usually all that bright, and can be taken out fairly easily. In fact, the best time to get a vampire is shortly after it emerges from the ground; it will be dazed, confused, irrational, and easy prey—well, easier prey—for a group of smart hunters. Of course, there is a thin line between being the last thing a vampire sees and being the first meal a vampire has.

Vampires that survive more than a few days or weeks behave more intelligently. Instead of just biting the first people they run into, they find a lair and start working on ways to hunt without alerting their prey about their existence. These older, wiser vampires are more likely to work in groups (although they are rarely very large or organized; vamps just aren't very big on teamwork), which make them even more dangerous.

After that, there's a brutal selection progress as the vampires struggle to survive. Being a vampire is no picnic—there are plenty of dangers out there, from bands of human vigilantes to forgetting about Daylight Saving Time and getting caught in the open to turf wars with other vampires, demons and similar competitors. The typical vampire doesn't live very long. The ones that survive are tougher, smarter or at least luckier than the rest. After a while, they become critters with Big Bad potential—the Spikes and Angeluses of the Buffyverse. Beyond that level you get the truly ancient vampires, centuries or millennia old—beings like the Master, who are nothing but trouble.

Vampire Abilities

Willow: Angel? I saw him too.
Giles: That's not terribly stealthy of him.
Willow: I think he's lost his edge.

—4.8 Pangs

Being a demon-possessed corpse with a taste for blood has both inherent advantages and disadvantages. For one, living expenses are almost non-existent and there're no worries about the dangers of smoking, junk food or unprotected sex. On the other hand, your next suntan will be your last, grooming is a bear with no reflection, and people you've never seen before may try to stick a piece of wood through your heart. And there's the bit about being a remorseless demon that makes a psychopathic serial killer look like a kindly old grandmother. But let's focus on the positives, shall we?

Supernatural Attributes

Vampires are stronger and faster than human beings. The toughest vampires can punch somebody across a basketball court, and the fastest ones can catch a crossbow bolt in mid-flight. Going mano a mano with a vamp is not a smart idea unless the character is a Slayer, a heavyweight pro boxer, or some sort of superhero type.

Undeath

Being little more than possessed corpses, vampires no longer have many of the frailties of normal human beings. They never grow any older (which sucks if they were sired when they were kids, but them's the breaks), they cannot be killed by normal weapons (except in a few very specific ways), and they no longer have to worry about air quality, because they don't need to breathe. Vampires are still part human. They can suffer pain, and when beaten up they bleed, suffer bruises, broken bones and other medical problems. Unlike normal humans though, they recover very quickly from anything that doesn't kill them outright.

Legends that Lie

Some of the legends are dead wrong. Among other things, vampires cannot turn into bats or rats (with one notable exception). If they want to fly, they've got to get a plane ticket, same as everyone else. Ditto for turning into mist, although some vamps apparently can pull off that trick—it's just not a "natural" vampire ability. Very few vampires sleep in coffins either, or need dirt from their birthplace. They'd much rather lie down on a nice

bed (not that vampires need much in the way of sleep anyway). Vamps also cast shadows (but no reflections) and don't seem to have any problems crossing running water.

Special Abilities

Xander (scoffs): Please. He was no big whoop.

Willow: No big whoop? What about that thing where he turned himself into a bat? That was awesome!

—5.1 Buffy vs. Dracula

Some vampires have a few extra tricks that set them apart from the common run of the undead. In some cases, they appear to be psychic or supernatural abilities their human selves had before their transformation. In others, they may be the result of dark magicks, or caused by the vampire's age and increase in power over the centuries. Since vampires are unique demon-human hybrids, all kind of powers can be justified by a creative Director. Here are some possibilities from the show.

Hypnosis

At least three vampires so far (the Master, Drusilla and Dracula) have displayed some power to control the minds of others and do the old "look into my eyes" bit. Hypnosis comes in three levels of power, each level rarer than the last.

Level 1: At this level, a vamp can cause someone to hesitate for a few moments—plenty of time for the critter to attack with impunity. The victim compares a Willpower (doubled) roll (or Brains Score) with the vamp's Brains Score. Unless the victim beats or ties the vamp, she is helpless for a Turn, and has a zero defense roll against any attack.

Level 2: The vamp can create illusions and muddle the victim's senses (like Drusilla making Giles think she was Jenny Calendar). This works like Level 1, but if the vampire wins, the victim finds the illusion compelling. The vamp can render itself invisible to that character, or appear to be someone else. A vamp with Level 2 Hypnosis also gets a +1 bonus to its Brains Score to use the Level 1 power.

Level 3: This is the most powerful version. At this level, the vamp can dominate the victim, forcing her to obey almost any command. Every time the vampire tries to command the victim, its Brains Score is compared to the victim's Willpower (doubled) roll. If the victim loses, she must comply. Furthermore, a vamp with Level 3 Hypnosis gets a +2 bonus to attempts to use the Level 1 power, and a +1 bonus to use the Level 2 power.

Shape Shifting

At least one vamp (Dracula) can do this, so it is possible that some other vampires out there have mastered the "showy gypsy stuff," as Spike put it. Dracula has shown himself able to turn into a bat, a wolf, and an insubstantial mist. The bat form is useful to move around and give girls the wiggins; the wolf shape can pass itself off as a dog in bad light; the mist form is really good to avoid getting staked. The animal shapes can be treated mostly as FX—the bat shape can fly, and hitting it is difficult (apply a -5 penalty to attacks, and the heart cannot be targeted). The wolf shape is just a cool effect, which restricts the vamp to a biting attack (same damage as the vampire bite, but without blood drain). The mist trick is really useful, though. With it, the vamp can "dodge" using her Brains Score with a +6 bonus, turning insubstantial before an attack lands. Still, an attentive character can see the mist beginning to coalesce and strike just as the vamp turns corporeal again. This requires a successful Perception and Notice roll with at least three Success Levels; if so, the undead beastie gets a zero defense roll against the attack.

Visions

Some vamps are able to see visions of the future. This works just like the Psychic Visions Quality (look at us reusing game rules—are we efficient or what?). Such vampires appear to have had the ability when they were human and retained it after their transformation.

How to Slay Vampires

Xander: Sshh! Sssh! Quick draw's about more than speed. It's also about pointing a stake the right way. (Quick draws again.) Sshh! Sssh! And there can be splinter issues. It is a true test of dexterity.

—4.17 Superstar

Vampire Slaying is the official job description of the title heroine. To deal with the undead hordes, the characters should know the ins and outs. The old legends and the not-so-old movies have it mostly right—vamps are vulnerable to sunlight, stakes through the heart, and holy items. Oh . . . and beating the crap out of them at least slows them down some (and can be very satisfying).

Still, normal humans are at a severe disadvantage against vamps. Kids, don't try this at home. Vampire slaying should be done only by professionals under controlled conditions, just like stunt motorcycling, neurosurgery or certain types of Cajun cooking.

Vamp Fu: Vampires in Combat

Spike (after Buffy stakes him): Oh, do it again. It tickles. You know, in a good way.

Buffy: The Gem.

Spike: Oh yeah, the Gem of Amarra. Official sponsor of my killing you.

—4.3 The Harsh Light of Day

Vampires are born (well, unborn) predators. They come out of the grave with some minimal fighting skills as well as the strength of a horse and a high resistance to injury. In addition to their physical powers, vampires have a few other cards to play.

Fast Healing: Vampires recover from damage at the rate of one point per Constitution Level per hour. If not killed outright, most vampires recover after a good day's rest, and come sunset will be back on the streets, out for blood. Fire damage takes longer to heal though.

Fighting Skills: Nobody needs to teach cats how to use their claws, and the same goes for vamps attacking prey. Vamps emerge from the grave with a minimum Kung Fu Skill of 2. Even a freshly sired vampire isn't a pushover, except for Slayers and other super-powered heroes.

Game Face: Vampires can pass themselves off as human most of the time. When they get angry, upset or beset by some strong emotion, they reveal their "game face"—the inhuman features that show their true nature. The game face has ridges over the nose and eyebrows, long fangs, brutish features, yellow eyes and a really bad complexion. When the face is on, most characters (experienced vampire hunters become used to it after a while) have to pass a Fear Test (see p. 126) with a -1 or worse penalty. The first couple of times, or unexpected transformations, are at much higher penalties (-3 at least, and as much as -5 for really unexpected appearances—the first time Buffy saw Angel "vamp out," for example).

optional game face rule

There are some indications that vampires fight better when they let their demonic nature come to the fore. Directors who want to penalize vampires who fight without the gross makeup on can give them a -1 penalty to Strength and Dexterity while they are in "human" form. Most of the time this isn't going to be a factor. Most vampires have their game face on all the time, and switching back and forth takes only a moment.

Vamps Suck, Vamps Bite: When a vamp has grappled or secured (i.e., tied up or otherwise subdued) a victim, it's feeding time. A strong vampire can totally drain your average human in less than a minute. The vampire Bite uses a Dexterity + Kung Fu + 2 roll, or the Combat Score + 2. It inflicts 3 x Strength base damage (Success Levels and armor modify, but damage type does not) every Turn that the vampire sucks blood from the victim. When the victim fails a Survival roll, she has been drained of all her blood and is dead. A normal victim will die in a Turn or so; Slayers and tougher humans may take a little longer. Breaking free from a grappling vampire works like resisting a Grapple (see p. 131), but the victim is at a -2 penalty.

Siring Vampires: By draining victims and feeding them some of its own blood, a vampire can create brand-new minions. Most vampires owe some sort of loyalty to their sire (their term for their creator), but such gratitude or control is short-lived at best, unless the vampire maker is strong enough to instill fear in the flock.

Dust to Dust: Killing the Dead

Buffy (staking a vampire): And they say one person can't make a difference.

—4.8 Pangs

Now that you know how vampires can harm the characters, it's time to list the ways they can put the hurt on a vampire. Below are some dos and don'ts. Remember, the undead are fast and strong, but they have plenty of weaknesses, and a well-prepared hunter can rack up an impressive dust count. On the other hand, unless the hunter is a Slayer or some other hero type, one mistake and she's out of luck (and blood).

Things That Don't Work

We'll start with the "Don'ts" before we get to the "Dos" of vampire slaying for fun and profit. Not all attacks are created equal when it comes to sending the undead back to the Hell they crawled out of, you see. Crossbows work better than guns. Stakes work much better than knives. Fire is much more effective than friendly dialog. And so on.

Asphyxiation: Being dead means never having to draw breath. Vampires usually do some breathing, but that's just out of habit or because it's much easier to speak with some air in your lungs (the human voice is a wind instrument after all). But you can put a vamp in a sealed room and he won't use up any oxygen. As a result, choking or strangling are pretty useless attacks, and vamps can wear tight corsets and other binding garments, smoke ciga-

rettes all day and hold their heads underwater for hours without any ill effect. On the other hand, they suck at giving mouth-to-mouth. A chokehold may knock a vampire out, but by crushing its neck rather than through suffocation.

Guns: Guns don't kill vampires, Slayers do. The undead are highly tolerant of flying pieces of lead, probably because they don't have much in the way of functioning internal organs. Bullets hurt vampires, though, and if the Cast Members shoot them enough times they will incapacitate them, but it takes a lot of bullets to put them down. Divide any Bullet damage by five (rounded down). So if a character gets four Success Levels while firing a shotgun against a vamp (total damage 24), the vamp only suffers four points of damage. If surprised, the pain of being shot slows a vampire down though. A vamp who takes more than 10 points of damage from a gunshot (before the damage is divided by five) is stunned for a few seconds—a game Turn. If the critter steels itself against the pain, even this won't work. It can wade through several gunshots without slowing down. Bullet damage cannot "dust" a vamp; even if it brings the nasty below zero Life Points, it is merely knocked out from shock.

Poisons and Drugs: Like bullets, most chemicals have limited effects on vampires. There's still enough human in them to suffer some effects, just nothing permanent. For example, a tranquilizer dart knocks a vamp out, but the effects wear off in a few minutes instead of a few hours. Poison effects are divided by four, rounded down, and vampires flush the poison out of their systems in a few hours. Some supernatural poisons are geared towards affecting a vampire's metabolism though, and they work like a charm.

Disease: Breathing on a vamp while you have the flu will not help one bit. No natural disease has any effect on a vampire (germs don't seem to like undead flesh—they're picky that way). It might be possible for a vamp to be a disease carrier if it fed off someone sick, but since any exchange of fluids is likely going to end up with either a corpse or another vampire, STDs are the least of the victim's problems.

Things That Work

Willow: A lot of it we already knew. Turn-offs: wood, fire, crosses, garlic. Turn-ons: nice duds, minions, long slow bites that last for days.

—5.1 Buffy vs. Dracula

Okay, now you know that plastic bags over the head and guns aren't the answer. So what is? The basics include crosses and stakes, of course, but there are a few other things that work just fine.

Through the Heart: Any sharp wooden object firmly inserted in the vampire's heart with enough force to pierce it through results in a near-instant and fairly impressive "dust-up"—the vamp explodes in a cloud of dust, briefly exposing its skeleton before even that crumbles away. Thus, a stake (or pool cue, or wooden cross-

bow bolt, or arrow) that hits the vampire's heart inflicts five times normal damage (after modification for Success Levels and armor only; the x5 replaces the damage type modifier), and if the total damage is enough to reduce the vampire to zero Life Points, the vamp is dusted.

Dusting a vampire is not very easy, though. The critters have a terrible aversion to letting people stab them with sharp wooden implements, and the heart is well-shielded by the rib cage, requiring both precision and strength. If the stake damage (after all modifications) doesn't reduce the vamp below zero points, apply the pre-x5 damage instead (this means the stake didn't quite get to the heart, so the damage is not boosted over normal).

Pointed Example: Joseph (Strength 3) gets a solid stab in with a stake, and the roll is good for three Success Levels. The base damage is (2 x Strength), or six in this case; with the three Success Levels, this goes up to nine. Since this is a heart attack (as it were) damage is multiplied by five, for 45 points. The vamp only had 43 Life Points, and poofs away like a dandelion. If the vamp was tougher—say 50 Life Points, the damage would not be enough to reduce it to zero Life Points. In that case, the attack is considered a near miss (didn't actually pierce the heart) and the damage inflicted is not multiplied by five. So, facing a 50 Life Point vamp, Joseph would have only inflicted nine points of damage. That sucks beyond the telling of it.

Slayers and other very strong characters can take out fairly tough vamps with a single stake thrust. Still, it pays to soften up a vampire with 10-30 points of damage before trying to use Mr. Pointy. This reflects the "reality" of the series, where much fisticuffs occur before the staking. Remember, a vamp can use a Drama Point to halve the damage (which would negate the dusting absent some pummeling beforehand). So, for characters, forsake not the pounding.

Buffy: Especially the biggie, numero one-o. "Do not invite blood-sucking dead people into our home."

—5.2 The Real Me

Private Property: This isn't really a way to kill vampires, but it gives heroic hunters a good fleeing-to place. Just as the legends say, vamps cannot enter a private dwelling without an invite. An unwelcomed vamp hits an invisible mystical wall at the threshold, and is physically unable to push through; this also applies to windows, pet doors or any other means of ingress. This restriction doesn't apply to public places, so stores and restaurants are not safe (everybody is effectively invited to those places, even where they reserve the right to refuse admittance).

Crosses and Holy Water: These holy objects cause pain and even injury to vampires. If someone shows a cross to a vampire, it instinctively recoils—the vamp loses initiative on that Turn. As long as a character holds a cross on a vampire, the critter cannot attack her. The vamp can try to knock the item away though (treat it as a Disarm Maneuver, see p. 131). Actually touching a cross burns a vampire, inflicting two points of damage per Turn of contact. Briefly touching a cross (as when slapping it away) is painful but not damaging. Some old and powerful vampires seem able to ignore the pain from crosses, either through sheer force of will or raw supernatural power.

Holy water is also good against the undead. Applied externally, it inflicts two points for a splash, five points for a glassful, and ten points for a bucketful. If the vampire ingests the holy water (not that any vamp would be so stupid . . . oh wait), damage is multiplied by 20, which gives a whole new meaning to "don't drink the water."

A vampire reduced to zero points or less through contact with a cross or holy water dusts away. Other holy objects and symbols have not been used in the show, so it is up to the you to decide whether or not they have similar effects.

Beheading: If the Decapitation Combat Maneuver (see pp. 130) is used, a blow that reduces the vampire to -10 Life Points dusts the critter (if her Survival Test fails).

Fire: For a human, "fire bad." For a vampire, fire worse. While fire is not as fast or decisive as a neat staking, it produces lasting injuries and can kill a vampire if left unchecked. A vampire heals from fire injuries

more slowly than from other forms of damage (one Life Point per Constitution level per day). If fire damage reduces a vampire to -10 Life Points or below, it has to make a Survival Test (see p. 142) as normal. If the vamp dies, it's dust. Given a vampire's innately high Constitution and Hard to Kill levels, it takes a long time to burn it to death.

Spike: Your house happens to be directly between . . . parts . . . and other parts of this town. And I would pass by in the day, but I feel I'm outgrowing my whole "burst into flame" phase.

—5.5 No Place Like Home

Sunlight: As a creature of darkness, a vampire cannot abide the touch of sunlight. Direct sunlight destroys even the most powerful vampire in under a minute. But it has to be direct sunlight—being indoors, in shade, or even covered up by heavy clothing minimizes or even eliminates the damage, and short exposures have very little effect. That means that a careful vampire can operate during the day to some extent.

If a vampire is exposed to the sun for more than a Turn, the burning begins. The undead takes 20 points of damage at the end of every Turn in full sunlight. If the exposure is for less than a Turn, the damage is only about two points. If a vampire is within reach of a shadowy spot, it can "dodge" the sunlight by leaping into the covered area, taking only the minimum amount. As soon as the vamp goes below -10 points, it is dusted. Sunlight damage is healed normally; the sunburn doesn't last long.

Vampire Variety Pack

Submitted for your approval: an assortment of vampires, including both nameless extras and some familiar faces from the show. They can be altered, folded, spindled or mutilated to suit the needs of your Series.

Brand-new Vampire

Buffy: Have you ever heard the expression: "Biting off more than you can chew?" Okay, um, how about the expression: "Vampire Slayer"?

Vamp: What the hell are you talking about?

Buffy: Wow! Never heard that one? Okay . . . how about: "Oh, God! My leg! My leg!"

(Vamp growls. Buffy breaks his knee.)

Vamp: Oh God! My leg!

Buffy: See? Now we're communicating.

—5.22 The Gift

This is your basic just-undead vamp, with some grave dirt still on its clothes. The inner demon is still getting used to its new home, so the undead is not particularly well-spoken or charming. A newbie is easy meat for a Slayer or a group of Slayerettes, unless it shows up with a bunch of living-challenged buddies. Keep in mind that some brand-new vampires may have higher Attributes and Ability Scores, either because they were above-average humans or had some special training before they were turned.

Name: Brand-New Vamp
Motivation: Blood!
Critter Type: Vampire
Attributes: Str 5, Dex 4, Con 4, Int 2, Per 2, Will 2
Ability Scores: Muscle 16, Combat 12, Brains 9
Life Points: 52
Drama Points: 0-3
Special Abilities: Attractiveness -1, Hard to Kill 2, Vampire

Maneuvers			
Name	Score	Damage	Notes
Bite	14	18	Must Grapple first; no defense action
Dodge	12	—	Defense action
Grapple	14	—	Resisted by Dodge
Kick	11	14	Bash
Punch	12	12	Bash

Name: Vampire Minion
Motivation: Blood!, follow orders
Critter Type: Vampire
Attributes: Str 5, Dex 4, Con 5, Int 2, Per 3, Will 3
Ability Scores: Muscle 16, Combat 14, Brains 11
Life Points: 59
Drama Points: 1-3
Special Abilities: Attractiveness -1, Hard to Kill 3, Vampire

Maneuvers

Name	Score	Damage	Notes
Bite	16	19	Must Grapple first; no defense action
Dodge	14	—	Defense action
Grapple	16	—	Resisted by Dodge
Kick	13	15	Bash
Punch	14	13	Bash

Vampire Minion

Rookie: I think it's funny when you scream. It's like, whoa . . .

Sunday: I gotta get me some better lackeys. I swear, you guys are useless.

—4.1 The Freshman

A vamp who's been up and around for a while. Some may be lone hunters, but they are more commonly found working for a tougher vampire (a Veteran, a Lieutenant or even a Big Bad). One on one, they are not a problem for a Slayer or a Hero type, but White Hats have to be careful.

Vampire Veteran

Master: Zachary was strong, and he was careful. And still the Slayer takes him . . . as she has taken so many of my family.

—1.7 Angel

These are the cream of the crop—tough vamps, some of them decades old. They make perfect henchmen, or may even lead their own gang of brand-new or minion vamps. Two or three of them can give even a Slayer some trouble.

Name: Vampire Veteran
Motivation: Follow orders, lead others
Critter Type: Vampire
Attributes: Str 6, Dex 5, Con 5, Int 3, Per 3, Will 3
Ability Scores: Muscle 18, Combat 16, Brains 12
Life Points: 69
Drama Points: 2-4
Special Abilities: Hard to Kill 5, Vampire

Maneuvers

Name	Score	Damage	Notes
Bite	18	23	Must Grapple first; no defense action
Dodge	16	—	Defense action
Grapple	18	—	Resisted by Dodge
Kick	15	18	Bash
Punch	16	16	Bash

Name: Vampire Lieutenant
Motivation: Predator, follow orders, rule
Critter Type: Vampire
Attributes: Str 6, Dex 6, Con 6, Int 3, Per 3, Will 3
Ability Scores: Muscle 18, Combat 19, Brains 13
Life Points: 79
Drama Points: 2-4
Special Abilities: Hard to Kill 7, Vampire

Maneuvers			
Name	Score	Damage	Notes
Bite	21	24	Must Grapple first; no defense action
Dodge	19	—	Defense action
Grapple	21	—	Resisted by Dodge
Kick	18	19	Bash
Punch	19	17	Bash

Vampire Lieutenant

Xander: So, um, in your reality, I'm like this bad-ass vampire, huh? People are afraid of me? Oh, yeah. I'm bad . . .

—3.16 Doppelgängland

These vamps have been around for a long time, and they are the ass-kickers of the undead world. A Lieutenant can lead a large or powerful gang of vampires, or serve a Big Bad or some other heavy-hitter. This critter makes for a tough encounter against a beginning Slayer and can wipe the floor with a group of White Hats.

Luke

Luke (to Buffy): You are strong. (Slams her to the ground.) I'm stronger.

—1.1 Welcome to the Hellmouth

This powerful henchman of the Master had a short but glorious career. Luke was wholly dedicated to serving the Master, and was one of the stars of the Order of Aurelius, the Master's vampire cult. Big, strong and skilled, Luke was a formidable foe.

Name: Luke
Motivation: Restore the Master
Critter Type: Vampire
Attributes: Str 8, Dex 6, Con 8, Int 3, Per 3, Will 4
Ability Scores: Muscle 22, Combat 19, Brains 13
Life Points: 101
Drama Points: 5
Special Abilities: Hard to Kill 9, Vampire

Maneuvers			
Name	Score	Damage	Notes
Bite	21	30	Must Grapple first; no defense action
Dodge	19	—	Defense action
Grapple	21	—	Resisted by Dodge
Kick	18	23	Bash
Punch	19	21	Bash
Takedown	22	14	Resisted by Dodge/Parry; target prone

Name: Darla
Motivation: Satisfy whims
Critter Type: Vampire
Attributes: Str 5, Dex 7, Con 6, Int 4, Per 3, Will 4
Ability Scores: Muscle 16, Combat 19, Brains 14
Life Points: 78
Drama Points: 6
Special Abilities: Attractiveness +3, Hard to Kill 8, Vampire

Maneuvers

Name	Score	Damage	Notes
Bite	21	21	Must Grapple first; no defense action
Dodge	19	—	Defense action
Grapple	21	—	Resisted by Dodge
Kick	18	17	Bash
Pistol	19	17	Bullet
Punch	19	15	Bash

Darla

Darla: Let me do it, Master. Let me kill her for you.

Master: You have a personal interest in this.

Darla: I don't get to have any fun.

1.7 Angel

Darla was a sweet and innocent thing—not! She starred in the first scene of the entire series, was killed later in the first season . . . but got better. What she lacks in raw strength, she more than makes up for in speed and cunning.

Dracula

Xander: I will serve you, your excellent spookiness. Or Master, I'll just stick with Master.

Dracula: You are strange and off-putting. Go now.

—5.1 Buffy vs. Dracula

Arguably the most powerful vampire Buffy has ever faced, Dracula was chock full of special powers that set him head and shoulders above your typical bloodsucker. After dominating Buffy and even getting a taste of her blood, Dracula was staked multiple times and apparently destroyed. Still, there's no telling if the charming fiend is truly gone, or just biding his time to return.

Name: Count Dracula
Motivation: Predator, be exotic, captivating and mysterious
Critter Type: Vampire
Attributes: Str 7, Dex 7, Con 7, Int 5, Per 5, Will 7
Ability Scores: Muscle 20, Combat 18, Brains 21
Life Points: 96
Drama Points: 6
Special Abilities: Attractiveness +4, Hard to Kill 10, Hypnosis 3, Shape Shifting, Vampire

Maneuvers

Name	Score	Damage	Notes
Bite	20	26	Must Grapple first; no defense action
Dodge	18	—	Defense action
Hypnosis	23	—	Target hesitates
Hypnosis	22	—	Creates illusion
Hypnosis	21	—	Controls target
Mist	27	—	Defense action
Punch	18	18	Bash

Dracula likes to recruit local help to assist him (he briefly turned Xander into an insect-eating toady). He also likes to live it up—he was staying in a castle (it's not clear what the castle was doing in Sunnydale, but there you are) during his visit to Buffyland. He is accompanied by three sister vampires (use the stats for Vampire Veterans) with seductive powers (characters of the proper gender or persuasion have to roll Willpower (doubled) against the gals' Brains Score or be temporarily enthralled by their beauty).

DEMONS

Angel: Lagos?

Buffy: Yeah, he's some kind of demon looking for an all-powerful thingimibob and I've got to stop him before holy havoc's unleashed and it's another Tuesday night in Sunnydale.

—3.7 Revelations

They once ruled the world, and they want it back. Demons (vampires included) are easily the biggest and most common threat to the Buffyverse. This section deals with the non-vampire demons, as we have already covered vampires. Note that to most demons, vampires are at the bottom of the social ladder because of their human connection.

Demons are a varied (and superstitious and cowardly) lot: they range from monstrosities that can consume the planet in a couple of bites to tiny demons who can scare you to death unless you accidentally step on them. In the Buffyverse, the term "demon" applies to a huge number of different beings. To confuse matters even further, humans can be transformed into demons, and then transformed back into humans. Demons are typically evil, although there seem to be plenty of exceptions. Good or evil, they are almost always on the ugly side, leaning towards hideous.

Fun Demon Facts

Spike: Let me guess. Someone pulls out the sword—

Angelus: Someone worthy . . .

Spike: —the demon wakes up and wackiness ensues.

—2.21 Becoming - Part One

Since demons are legion, it's hard to generalize them, but we'll do our best. Here we cover some of the basics on demons, their habits, behavior and how best to kill them. What does it mean to be a demon? Read on and find out.

On the Nature of Demons

Demons ran the earth once, but they've been living elsewhere for uncounted millennia ruling the Hellworlds, demonic dimensions that seem to be as numberless as the demon species themselves. Demons who manifest in this world are usually hybrids—demons with some human elements, or humans who have been possessed by or transformed into demons. The average demon is clearly evil, but it's usually an understandable sort of evil—your basic sadistic streak, unhampered by pity or empathy. Most demons delight in the suffering of humans (and animals and plants and other living things; they're not too kind to inanimate objects, either). It's not known whether they hate humans because we live in "their" world now or whether it's simply in their nature to despise and destroy.

Interestingly enough, not all demons are bad, although good demons are a definite minority. Some demons are just trying to get along, doing their thing and not hurting anyone. A few (like Whistler) appear to be on the side of good, or at least neutrality. This could be a result of the "taint" of humanity, or maybe not all demons are born evil. For the most part, assuming a demon is up to no good is the way to go; they're worse than used car salesmen or lawyers that way.

Not all demons are born, either. Some started out as human beings and were turned into demons. Vengeance Demons (such as the lovely Anyanka) seem to be human women whose thirst for revenge leads them first to magic and then demonhood. The Mayor was a human who eventually became a Pure Demon for all of five minutes before being blown to kingdom come. And Giles was briefly turned into a Fyarl demon thanks to the foul magicks of his old drinking buddy Ethan Rayne. Most demons are intruders and raiders from beyond, though.

Human-born or pureblood demon, these critters are usually trouble, and the best way to deal with them is to use something sharp and heavy on them.

Pure Demons and Regular Demons

Anya: You've never seen a demon.

Buffy: Uh, excuse me, killing them professionally, four years running . . .

Anya: All the demons that walk the earth are tainted, are human hybrids, like vampires. The Ascension means that a human becomes PURE demon. They're different.

Giles: Different?

Buffy: How?

Anya: Well, for one thing, they're bigger.

—3.21 Graduation Day - Part One

Most demons you see on the show are not real, capital "D" Demons. They are human-demon hybrids, "tainted" with human frailties and emotions (although rarely with any positive traits). Pure Demons are big, totally inhuman, and often have incomprehensible goals and purposes (although usually they go for the simple stuff, like "Eat everyone and everything," "Burn the world," and "Mmmm, donuts"). Their power seems to be godlike, although they can be killed (as the Mayor found out in 3.22 Graduation Day - Part Two).

Pure Demons should not make regular appearances in most Series. Their arrival is generally a sign that the end of the world is at hand, and the Apocalypse is the kind of thing should be saved for a Series finale (unless you are planning on some "day after" action—maybe a *Mad Max* meets *Hellraiser* kind of deal). For your typical game, regular demons work best; they are nasty and powerful enough, and they can be killed in an Episode or two.

Demon Abilities

Cordelia: What does this do?

Giles: Uh, it, uh, extracts vital organs to replenish its own mutating cells.

Cordelia: Wow! What does this one do?

Giles: Um, i-it elongates its mouth to, uh, engulf its victim's head with its incisors.

Cordelia: Ouch. Wait, what does this one do?

Giles: It asks endless questions of those with whom it's supposed to be working so that nothing is getting done.

Cordelia: Boy, there's a demon for everything.

—2.18 Killed by Death

Unlike vampires, other demons come in all sizes, colors and flavors. There are thousands of known species of demons, and probably many more unknown types. Each species has its own unique powers and weaknesses; discovering the demon's true nature is often half the battle. They have a few common traits, which are discussed blow.

Supernatural Attributes

Many demons are stronger, faster and tougher than your average Olympic athlete. Pure Demons are the size of a Greyhound bus or larger, so they can really tear up the landscape. Fortunately they don't show up much in the Series (unless the you want to do a Buffy-Godzilla crossover). Other demons can be pretty tough enemies, far beyond even ancient vampires. Demon hunters—better eat your Wheaties before going on the prowl.

Demon Life Points can be figured out normally (see p. 38) or assigned as you see fit. Some demons are just tougher, with more Life Points than the combined total of a biker gang. Cannon-fodder demons should have normal Life Points. Powerful monsters could have 100+ Life Points, and Big Bad-level monsters could have several hundred or more. Better bring a rocket launcher or lots of explosives to that party.

Natural Weapons and Armor

In addition to their not-so-good looks and serious need of breath mints, demons are often endowed with a variety of natural weapons: claws, horns, poisonous secretions, a bite like a pit bull on steroids, and other fun, painful stuff (fun for them, painful for everyone else). Generally speaking, any natural weapon you've ever seen on the Discovery Channel could be part of a demon's bag of tricks. A demonic natural attack has a base damage of (1 x Strength) to (5 x Strength) (Slash/stab), depending on how big the claws, teeth, or horns are.

Demons with natural poisons (on top of their natural pointy weapons—hey, no fair!) should be given a Strength and the Attribute they affect (see p. 143)

Additionally, the amazingly latex-like complexion of some demons is often tough enough to turn away knives or crossbow bolts. These demons have an Armor Value of 1 to 20 (or even higher).

Demon Contagion

Some cultures believe that consuming a creature's blood or some other part of it may grant the eater some of its powers. In the Buffyverse, exposure to demonic blood or other fluids may temporarily "infect" the character with the demonic taint. This sounds bad enough, and usually is, but in some cases the infected person may gain some demonic powers.

A character who comes in contact with demon blood or another fluid may temporarily acquire one or more of the demon's aspects. This is not really a game rules thing as much as it is a fairly rare plot device thing. If you Director folks think it makes for a nice plot or subplot, it happens, and that's that. Usually, the power should have plenty of side effects, so the lucky recipient will soon be in a hurry to find a way to lose the "gift."

Special Demon Powers

Adam (as a human): She's uncomfortable with certain concepts. It's understandable. Aggression is a natural human tendency. (Looks at Buffy.) Though you and me come by it another way.

Buffy: We're not demons.

Adam (as a human): Is that a fact?

—*4.22 Restless*

There are dozens of special demon powers. Listing them all would take the better part of a whole book (insert gratuitous plug for *Monster Smackdown*, our upcoming sourcebook for demons, vampires and assorted ickies of the Buffyverse). Here we present a quick sampler of said powers. As Director and all around creative master of your universe (awesome responsibility, no?), you are encouraged to come up with new and interesting abilities. Just about any supernatural effect could be the domain of one demon species or another. In addition to the powers listed below, the Demons of Note section has a couple extra powers in the individual demon descriptions. Feel free to use them too, or even create variations on those themes.

Hypnosis

Some demons are very adept at manipulating and controlling human minds. This power works just like the vampire power of the same name (see p. 189).

Illusions

This ability goes beyond the Hypnosis powers described elsewhere, and can be used to create very convincing illusions and even whole landscapes. Demons with this power usually reach into their victims' psyches and dredge out memories and bits of their subconscious, and even make them seem to come alive. This power comes in two levels.

Level 1: The illusions have no substance. They can be seen or heard, but they cannot affect the physical world beyond that level. They are plenty good enough to drive people insane, or push victims into despair, despondency or other bad des-things.

Level 2: At this level, the illusions truly come alive. People from the victim's past could actually kill her instead of merely haunt her. The illusions are as solid and dangerous as the real thing. Only the most powerful demons have this level of power.

Possession

Willow: So you think Buffy's not herself? Like she's been possessed or something?

Tara: I'm not sure.

Willow: You didn't sense a hyena energy at all, did you? Because hyena possession is just . . . unpleasant.

—4.16 Who Are You?

Demons don't always arrive with body and soul intact. Instead, some invade the body of a hapless human and do the Linda Blair routine. Possessed victims often have increased physical attributes as the demonic energies course through their bodies. The down side is that killing the demon has serious side effects on the possessed person—death being the main one. The best way to deal with a possessing demon is to exorcise or otherwise expel it from the victim, at which point the demon has to go home—or try to possess someone else.

Telepathy

Buffy: Guess I won't be writing that book, "Winning friends through telepathy."

—3.18 Earshot

At least one species of demon has the ability to communicate telepathically. Several demons can also read people's minds and find out their fears and desires. This power allows demons to coordinate their plans without having to speak, which can come in handy when sneaking around.

The Wish

Cordelia: I never would've looked twice at Xander if Buffy hadn't made him marginally cooler by hanging with him.

Anya: Really . . .

Cordelia: Yeah, I swear . . . I wish Buffy Summers had never come to Sunnydale.

Anyanka: Done.

—3.9 The Wish

Some demons, most notably Vengeance Demons (like Anya's old self) have the power of the Wish, the ability to reshape reality to suit the desires of a person. Anyanka used this power to grant Cordelia's desire that Buffy never arrive in Sunnydale, rewriting history and creating an alternate universe where the Master and his minions ruled the town. Note that the Wish rarely makes the recipient happy. It is almost always twisted so everybody affected is miserable (or, in Cordelia's case, killed horribly—poor girl).

Demon Slaying

Buffy: Professor Walsh? That simple little recon you sent me on—wasn't a raccoon. Turns out it was me, trapped in the sewers with a faulty weapon and two of your pet demons. If you think that's enough to kill me, you really don't know what a Slayer is. Trust me when I say you're gonna find out.

—4.13 The 'I' in Team

Most demons are vulnerable to the same things humans are—they can be shot, run over, cut to pieces and so on, and they don't just get better afterwards. Unlike vampires, there is usually no need for special attacks or holy items. Although it is likely that demons don't like crosses or holy water any more than vampires do, the show has not shown them in action, so their effectiveness or lack thereof is up to you as Director. Demons can often be killed in many more ways than vampires, but they usually have the inconsiderate habit of leaving a messy corpse behind, which adds a whole new logistical problem for the heroic hunters.

Some demons are invulnerable to conventional weapons, and can only be destroyed by special magicks, unique items (e.g., silver bladed weapons) or other plot devices (e.g., stabbed through the eye). Dispatching those critters requires a great deal of research and maybe even a mini-quest to retrieve the necessary items. For the most part though, the judicious use of Getting Medieval and Kung Fu will take care of most uglies from beyond reality.

Name: Demon Henchmen
Motivation: Kill, maim, destroy
Critter Type: Demon
Attributes: Str 4, Dex 5, Con 4, Int 2, Per 2, Will 2
Ability Scores: Muscle 14, Combat 14, Brains 10
Life Points: 42
Drama Points: 0-3
Special Abilities: Armor Value 5, Claws

Maneuvers

Name	Score	Damage	Notes
Claw	14	11	Slash/stab
Dodge	14	—	Defense action

Demons of Note

A "generic" demon and three monsters from the show are described below (many more are presented in the follow-up *Monster Smackdown BtVS* supplement—sorry couldn't help ourselves, again). As with the Vampire Variety Pack, the demons can be used as is, or may help inspire you to create your own new ickies.

Although there is no such thing as a "typical" demon, there are some demons whose only purpose in life is to look menacing and provide the Cast with someone to beat up at designated times in an Episode. Here's a sample demon, ugly with clawed hands and a bad attitude. Such a creature would be in the service of a more powerful demon or might be a lone predator, the kind of critter that gets killed in the teaser section of an Episode.

Demon Henchman

Spike: Funny hearing a Fyarl demon say "serviceable." Had a couple of 'em working for me once. They're more like "Like to crush. Crush now?" Strong, though. You won't meet a jar you can't open for the rest of your life.

—4.12 A New Man

The Judge

Giles: The more I study the Judge, the less I like him. His touch can literally burn the humanity out of you. A true creature of evil can survive the process. No human ever has.

Xander: What's the problem? We send Cordy to fight this guy, and we go for pizza.

—2.13 Surprise

Name: The Judge
Motivation: Burn humans
Critter Type: Demon
Attributes: Str 7, Dex 3, Con 7, Int 3, Per 3, Will 3
Ability Scores: Muscle 20, Combat 14, Brains 12
Life Points: 140
Drama Points: 0-3
Special Abilities: Armor Value 15, Attractiveness -5, Burns humanity, Cannot be killed by forged weapons, Increased Life Points

Maneuvers

Name	Score	Damage	Notes
Burning Arc	14	60 per Turn	Affects only beings with humanity
Dodge	14	—	Defense action

Name: Sister of Jhe
Motivation: Bring on the Apocalypse
Critter Type: Demon
Attributes: Str 6, Dex 7, Con 6, Int 3, Per 3, Will 4
Ability Scores: Muscle 18, Combat 20, Brains 14
Life Points: 80
Drama Points: 4
Special Abilities: Armor Value 5, Attractiveness -4, Increased Life Points, Knows ritual to open Hellmouth

Maneuvers

Name	Score	Damage	Notes
Dodge/Parry	20	—	Defense action
Kick	19	19	Bash
Punch	20	17	Bash
Spin Kick	18	21	Bash

He was big, blue, built like a brick wall, and he could burn the humanity right out of you (that's gotta hurt, unless you've disposed of that troublesome humanity thing). The Judge spent several centuries stored in a number of boxes until Spike and Drusilla put him back together. Weak after his dismemberment, the Judge initially had to touch his victims to burn them. Eventually he grew in strength until he could burn people as far as he could see them. According to prophecy, this nasty could not be killed by any weapon forged by man. The Judge had serious Big Bad potential, but his career was cut short by Buffy and some modern military hardware.

The Sisterhood of Jhe

Faith: These babes were wicked rowdy. What's their deal?

Giles: I wish I knew.

—3.13 The Zeppo

A cult of she-demons, the Sisters are known for celebrating victory by feasting on the corpses of their enemies. They want to bring demons back to our world, typically by re-opening the (or a) Hellmouth. This makes them good recurring villains. Their last attempt was a dismal failure, thanks to the efforts of Buffy and company. The Sisters are tough and dangerous fighters, though. Even a Slayer can't face more than two or three at the same time, and even a single one can make for a tough fight.

Scabby Telepath Demon

Buffy: Scabby demon #2 got away . . . scabby demon #1, big check in the "slay" column.

—3.18 Earshot

Lacking mouths, these demons communicate telepathically. Fighting them has the added risk that, if the character gets some of the critter's blood on her, she may be

Name: Telepath Demon (or Scabby to those on a first name basis)
Motivation: Mayhem
Critter Type: Demon
Attributes: Str 5, Dex 5, Con 5, Int 2, Per 4, Will 3
Ability Scores: Muscle 16, Combat 17, Brains 12
Life Points: 60
Drama Points: 2
Special Abilities: Attractiveness -6, Claws, Increased Life Points, Telepathy

Maneuvers

Name	Score	Damage	Notes
Claw	17	15	Slash/stab
Dodge	17	—	Defense action
Punch	17	15	Bash

infected with telepathic powers. This sounds cool at first, but the telepathy soon becomes uncontrollable, and the character can't shut out the constant blaring of all the minds around her. Besides their telepathic abilities, these demons have claws and nothing better to do than wander around the streets looking for trouble. A clever Director might be able to come up with some additional purpose or plan, or maybe have the Scabbies work for some Big Bad.

Primals and Shape-shifters

Willow: Quite the party animal.

Giles: Quite. It acts on pure instinct, without conscience, predatory and aggressive—

Buffy: In other words, your typical male.

Xander: On behalf of my gender: hey!

—2.15 Phases

Lycanthropes. Skin-changers. Fabulous furry freaks. The Buffyverse has its share of were-creatures, beings who have a human and animalistic shape. Sometimes they are humans who have been cursed and are occasionally possessed by the spirit of some beast. And sometimes they are monsters who can pass themselves off as human, the better to feed on them. Whatever their nature, these creatures are like some nightmarish refugee from *When Animals Attack*, and their first reaction when running into somebody will likely be to take a bite or two.

The show has depicted several different types of shape-shifters so far. You have your traditional werewolves, people possessed by the spirit totem of an animal, giant insects that can pass themselves off as human, and even a guy who could turn himself into a horde of maggots (which makes for a great conversation piece but sucks as a pickup line).

The Skinny on Skin-changers

Like demons, Primals come in many varieties, but they have a few things in common. They are always predators—there are no were-sheep or were-marmots out there. They are pretty dangerous, to themselves and to others. When assuming their bestial aspect, they lose any self-control. Most of them are living metaphors for the raging hormones inside your average teenager.

Nature and Habits

Oz: I won't lie about the fact that I worry. I know what it's like to have power you can't control. I mean, every time I start to wolf out, I touch something, deep, dark. It's not fun. But just know that whatever you decide, I back your play.

—4.4 Fear Itself

Lycanthropes are predatory beings, and they tend to feed on humans. Maybe this is Nature's way of striking back at humankind—we cut down the rain forest and serve a few billion burgers, and Mother Nature sends us a plague of werewolves and other creatures that see us as walking

burgers. Or humans might be their preferred prey because there're so dang many of us. In any case, your average Primal is wanting to munch on somebody before too long, which will lead to trouble for all concerned.

Like all predators, Primals try to be careful about how they hunt. Rampaging in broad daylight (even if the Primal can assume its bestial shape during the day) is rarely the smart way to operate. Shape-shifters hunt covertly, hiding in the night or setting up elaborate traps and luring their victims into an ambush. Once it's bloodlust takes over, though, all bets are off and the creature is unable to stop until it kills or is killed or knocked unconscious.

Primal Abilities

There're lots of different were-creatures out there, and they have different powers and abilities. Here are some of the basic traits they share.

Dual Shape

Primals usually have two forms: a regular, human shape and a bestial, fill-in-the-blanks-man form. The human form is good to get around without attracting cops, animal control officials and game wardens, but generally it lacks most or all of the kewl powerz of the animal shape. In some cases, the human form is simply an illusion or shell, something the critter puts on when trying to blend in. In others, it is the real person, with the bestial form being the result of a curse, possession or some other Really, Really Bad Thing.

In some cases, the Primal does not have a secondary shape. Instead, the changes are in her behavior and attitude. These Primals become animal-like and predatory, and the beast spirit inside them gives them some enhanced physical attributes, but they look fairly normal—except for the occasional unnatural gleam in their eyes. These non-shape-shifting types can be even more dangerous, because they can't be spotted on sight. Usually their behavior gives them away.

Supernatural Attributes

Were-critters are usually better than humans when it comes to lifting weights and moving fast. An enraged werewolf can give even a Slayer a run for her money. Shape-shifters have two sets of Physical Attributes, Life Points, Muscle and Combat Scores, separated by a slash. The first set is for their human form; the other is for their were-form.

Natural Attacks

Your basic teeth and claws (pincers, stingers, or other "natural" weapons). This is pretty much like the demon ability (see p. 199)—a claw is a claw, whether wielded by Fregathor from the Ninth Circle of Hell or Juan, your friendly neighborhood Guatemalan were-jaguar.

Werewolves

Willow: Oz is a werewolf.
Buffy: It's a long story.
Oz: I got bit.
Buffy: Apparently not that long.

—3.3 Faith, Hope and Trick

Always a classic, one shape-shifter deserves special mention. The Buffyverse werewolf is very similar to the "wolf-man" of the movies. During the three nights of and around the full moon, our friendless furry turns into a hairy carnivore with a taste for living flesh. Well-wishers and relatives may keep the unfortunate under lock and key during her "time of the month," allowing her to lead a happy, productive life despite her condition.

Some werewolves learn to control their changes though. Oz managed it through a combination of strange herbs and meditation techniques. The downside seems to be that if the "controlled" werewolf is exposed to some intense stress (like finding out your girlfriend has turned gay and found her own girlfriend—not that there's anything wrong with that), the control may slip and the change might take over, even when it's not the full moon. A few very fortunate furries learn how to control the change, and can even change at will, retaining control in their animal form. For the most part though, being a werewolf is your basic bummer.

Werewolf Powers

During the three nights of the full moon, the afflicted turns into a werewolf. Physical Attributes go up (+4 to Strength, +2 to Dexterity and Constitution), nasty teeth and claws appear (inflicting 2 x Strength base points of Slash/stab damage), and acute senses arise (+3 to any Perception or Brains task that involves using senses).

A Couple Shape-shifters

Two were-critters are described below, to be used as the you see fit. We have the typical werewolf (for a look at yet another werewolf, see Oz on p. 106) and the something more unusual.

Name: Veruca
Motivation: Have fun, live for today
Critter Type: Werewolf
Attributes: Str 2/6, Dex 3/5, Con 2/4, Int 3, Per 3, Will 3
Ability Scores: Muscle 10/16, Combat 11/16, Brains 12
Life Points: 26/50
Drama Points: 3
Special Abilities: Attractiveness +3, Werewolf

Maneuvers

Name	Score	Damage	Notes
Bite	16	16	Slash/stab
Claw	16	16	Slash/stab
Dodge	16	—	Defense action
Grapple	18	—	Resisted by Dodge

Veruca, Slutty Werewolf

Oz: Free to kill people? I won't do that. You shouldn't.

Veruca: You don't understand. But you will. You'll see that we belong together.

—4.6 Wild at Heart

The sexy lead singer of *Shy*, Veruca happen to visit Sunnydale and took a moment out to do a serious seduction number on Oz. A werewolf herself, Veruca liked to let the beast inside run unfettered, although it seems she had some control over her transformation. Veruca tried to kill Willow, and would have if Oz hadn't killed her instead. The whole thing wound up destroying Oz and Willow's relationship, and Oz left Sunnydale to get himself straightened out. By the time he returned, Willow had switched teams, so to speak.

Ms. French, the She-Mantis

Giles: Whatever you do it's got to be sudden and swift—this beast is dangerous.

Buffy: Well, your buddy Carlyle faced it, he's still around.

Giles: Yes . . . in a straightjacket howling his innards out day and night.

—1.4 Teacher's Pet

The She-Mantis was able to pass herself off as human (either through some sort of illusion or shape-shifting ability), but vampires and other supernatural predators could sense her alien nature very quickly. To fertilize her eggs, she would lure male virgins to her lair, mate with them and then devour them head-first. She chose Xander as a prospective mate, much to his chagrin. Buffy dealt with the monster through a combination of bug spray, bat-sonar recordings (praying mantises are stunned by the sound) and some extreme violence with a machete.

Name: Ms. Natalie French (fake identity)
Motivation: Breed, mate, eat mate
Critter Type: She-Mantis
Attributes: Str 3/7 Dex 3/6, Con 3/6, Int 3, Per 5, Will 4
Ability Scores: Muscle 12/20, Combat 12/17, Brains 14
Life Points: 50/75
Drama Points: 4
Special Abilities: Attractiveness +4 (as human), Attractiveness -8 (as monster), Shape-shifter

Maneuvers

Name	Score	Damage	Notes
Bite	17	19	Slash/stab
Pincer	18	26	Slash/stab
Dodge	17	—	Defense action
Grapple	17	—	Resisted by Dodge

Her eggs survived though, so her children might show up looking for some vengeance one of these days.

Giant mantises can rotate their head 180 degrees even in human form, and are very big, strong and fast in their natural shape. Their pincers deal (3 x Strength) points and their bite inflicts (2 x Strength) points of base damage (both Slash/stab). Bug spray inflicts 10 points of damage per can and bat sonar knocks them off balance (reduce Dexterity and the Combat Score by four when exposed to the sound). To kill them, a character needs to chop them up into little bits (they have to be reduced to -50 Life Points using an edged weapon).

Restless Dead: Ghosts, Zombies and Other Things from Beyond the Grave

Xander: A ghost? (Willow nods.) What's the deal? Is every frat on this campus haunted? And if so, why do people keep coming to these parties, cause it's not the snacks?

—4.18 Where the Wild Things Are

Vampirism is not the only way people can come back after death. The Buffyverse has a full contingent of other restless dead—ghosts and poltergeists as well as zombies and reanimated corpses. The dead can be a royal pain in the butt. Ghosts make all kinds of mischief, with the advantage of having no corporeal . . . anything, and zombies and other embodied undead are pretty hard to put down, having already been killed once. Although these entities don't have much Big Bad potential, they can still make for interesting featured villains in an Episode or three.

Basic Ghostbusting

The biggest difference between vampires and all the other restless dead is the demon thingy. Vampires are dead bodies with a demon inside; zombies and ghosts have no demons. Zombies (and other re-animated critters) are human corpses brought to a semblance of life through magic or weird science. Ghosts are human souls that are unwilling or unable to move on to the next stage for some reason or another. So let's explore the returned dead.

Ghost Abilities

Giles: And now the poltergeists are drawing more and more energy out of them. Feeding on them in fact. Buffy and Riley are, are powering this whole thing.

Xander: Okay, they're the battery in the boo factory, so what happens when the battery's drained?

Giles: They die.

—4.18 Where the Wild Things Are

Ghosts are the restless spirits of dead humans. Usually when somebody dies her soul moves on to the next stage of existence, whatever that may be. For an unfortunate few, things don't work out that way, and they are stuck in our dimension. Most ghosts are tormented by some event in their lives, or feel they have unfinished business in this world. Until they can solve their "childhood trauma," as Cordy puts it, they remain on the physical plane. Most ghosts are unable to affect the world directly, although they can briefly manifest as translucent shades, strange sounds or "cold spots." Some ghosts (especially those on a Hellmouth) can do a lot more than moan and rattle some chains, though.

In some cases, instead of an actual ghost you get a "psychic fragment," a sort of spiritual resonance that works much like a ghost, but without having an actual dead soul there. These fragments are only created in places where a lot of people suffered horror and torment for a long time. Torture chambers, dungeons, or places where children were abused are prime candidates for this type of poltergeist event. The abilities of these collective emanations are very similar to those of regular ghosts.

Physical Attributes

A ghost isn't corporeal, so Strength, Dexterity and Constitution don't really apply. By the same token, neither do Combat or Muscle Scores, or Life Points. The shade relies on its Mental Attributes and its Brains Score for most things. Assume that any magicks that can injure a ghost will destroy or banish it if they inflict more than twice its Brains Score in damage.

Hypnosis

Powerful ghosts can manipulate people's thoughts and senses. This works like the vampire power of the same name (see p. 189).

Poltergeist

Giles: I don't believe there are any ghosts.

Anya: One ran right through me.

Giles: Not a ghost. An apparition. I believe we're dealing with a kind of poltergeist. A whole cluster of them, in fact, born out of intense adolescent emotion and sexual energy.

—4.18 Where the Wild Things Are

Some ghosts can move objects, slam doors, break things and otherwise make a nuisance of themselves. Treat this as the Sorcery power telekinesis (see p. 165) but use the Success Levels of the ghost's Brains Score - 2 to determine how much weight it can move. Ghosts with low Brains Scores can barely move a few pounds at a time, but very strong-willed spirits can toss around furniture and break every window in a room if moved to do so. Also, the repetition penalty for telekinesis doesn't apply to ghosts.

Very powerful ghosts can combine the poltergeist power with some level of materialization—they can manifest parts of themselves physically, or create objects out of thin air. These manifestations are solid enough to injure or kill people. Destroying them physically is possible—any attack that does more damage than the ghost's Brains Score destroys the manifestation, without harming the ghost itself.

Possession

Some spirits can take over the bodies of human victims, and use them for their own nefarious purposes. This works like the demon power of the same name (see p. 200).

Zombie and Reanimate Abilities

Xander: Alright, but if you come across the army of zombies, can you page us before they eat your flesh?

—2.2 Some Assembly Required

Corporeal living dead can come back in several different ways: they can be put together á la Frankenstein's Monster (lots of stitches and scars), or reanimated by foul magicks and unspeakable rituals, or raised by the careless use of exotic antiques. In most cases, zombies have no consciousness or memories of their former lives. They just wander around attacking people. Movie myths to the contrary, they do not hunger for brains.

Some reanimated dead retain their memories and personalities (which is kind of sad, as they realize they are standing around in a slowly-rotting corpse). Unlike vampires, who look normal enough unless they show their game faces, zombies look . . . well . . . dead. Their skin is usually grayish or purple, their complexion is absolutely awful, and the smell—well, let's not dwell on the smell, but it's noticeable, and deodorant and aftershave just ain't gonna cut it. Besides their appearance, most walking dead have a few other things in common.

Supernatural Strength and Resilience

Zombies tend to be a bit stronger than humans (+1 to +2 to Strength), but are usually less agile (-1 to Dexterity). Punching or kicking a zombie isn't going to do much to it. If the damage is greater than its Muscle Score, the zombie is knocked down, but it soon gets up. Dismemberment (using an edged weapon to chop the zombie down to -30 Life Points or so) at least keeps the critter from walking around and grabbing people, but the pieces continue to squirm—a major gross-out, not to mention a cleanup nightmare. Burning usually takes care of the corpse, as long as it's burned to ashes. The best way to deal with a magically reanimated corpse though is to undo the spell or ritual that brought it back in the first place.

A Few Dead Things

Two ghosts and a zombie (walk into a bar . . . nah) from the show are described below.

Name: James/Grace
Motivation: Tragic Love
Critter Type: Ghost
Attributes: Str —, Dex —, Con —, Int 3, Per 3, Will 6
Ability Scores: Muscle —, Combat —, Brains 18
Life Points: —
Drama Points: 3
Special Abilities: Attractiveness -6 (as monster), Poltergeist, Possession

Maneuvers

Name	Score	Damage	Notes
Pistol	18	17	Bullet

James Stanley and Grace Newman

Willow: A ghost? Cool!

Xander: Oh, no, not cool. This was no wimpy chain rattler. This was more like—"I'm dead as hell and I'm not gonna take it anymore."

—2.19 I Only Have Eyes for You

What happens when love goes horribly wrong in the vicinity of the Hellmouth? Well, you get two ghosts condemned to relive their tragic deaths over and over again—and taking over the bodies of helpless people to re-enact the murder-suicide that ended their lives (which is really hard on the possessed bodies). Their torment ended when they played the possession bit on Buffy and Angelus. Since vampires can't be killed by guns, the murder was disrupted and the ghosts had a chance to talk and resolve their issues, which allowed them to move on. It was a very Oprah moment, except for the gunfire part.

Daryl Epps, Reanimated Jock

Eric: We're ready.

Cordelia: Ready? Ready for what?!

Eric: You're going to feel a little pinch, maybe a little discomfort around the neck area. But when you wake up, you'll have the body of a seventeen year old. In fact . . . you'll have the body of several.

—2.2 Some Assembly Required

Daryl Epps had a bright future ahead of him until he died in a rock-climbing accident. His future got a little dimmer when his brother Chris put him back together (winning no prizes for neatness) and brought him back to life through a combination of weird science and (likely) the influence of the Hellmouth. Daryl was back, but he was a little too Frankenstein-y for prime time, so he kept to himself a lot. Dead or not, Daryl really wanted a

Name: Daryl Epps
Motivation: Get a girlfriend
Critter Type: Zombie
Attributes: Str 7, Dex 4, Con 5, Int 2, Per 2, Will 2
Ability Scores: Muscle 20, Combat 15, Brains 10
Life Points: 58
Drama Points: 4
Special Abilities: Attractiveness -4, Jock, Zombie powers

Maneuvers

Name	Score	Damage	Notes
Punch	15	18	Bash
Slam-Tackle	20	19	Bash; no Parry; target possibly prone
Takedown	20	12	Resisted by Dodge/Parry; target prone

girlfriend, and Chris and his friend Eric set out to build him one using dead girls as raw material. They needed a fresh head to complete the process though, and the evil nerds chose Cordelia for the job. Buffy saved the day, as is her wont to do, and Daryl apparently perished in a fire that consumed the makeshift laboratory where the operation was going to take place.

Robots

Xander: So, I'm Ted, the sickly loser. I'm dying and my wife dumps me. I build a better Ted. He brings her back, holds her hostage in his bunker o' love until she dies. And then he keeps bringing her back, over and over. Now that's creepy on a level I hardly knew existed.

—2.11 Ted

Robots are surprisingly common in the Buffyverse. On at least three occasions, some inventor or nerd has been able to manufacture a robotic humanoid, including the adorable Buffybot that "replaced" the Slayer for a brief time.

It is possible that the ability to create robots (and other super-science creations) is somehow linked to the Hellmouth. Perhaps the mystical influences allow mad geniuses to bend the laws of physics and create things that couldn't be replicated in any other laboratory in the world. Or maybe robots and weird science are just a part of the Buffyverse. Let's not think too hard about it.

Robot Basics

What hidden evil lurks inside a robot's mechanical heart? In theory, robots are mere machines incapable of feeling anything, good or bad. They are bound by their programming, which they follow to the letter whether it makes sense or not. In the show, robots are used as living power fantasies—you don't like who you are, you remake yourself. You have the technology to make a better, faster, stronger self. Or, even better, you can create the perfect mate, someone who is hardwired to love you and do anything you want.

Reality never quite lives up to the fantasy though. The robots end up twisting their instructions in new and unexpected ways, people start getting hurt or killed, and someone needs to pull the plug on the wacky machine before the body count starts to rack up.

Robot Attributes

Joyce: I mean, don't get me wrong. I-I'm still a little gun shy. It certainly didn't help that my last boyfriend turned out to be a homicidal robot.

—4.4 Fear, Itself

Every robot in the show so far has been extremely strong and resilient. The typical robot has +4 to Strength, +1 to Dexterity and +2 to Constitution, with no limit to its Physical Attributes. Life Points measure how

Name: Ted
Motivation: Find a wife, keep a wife, repeat
Critter Type: Robot
Attributes: Str 6, Dex 5, Con 6, Int 3, Per 2, Will 2
Ability Scores: Muscle 18, Combat 16, Brains 12
Life Points: 73
Drama Points: 6
Special Abilities: Good cook, Hard to Kill 5, Power Down, Robot

Maneuvers

Name	Score	Damage	Notes
Kick	15	18	Bash
Punch	16	16	Bash

much damage the robot can sustain before it no longer works. A robot can be temporarily knocked "unconscious" until it resets itself, but generally it keeps on ticking until it takes one too many lickings. Once it is broken, the robot needs a skilled technician (that's someone with the Mr. Fix-It Skill, right?) for repairs.

Killing Robots

Good ol' violence seems to do the job just fine, although robots can take a lot of punishment before they go down. Then there's the "trick the robot into punching an electrical fixture," sending thousands of volts of electricity into them and frying their circuits. That seems to work pretty well. Indeed, that plan probably works great against most living beings too.

Ted

Buffy: What are you?

Ted: I'm a salesman! That's what you should've remembered. No matter how you put him down . . . a good salesman always bounces back!

—2.11 Ted

Ted seemed like the perfect boyfriend—cheerful, clean-cut, and friendly. No wonder Joyce liked him. Soon, he started displaying a few weird quirks that made Buffy suspicious. One violent argument later, Ted was dead—until he came back. Turned out Ted was actually a robot serial killer. Buffy put an end to his depredations through the liberal use of a cast-iron skillet upside his head.

Ted's Power Down ability allows him to temporarily shut down operations. He regains six Life Points per hour while powered down.

The Big Bads

They are the worst of the worst, the masters of mayhem, the mega-villains who torment Buffy and her friends for entire Seasons before finally getting their richly deserved ass-whuping. They are the Big Bads. Here they are, recorded for posterity, to recycle into your games or perhaps to inspire you to create new and improved Big Bads of your own.

The Master

Colin: So you would spare them?

Master: I am weary and their deaths would bring me little joy.

(Vampires are executed.)

Master: Of course, sometimes a little is enough.

—1.7 Angel

He was the first Big Bad, and he was a classic—smart and powerful, a monstrous creature trapped between worlds looking for a way out in order to bring Hell to Earth. The Master was a centuries-old vampire who led one of the few large vampire societies, the Order of Aurelius. Some sixty-odd years ago, the Master arrived at the Hellmouth, ready to open it and welcome the Old Ones back into our reality. Fortunately for humankind, an earthquake buried him in the old church where he was preparing the ritual. The earthquake disrupted the spell and kept the Master there for decades, stuck "like a cork in a bottle," to quote Giles.

The Master's evil was not stopped, merely contained. Even from his prison, he continued to direct his vampire minions, and he tried to break free on a number of occasions. After many failures, the key to his release was

Name: Heinrich Joseph Nest a.k.a. The Master
Motivation: Escape the Hellmouth, summon the Old Ones
Critter Type: Vampire
Attributes: Str 8, Dex 8, Con 8, Int 6, Per 5, Will 6
Ability Scores: Muscle 22, Combat 22, Brains 18
Life Points: 90
Drama Points: 10
Special Abilities: Attractiveness -3, Claws, Hard to Kill 2, Hypnosis 1, Increased Life Points, Vampire

Maneuvers

Name	Score	Damage	Notes
Claw	22	22	Slash/stab
Bite	24	31	Must Grapple first; no defense action
Dodge	22	—	Defense action
Grapple	24	—	Resisted by Dodge
Hypnosis 1	18	—	Target hesitates

found in the *Pergamum Codex*—an ancient prophecy predicted the Master would rise and the Slayer would die. The prophecy came true, sort of—Buffy confronted the Master, lost the fight and drowned in a pool of water after being partially drained of blood. The Master was free, but the prophecy never said anything about Buffy staying dead. Thanks to Xander and some timely CPR, Buffy came back just in time to stop the Master as he opened the Hellmouth and let the first Old One through. In the apocalyptic battle that ensued, the Master met his end, impaled on a piece of broken furniture. His bones remained behind though and his followers tried to restore him to unlife, but the attempt failed and Buffy pulverized the bones, apparently putting an end to his evil once and for all.

In another dimension, a timeline where Buffy didn't move to Sunnydale, the Master rules there. In that world, he killed Buffy when she finally arrived.

Drusilla

Drusilla: Do you like daisies? I plant them but they always die. Everything I put in the ground withers and dies. Spike, I'm cold.

—2.3 School Hard

Name: Drusilla
Motivation: Whimsical nutjob
Critter Type: Vampire
Attributes: Str 4, Dex 5, Con 4, Int 4, Per 6, Will 6
Ability Scores: Muscle 14, Combat 18, Brains 20
Life Points: 48
Drama Points: 10
Special Abilities: Attractiveness +2, Hard to Kill 2, Hypnosis 3, Loopy, Vampire, Visions

Maneuvers

Name	Score	Damage	Notes
Bite	20	17	Must Grapple first; no defense action
Dodge	18	—	Defense action
Grapple	20	—	Resisted by Dodge
Hypnosis 1	22	—	Target hesitates
Hypnosis 2	21	—	Create illusion
Hypnosis 3	20	—	Control target
Nail Slash	18	13	Slash/stab

She's a little bit crazy, but don't let the swooning princess act fool you: Drusilla is one of the most dangerous vampires out there. Gifted with prophetic powers, young Drusilla was hounded and driven mad by Angelus, who turned the pious young woman into an insane monster. Drusilla in turn sired Spike, and the two became a couple—the Sid and Nancy of the vampire world, leaving chaos and grief in their wake.

Drusilla was weak and in bad shape when Spike brought her to the Hellmouth, but the mysterious du Lac ritual restored her to full health with a little help from Angel's (unwillingly donated) blood. When Angel returned to his evil ways, Drusilla's love for Spike cooled down, leading to a falling out that culminated with Spike betraying Angelus, knocking Drusilla out and leaving Sunnydale. Drusilla has moved on to tormenting Angel in Los Angeles and remains at large, making brief forays into Sunnydale. She continues to be a threat to the lives and sanity of the Cast.

Angelus

Spike: You've really got a yen to hurt this girl, haven't you?

Angelus: She made me feel like a human being. That's not the kind of thing you just forgive.

—2.14 Innocence

Angelus ("he of the angelic face") was born in the 18th century. He grew up to be a good-for-nothing rich kid, looking for some cheap thrills. He got them at the hands (and teeth) of Darla (see p. 196), who turned him into a vampire and took him on a nomadic tour of death and destruction across the globe. Angelus soon proved to be her equal in viciousness and murder.

Decades later, Angelus tortured and murdered a Romany (Gypsy) girl and her family. Her clan worked a powerful curse on him, restoring his human soul so he would know lasting suffering for his deeds. Unknown to Angel, the curse would remain until the day he felt a moment of true happiness—at which point he would turn back into a demon inhabiting a human corpse.

On Buffy's seventeenth birthday, she and Angel consummated their love, and the vampire knew that moment of bliss. Big mistake. Angelus came back, all demon, no soul and leather pants. He broke Buffy's heart, tormented her friends and family, murdered Jenny Calendar, and then tried to destroy the world. So Buffy killed him—just after she realized he had regained his soul.

Angelus' stats can be found in the season adjustments for Angel's character sheet. Feel free to move them down for pre-ensoulment times, or up should the beast escape after Angel left town.

The Mayor

Mayor Wilkins: This officially commences the Hundred Days. Nothing can harm me until the Ascension. Gosh, I'm feeling chipper! Who's for a root beer?

—3.14 Bad Girls

For a century, the Mayor of Sunnydale kept a lid on the existence of the Hellmouth even as he prepared for his "Ascension" to pure demon-hood. Hard to believe, coming from a nice, polite, obsessively clean, somewhat dorkish man and all. The Mayor was the antithesis of the typical villain. He looked perfectly normal, and acted like an upstanding member of the community. He was respected by the people of Sunnydale, and positively adored by Principal Snyder, who considered the Mayor a force for good and order (as a reward for his loyalty, Snyder was chewed up and swallowed like so many Mentos). Behind the pleasant facade hid a dark and merciless soul, all the worse for being a human being with no inner demon to serve as an excuse for his behavior.

Using magic, the Mayor kept himself youthful for decades. His wife did not share in his eternal life and died cursing his name. He appears to have genuinely cared for her though. The Mayor definitely had a soft spot for the renegade Slayer Faith, and treated her as a daughter. He wanted to become a Pure Demon, untainted by humanity, and usher in a new age of chaos.

The process of Ascension rendered the Mayor invulnerable to harm for 100 days (he cannot be killed, and any damage he sustains is regenerated at the rate of 100 Life Points per turn—this is just to determine how long a massive injury slows him down—i.e., not long). In addition to his magical skills, the Mayor commanded a small army of vampires led by the infamous Mr. Trick, and eventually by Faith. On graduation day, he turned into a demon in the middle of his commencement

Name: Richard Wilkins III
Motivation: Become Pure Demon, eat people
Critter Type: Human (Demon at the end)
Attributes: Str 2/20, Dex 2/6, Con 4/10, Int 5, Per 3, Will 5
Ability Scores: Muscle 10/46, Combat 10/16, Brains 16
Life Points: 34/400
Drama Points: 5
Special Abilities: +8 to Brains for Occultism rolls, Armor Value 10 (demon), Attractiveness -8 (demon), Controls gang of vampires, Increased Life Points (demon)

Maneuvers

Name	Score	Damage	Notes
Bite	16	64	Slash/stab; demon only
Dodge	16	—	Defense action
Tail	16	84	Bash; demon only

address. His demonic shape was huge and snake-like (the demon stats are listed to the right of the slash). After the Ascension he could again be killed, and Buffy accomplished that by luring him into the high school, where the Scoobies had planted a large quantity of explosives. Thus did Buffy save the world and take out her high school all at the same time.

Adam

Buffy: She pieced you together from parts of other demons.

Adam: And man. And machine. Which tells me what I am . . . but not who I am. Mother wrote things down. Hard data, but also her feelings. That's how I learned that I have a job here. And that she loved me.

—4.14 Goodbye Iowa

Designed by Dr. Maggie Walsh of the Initiative, Adam was the ultimate mix of human, demon and machine—a nightmarish combination of reanimated demon flesh with cybernetic enhancements. Unfortunately, Adam was not a nice monster. His first act upon gaining consciousness was to murder Dr. Walsh, his "Mommy." Shortly afterwards, he casually dissected a child out of curiosity. It only got worse from there. After recruiting an army of vampires and demons, Adam plotted to overthrow the Initiative and build more beings like him.

His plan called for dozens of vamps and demons to infiltrate the Initiative by allowing themselves to be captured. Then the prisoners would stage a massive breakout, which should produce plenty of demon and human corpses for Adam to play with. In the end, Buffy was able to defeat him only after a ritual gave her the combined powers of all of her friends, as well as the abilities of the First Slayer.

Name: Adam
Motivation: Build himself a new species
Critter Type: Demon/Undead/Cyborg Hybrid
Attributes: Str 10, Dex 9, Con 10, Int 5, Per 7, Will 6
Ability Scores: Muscle 26, Combat 24, Brains 17
Life Points: 250
Drama Points: 6
Special Abilities: Armor Value 12, Attractiveness -6, Implanted weapons, Increased Life Points, Resistance (Magical Effects) 10

Maneuvers

Name	Score	Damage	Notes
Bone Spear	24	26	Slash/stab
Dodge	24	—	Defense action
Minigun	24	12/shot	Bullet; successful burst hits with 7 shots
Punch	24	26	Bash
Rockets	24	80	Bash

The "kinetically redundant, bio-mechanical demonoid" was one of the toughest foes Buffy ever faced. He was stronger and tougher than her, equally fast, and had an array of implanted weapons, everything from machine guns to rocket launchers. Besides his physical prowess, he had a sharp analytical mind with perfect computer memory and heightened senses. Oh, and a wicked bone spear that used to belong to a Polgara demon.

Glory

Glory: Guys! I'm not gonna kill you. Not in the mood. What do you think that's about?

Gronx: In mercy does your power lie?

Glory: No, brainless, in torture, death and chaos does my power lie.

—5.21 The Weight Of The World

During Season Five, Buffy faced one of her toughest opponents—a living, breathing Hellgoddess. Greater than a demon or vampire, Glorificus (Glory to her friends) looked like a gorgeous blonde (when she wasn't transformed into a handsome male doctor by the name of Ben). She could punch through walls, take a hit from a wrecking ball, and move so fast she was barely visible. And those were just her basic abilities; for food, she devoured the minds and sanity of people.

Glory ruled a demon dimension with an iron fist, but ended up exiled in our world. For over two decades, she led a dual existence—Glory, the beautiful insane mind eater, and Ben, the kindly doctor who hated what Glory did but was too weak-willed and afraid of death to stop her. To return home, Glory needed the Key, a mystical item that allowed its wielder to sunder the barriers between worlds. A group of monks guarded the Key. To hide it from her, they used a powerful ritual that turned it into a young girl. The ritual also overwrote the memories and records of the Key's new "family"—the Summers in Sunnydale. And thus was Dawn born. After several misadventures, Glory finally discovered Dawn's secret, and prepared the ritual to open the gates of Hell. Buffy managed to beat Glory to a pulp, with a little help from Willow's magic, Xander (and a wrecking ball), and the mystical hammer of Olaf the Troll God. To save herself, Glory morphed into Ben, and Buffy spared his/her life. Giles then dispassionately killed Ben in order to spare Buffy from Glory's inevitable revenge. All their efforts did not stop the opening of the gateway though, and Buffy had to sacrifice her life to save her sister's.

Name: Glorificus
Motivation: Go home
Critter Type: Hellgoddess
Attributes: Str 15, Dex 10, Con 15, Int 5, Per 5, Will 8
Ability Scores: Muscle 36, Combat 23, Brains 20
Life Points: 400
Drama Points: 5
Special Abilities: Armor Value 20, Attractiveness +4, Brain Suck, Increased Life Points

Maneuvers

Name	Score	Damage	Notes
Brain Suck	20	—	Insanity
Dodge	23	—	Defense action
Punch	23	36	Bash
Kick	22	38	Bash

In addition to her powers, Glory commanded a small army of freakish gnome-like creatures. These demonic servants were not very tough or useful, but they sure knew how to kiss ass. She was opposed by the Knights of Byzantium, a mystical order that preferred to fight with medieval weapons and armor, which did them precious little good every time they ran into her. Glory killed most of them shortly before her own demise.

Glory's mind-destroying attack involved sinking her fingers into a person's brain (without actually perforating the skull). At the end of the process, the person's rational mind was gone, leaving behind a terrified, tormented and quite insane husk. Willow figured out a way to take back the minds Glory had stolen, which greatly weakened the Hellgoddess (Glory used those minds as sustenance) and restored Tara (who Glory had de-brained before) to normal.

Warren Mears

Warren: It's funny you mention that. You know, I've explored all the dark arts ... witchcraft, demonology. You name it, I tried it against the Slayer. But you know what I found REALLY works? . . . Gun.

Vampire: You killed the Slayer with a gun.

Warren: In her own backyard. Don't underestimate science, my friend. Good old-fashioned metal meets propulsion.

—6.20 Villains

Warren Mears could have been something really special. He had a knack with machines and engineering. Indeed, he was the poster child for superscience—the ability to create

Name: Warren Mears
Motivation: Become an evil mastermind
Critter Type: Misogynistic Sociopath Inventor
Attributes: Str 2, Dex 3, Con 2, Int 4, Per 2, Will 3
Ability Scores: Muscle 10, Combat 12, Brains 15
Life Points: 22
Drama Points: 10
Special Abilities: +7 to Brains for superscience construction, Covetous (Desperate Greed & Conspicuousness), Mental Problems (lots), Nerd, Reckless

Maneuvers

Name	Score	Damage	Notes
Pistol	12	14	Bullet
Punch	12	6	Bash

machines so wondrous they seemed magical. But Warren wasn't right. He never could bring himself to use his powers for anything but self-aggrandizement.

It started relatively mildly when he created a loving . . . and hot girlfriend April. When he tired of his plaything, he simply and cast her aside in favor of a real, flesh-and-blood gal. That didn't sit well with the April-bot and she went on something resembling a rampage (but much more sympathetic). Buffy stopped her in the end but Warren emerged none the wise.

In Season Six, Warren joined up with Jonathan Levinson and Andrew Wells (see p. 179) and formed the Nerd Herd. Looking to live out their immature fantasies, the crew employed demon henchmen, magicks, and superscience tech to get money, toys, and girls. They even carried out a series of twisted plots to "test" the Slayer and get some respect. The best they got was a statement that they were "pains in my ass."

When Buffy defeated Warren's plan to become a super-human badass and "rule the world" (by crushing his balls, ouch!), the mondogeek completely lost it. Grabbing a gun, he marched into Buffy's yard and sprayed the place with bullets. Though hit, Buffy survived. Tara did not. And thus was born Dark Willow. That in turn lead to Warren being magically flayed alive.

Treat Warren's superscience creations like magic effects with a Power Level one greater than a similar spell. As far as effects go, superscience is no more limited than magic. The items can be one-shots or of limited repeat use, but be careful about letting them fall into the Cast's hands. That way lies serious power abuse.

Darth Rosenberg

Willow: Remember that little spat we had before you left? When you were under the delusion that you were still relevant here? You called me a rank, arrogant amateur. Well buckle up, Rupert . . . (deep resonant voice) 'Cause I've turned pro.

—6.22 Grave

Sweet innocent Willow became a whole lot less innocent as the years went by. She also developed into a wickedly powerful Wicca. Teamed up with Tara, there was little the two couldn't accomplish.

But Willow's frequent magic use had a big downside in Season Six. She become addicted and turned to magic to solve all her problems. That included messing with Tara's mind on more than one occasion. They split for a time but Willow's vow to avoid magic and Tara's deep love allowed them to reconcile. They enjoyed a short period of bliss together . . . before Warren shot Tara dead.

Willow snapped and sought revenge, no matter the cost. She absorbed magical power from a series of dark magic books, then from a magic pusher named Rack, and finally by sucking the combined might of a Wicca coven from a defeated Giles. On the brink of ending the world (and thus her pain), Willow crumbled in the face of Xander's love. Crayons will never look the same.

Darth Rosenberg's stats can be found in the season adjustment section near Willow's character sheet (see p. 94). In the end, though, there wasn't much Dark Willow couldn't do. Tread carefully.

Name: The First
Motivation: Perpetuate evil
Critter Type: Primal Force
Attributes: Str —, Dex —, Con —, Int 7, Per 7, Will 9
Ability Scores: Muscle —, Combat —, Brains 20
Life Points: —
Drama Points: 6
Special Abilities: Despair, Illusion, Merger

Maneuvers

Name	Score	Damage	Notes
Despair	20	—	Encourage suicide
Illusion	20	—	Impose Mental Problems (Depression) or any other Drawback desired

The First

The First/Master: Right back to the beginning. Not the "Bang", not the "Word", the true beginning. The next few months are going to be quite a ride, and I think we're all gonna learn something about ourselves in the process. (to Spike) You'll learn you're a pathetic shmuck, if it hasn't sunk in already. Look at you. Tried to do what's right. Just like her, you still don't get it. It's not about right. It's not about wrong. It's about power.

—7.1 Lessons

We first met the First in Season Three. The ageless entity, claiming to be the personification of evil, plagued Angel and nearly got him to commit suicide (the First's speciality). Only a miraculous Christmas snow in California saved Angel from the sun's killing rays.

The First reappeared in Season Seven as the evil to end all evil. An incorporeal entity able to take on the form of anyone who had died, the First battered our heroes mental defenses, took over Spike for a time, merged with a preacher name Caleb, and ultimately unleashed a horde of ubervamps. Were it not for the mystical Slayer scythe, Willow's magic, and Spike's sacrifice, the Slayer line and most likely the world as we know it would have ended.

The First's goal is to corrupt heroes from within and lead them to self-destruction. It's schemes and illusions prey on weak minds and do just that.

Caleb

Caleb: I know what you're thinking: "Crazy Preacher Man, spoutin' off about the Whore of Babylon" or some such. That ain't me. Not here to lecture you. What's the point? My words just curdle in your ears . . . you don't take in a thing. So much filth inside your head, ain't no room for the words of truth. You know what you are, Shannon? Dirty.

—7.18 Dirty Girls

Caleb's origin is unclear. What is clear is that he was deranged, and a killer. At some point, Caleb adopted the guise of a preacher to better spread his evil. That's how he arrived at Sunnydale, promptly killing one of the Potentials—an activity he would continue doing with relish.

While no great shakes on his own, Caleb regularly merged with the First, gaining superhuman strength and abilities. (His post-merger abilities appear after a slash on his Quick Sheet.) The enhancement dissipates slowly over time, requiring another merger to blossom again. Fortunately, Caleb and the First uncovered a mystical scythe, perhaps the only instrument that could slay the immediate post-merger powerhouse. And thanks to Buffy, it did so.

For the sake of our own sanity, we are going to assume such mergers can only happen with the most depraved humans. Still, in the teaming mass of humanity, no doubt the First can find another willing servant.

Name: Caleb
Motivation: Serve the First, kill young women
Critter Type: Juiced Human
Attributes: Str 3/13, Dex 4/14, Con 3/13, Int 3, Per 4, Will 5/7
Ability Scores: Muscle 12/32, Combat 15/25, Brains 15
Life Points: 34/250
Drama Points: 5
Special Abilities: Fast Reaction Time, Increased Life Points, Merged Bonuses, Regeneration (Con per hour), Situational Awareness

Maneuvers

Name	Score	Damage	Notes
Break Neck	12/32	14/61	Must Grapple first; Bash
Choke	12/32	4/21	Must Grapple first; Bash; suffocation
Dodge	15/25	—	Defense action
Grapple	17/27	—	Resisted by Dodge
Kick	14/24	11/35	Bash
Punch	15/25	10/33	Bash

7 Episodes, Seasons, and Drama

Whistler: No one asks for their life to change, not really. But it does . . . So, what, are we helpless? Puppets? No. The big moments are gonna come, can't help that. It's what you do afterwards that counts. That's when you find out who you are.

—2.21 Becoming - Part One

In the *BtVS RPG*, you Directors also get to be the producers of the show.

By now, you should have an idea of how the rules work, and the basics of slaying—all the mechanical stuff, the equivalent of FX, fight choreography and basic acting. None of that is enough for a full-fledged show. You also need the setting—the backdrop for the action—and the framework of the show. To help keep things "in character," the default structure of a *Buffy* game is broken up into Episodes—self-contained scenarios that can be played out in one to three game sessions. A group of Episodes with a common thread—a major villain or subplot—becomes a Season, at the end of which the villain should be confronted (and hopefully defeated) and most of the subplots resolved (although their resolution might spawn other subplots to be dealt with next Season).

This chapter provides advice and suggestions for all you budding Directors. Use them, modify them or ignore them as you see fit.

Time and Place

Giles: But that's the thrill of living on the Hellmouth—one has a veritable cornucopia of fiends, devils and ghouls to engage . . . (off their looks) . . . Pardon me for finding the glass half full.

—1.3 Witch

Let's talk setting here—where will the Series take place? Where and when are as important as who will star in the Series—being the Slayer doesn't matter much if the setting is aboard the *Titanic*, for example (that would be a pretty short Series). The ideal setting should provide a number of "hooks" for the Cast. It should have interesting locales—cool hangouts, dangerous neighborhoods, and dark secrets buried in unexpected places. The setting should also have interesting people—friends, acquaintances and foes, people the Cast can fall in love with or fight to the death, or have to deal with in their everyday lives. Finally, if the Cast is going to save the world, the world should be worth saving; the setting should have some redeeming qualities.

Sunnydale

Willow: There's big evil brewin'. You'll never be bored here, Faith. 'Cause this is Sunnydale, home of the big brewin' evil.

—3.3 Faith, Hope & Trick

By day a beautiful California town, by night the hunting grounds of vampires and worse—Sunnydale is the default setting of the *BtVS RPG*. Our favorite gateway to Hell is chock full of things to do, places to visit, and critters to slay. More information about Sunnydale and its denizens can be found in **Chapter Five: Sunnydale after Dark**.

Using Sunnydale as a setting is easy and convenient: there's plenty of information and support available, both in this book, future supplements and in other *BtVS* source material, including the shows themselves. As long as the players are familiar with the TV show, they will know what you're talking about when you mention the Bronze, Sunnydale High, or the cemetery (then again cemeteries all look alike, especially at night . . . especially when vampires are chasing you).

Most of the adventures for the *BtVS RPG* will be usable for members of the Original Cast as well as player-created Casts; while Sunnydale is the default setting for many of them, they can be transferred to other settings with only a few changes.

Perhaps the biggest problem with Sunnydale is that it belongs to the Original Cast (well, and that it doesn't exist anymore). If some of the players are assuming the roles of Buffy and company, that isn't a problem, but if nobody is playing those characters, you need to do some thinking beforehand. Several possibilities come to mind.

Coexistence

Buffy and the Scoobies are in Sunnydale, but are treated as Guest Stars. This isn't a problem if the players are using the Original Cast, but it gets trickier if they are playing their own characters. It would be natural for Buffy, Spike and the Slayerettes to eclipse the Cast, and few people want to play second-string characters. You need to work hard to make sure the Original Cast doesn't upstage the players' Cast—having Buffy save the day is going to get old fast. On the other hand, the Hellmouth could be big enough to have two groups of heroes in town—maybe the Cast gets to save the Scooby Gang's collective butt once in a while.

Aprés-Buffy Sunnydale

Sunnydale remains, but Buffy and crew are no longer in town. What if Buffy died during one of her many close brushes with the Grim Reaper? Or what if Buffy remained a waitress named Anne after the whole Angelus tragedy? The others might have left town for their own reasons, or you can keep them around to help the Cast. Giles, Willow, or Xander are much more appropriate Guest Stars than Buffy, Angel, or Spike.

In this case, the new Cast's problem would be to fill Buffy's shoes (dainty size sixes, probably)—Buffy is a tough act to follow, and it would be nice to have somebody from the Original Cast around to remind the characters of that. There are plenty of dramatic possibilities awaiting a band of replacement heroes trying to live up to the legend of the greatest Slayer that ever lived.

Aprés-Sunnydale

This is essentially an extension of the Buffy storyline (ain't you just the storyteller). Sunnydale is no more (absent serious construction), Buffy, Giles, and the gang are out and about (say, Italy), and Slayers are available for all. The Cast may have contact with Buffy (particularly if one or more are Slayers) but they are in different locales and conduct different missions. With this option, the world is your playground and Hellmouths can be found wherever you like. See Other Hellmouths below.

Alternate Sunnydale

Anyanka: You trusting fool! How do you know the other world is any better than this?

Giles: Because it has to be.

—3.8 The Wish

A more extreme "What if?" scenario has the players' Cast replace the Original Cast. There never was a Buffy in Sunnydale, and the new characters have to deal with the Master, the Mayor, Adam, The First, and the rest of the fun bunch on their own.

This is an interesting variant, but the potential for spoilers is high as the players know how Buffy and the crew dealt with their enemies, and thus have an unfair advantage. You can easily deal with this problem by making a few subtle changes in the villains and subplots. Players who try to use their knowledge of the show to deal with Sunnydale threats may find themselves unpleasantly surprised.

Beyond the Hellmouth

Ellis: We have a Code One in Belize. A demon tribe is taking apart missionaries in the rain forest down there.

—5.10 Into the Woods

Sunnydale is far from the only option for you and your players. Supernatural danger can be found in many other places. From demon tribes in Belize to vampires, warlocks and law firms in Los Angeles, the monsters can be anywhere—and so can your heroes. Here are some possibilities to inspire and awe (okay, maybe interest?).

Other Hellmouths

Faith: Looks like the Hellmouth is officially closed for business.

Giles: There's another one in Cleveland . . . not to spoil the moment.

—7.22 Chosen

players who aren't fans

If you own this book, it is a safe assumption you like *BtVS* (or Uncle Teddy just gave you a lousy Christmas present). Still, not everybody who plays needs to be familiar with the epic tale of the Slayer and her loyal Scooby Gang. Maybe they are playing because their friends are running the game, or they are just curious about the Buffyverse. You Directors should try to make them feel "not left out."

In some ways, players who don't know much about the Buffyverse are actually a bonus. Unlike veteran *Buffy* fans, they'll discover the Slayers, the Hellmouth, and other fun facts about the Buffyverse at the same time their characters do.

People who enjoy action-adventure games with a supernatural background and quirky humor should like playing this game. The Buffyverse is large enough to accommodate a bunch of different characters and playing styles—you could help introduce non-fans to the game by having them bring their favorite characters from other games, movies or TV shows to the Hellmouth. You might even get them to start watching and enjoying the show, and gain another convert to the Church of Whedon.

Is Sunnydale's the only Hellmouth on the planet? Word from the man who knows is "no." So you can set a brand-new Hellmouth—drawing the supernatural the way a week-old pizza draws flies—anywhere you please. It could be in a large city or a small town, a quaint village or a creepy mountain community. You could even place the Hellmouth in your hometown—depending on where that is, it might even be an improvement.

Wherever the little supernatural roach motel is, things shouldn't be nice and normal. People should die or disappear with alarming frequency. Companies with dubious track records should set up shop there. The local authorities should have a few skeletons in their closets, sometimes literally. Doing some research on the city or town's history might uncover local legends and scandals that you can use to stir up trouble for the Cast.

Much like it was in Sunnydale, the Cast Members can be locals trying to survive, heroes who have arrived to clean up the town, or innocent visitors who showed up for the sights and stayed for the zombies. This option has the advantage of being a setting that is full of surprises for even avid *BtVS* viewers. And, post-Season Seven, it's really the only way to go. Whether you drop the Cast near another Hellmouth or not, you have to go looking for evil outside Sunnydale.

The Wandering Heroes

Another possibility is to have the gang move from place to place, solving mysteries as they go (multicolor van is optional). They could be chasing something or somebody, or something or somebody could be chasing them. Or maybe the Cast is made up of members of a touring band, or carnies in a traveling fair. They travel all over the country, moving from job to job, encountering trouble along the way. Every Episode, the Cast gets to see new places, meet new people, and slay new monsters.

This type of "setting" is interesting but requires more work. Since the gang is always on the move, you have to create a new "set" every time they reach a new town, with new Guest Stars, new places of interest and so on. The Cast will rarely get the chance to bond with anybody aside from each other, since they will be riding into the sunset with each Episode or so. This isn't necessarily bad, but you and your players should keep it in mind.

Same Slayers, Different Day

What about different time periods for the game? There have been Slayers since the dawn of time. When you consider your typical Slayer doesn't live for many years after her awakening, in the last 500 years we are talking 100+ potential Slayers. You could have Slayers in the Middle Ages ("Who was that girl in plate armor?"), in the Old West ("Fastest stake thrower this side of the Mississippi, pardner"), or even in mythical Greece ("I'll show you a real Warrior Princess!"). Or forget the past: the future beckons. Slayers could rub shoulders with bio-engineered super-soldiers, cyberpunks, and alien threats. Or if you really want to get weird, have any number of Slayers and their friends find a time machine (maybe disguised as an old-fashioned phone booth) and wander through the ages fighting demons and undead.

Doing a historical or futuristic *BtVS* Series requires more work but it can be fun. This option makes using the Original Cast more difficult, though, unless you allow a "Buffy travels in time" device or spell.

Keeping the Cast in Town

So you have just discovered that your hometown is the monster capital of the world. What do you do?

a. Decide not to worry about it.

b. Pack up your belongings and take the next bus out of town.

c. Toss a few of your things in your car and drive the hell out of there.

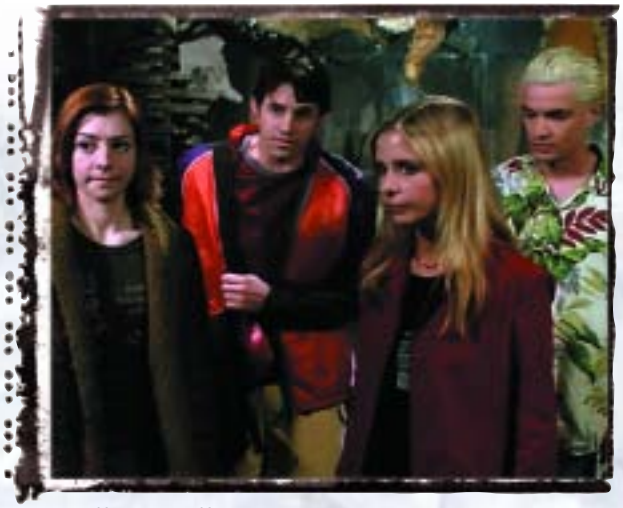
d. Don't even bother packing—your shadow has to sweat to catch up with your fleeing butt.

Most reasonable people would go with options b through d. When casting for the Series, you and your players need to think of a reason why the heroes never decide that running away is the best part of valor. Some possible explanations include the following:

Duty Calls: Slayers and other heroic types cannot escape their destiny. Sunnydale or other Hellmouths are the places to be if you are into demon hunting. Also, if the demons get the upper hand, they might destroy the whole planet, so running away isn't going to fix anything. It's better to discover and stop those threats than be on the receiving end of a Surprise Apocalypse Party.

No Escape: Some people may not be able to leave even if they want to. If the characters are minors, they are stuck in town until they are 18, unless they can convince their parents that Nebraska is beautiful this time of year, and wouldn't it be nice if the whole family just moved there? Or, given that a Hellmouth is brimming with supernatural goodness, some mystical force might prevent the characters from leaving. Maybe whenever the fleeing Scoobies reach the town limit, something bad happens—their car gets a flat, the bus breaks down, or the ship sinks just after it clears the dock. Whether the force is good or evil, and what plans it has for the trapped characters—that's up to you.

Emotion Beats Reason: Your head tells you to get the hell out, but your heart tells you to stay. Cast Members can stay for a number of irrational reasons. Being in love with someone who is staying no matter what works nicely. Or maybe the forces of darkness hurt the character or her loved ones, and now it's time for some payback. Or maybe it's just a matter of being too stubborn to let some undead carpetbaggers run them out of the old homestead.



Cast Options

The name of the show is *Buffy the Vampire Slayer*, not the *Sunnydale Monster-hunting Club*, and that's no accident. The focus of the show was the Chosen One. Does that mean that you have to do the same with your Series? Not necessarily. The focus of the game depends on what you and your players want. Here we have a few options, and their pros and cons.

The Chosen One and Friends

Buffy: You guys don't have to get involved.

Xander: What d'ya mean? We're a team! Aren't we a team?

Willow: Yeah! You're the Slayer, and we're, like, the Slayerettes!

—1.3 Witch

This is the "default" mode of the TV show and the game. You have a Slayer (maybe more than one, see The Slayer Options, p. 32) and the rest of the group consists of a mixed group of Heroes and Slayerettes. Heroes do most of the butt-kicking; Slayerettes provide moral support, research, and investigation and (fortified with Drama Points) occasional butt-kicking of their own. Many (or even most) of the plots and subplots of the Series involve the Slayer(s).

This type of game follows the show's setting fairly closely. It doesn't mean it's the best style for your game, though. If nobody wants to play Slayerettes, don't force them to. If more than one player wants to assume the role of a Slayer, there are ways to make it happen.

Most of the guidelines in this chapter are meant for this type of game. They can be used for other games, but they may need some modifications.

A Gathering of Heroes

Forrest: Well, the way I got it figured, the Slayer is like some kind of bogeyman to sub-terrestrials. Something they tell their little spawn to make them eat their vegetables and clean up their slime pits.

Riley: You're telling me she doesn't exist?

Forrest: Oh, wait a sec. Am I bursting somebody's bubble here? Maybe this a bad time to tell you about the Easter Bunny.

—4.11 Doomed

This is a variation of the above—the Slayer is but one of a group of heroic characters. Any Slayerettes around will be Guest Stars under your control. All the Cast Members are Heroes or Experienced Heroes (whether Slayers post Season Seven or not). To some degree, the original Scooby Gang has advanced into a Gathering of Heroes stage by the end of the Series. Adding in Robin Wood, Faith, and a slew of activated Slayers certainly ups the Hero quotient. Random vampires won't be much of a threat to this crew, and finding worthy foes might be more difficult. In some cases, the Cast Members may turn out to be their own worst enemies—heroes often have heroic flaws (Darth Rosenberg?).

This option eliminates the tension between Slayerettes and Heroes. Some players may prefer it though, because there is less chance of any one character stealing the spotlight.

A Gathering of Scoobies

Spike (scoffs): Feel it in my bones. It's, uh . . . called the Yoko Factor. Don't tell me you've never heard of the Beatles?

Adam: I have. I like "Helter Skelter."

Spike: What a surprise. The point is, they were once a real powerful group. It's not a stretch to say they ruled the world. And when they broke up everyone blamed Yoko, but the fact is the group split itself apart, she just happened to be there. And you know how it is with kids. They go off to college, they grow apart. Way of the world.

—4.20 The Yoko Factor

Or you can go the opposite way—the entire Cast is made of Slayerettes. Heroes are either Guest Stars, or there are no Heroes to be found. Here, the characters have to rely on their wits and teamwork to survive. Staking a single vamp can be troublesome unless the Cast uses some tactics, and fighting an uber-menace like the

Master requires some quick thinking (or an uber-expenditure of Drama Points). This type of game pits regular people against the forces of darkness.

You have to make sure that the final score of the game does not read Forces of Darkness 6, Regular People 0. For inspiration, look at 3.1 Anne, where the Scoobies valiantly tried to fill the Slayer's shoes (and had a six out of ten kill ratio).

Alternatively, instead of a Slayer, one of the characters could be a Potential or Slayer-in-Training (like Kendra, who actually prepared to be a Slayer).

If there are Heroes around, the biggest task is keeping them from always saving the day—the Cast should be the stars. A funny variant would involve a Hero who is actually a fraud—too cowardly or dumb to do the job. Then, it's up to the Slayerettes to save the day!

The Initiative

Tom: They starve you. When you're ready to bite your own arm, they shoot out one of those packets. You drink, and the next thing, you're gone. And that's when they do the experiments.

Spike: And, uh, "they" are? The government? Nazis? A major cosmetics company?

—4.7 The Initiative

Instead of Slayers and gang, the game could focus on our favorite Friendly Government Agency, the Initiative—equipped with the best in military tech and ready to go all Rambo on the sub-terrestrial threat. Most Cast Members should be Hero types, although Slayerettes can have a role as scientists or new recruits. The game can be set in the time before or after Dr. Walsh and her misbegotten creation destroyed the original Initiative. Or it could be a "What if?" scenario where the Initiative did not have that "technical difficulty" (you know, when the captured monsters escaped and ate half of the unit).

An intact Initiative could fight sub-terrestrials in other places besides Sunnydale. Covert teams could hunt undead lords and other critters in the mountains of Yugoslavia, the African jungles, or other exotic places (like Queens).

Initiative games have a different structure. The Cast is subject to military discipline, and they get ordered around more often than your typical Slayer. Then again, they get access to nifty high-tech equipment and everyone is a highly trained profession (cue lines about pre-breakfast accomplishments). The *Military Monster Squad* sourcebook covers this ground in detail (plug, plug).

Watchers in Action

Giles: A, a Slayer slays, a Watcher . . .

Buffy: . . . watches?

—1.1 Welcome to the Hellmouth

Despite Buffy's opinion, Watchers have other things to do besides keeping track of the Slayer and watching *Masterpiece Theater*. In the past, or as reconstituted after their Season Seven drubbing, Watchers look out for potential Slayers, often training them before they become the Chosen One. They also have operatives who deal with Slayers who break the rules (Faith, anyone?), and may engage in the occasional hunt on their own, if only to train members. Then there are renegade Watchers that might need to be brought to heel before they . . . just for example . . . steal a magical glove, open up a new Hellmouth, or something fun like that.

Most Watchers can be built as White Hats, although skilled or experienced ones could be full-fledged Heroes. Watchers lead more structured lives than Slayers—you've seen what stuffed shirts they can be individually, now imagine what an entire group of them would be like. Pre-Season Seven, they were concentrated in Merry Olde England, where a man can have a pint and play a game of darts in peace and quiet, but the Watcher network was spread far and wide. Certainly after Season Seven, a Watchers-oriented game could take place anywhere in the world—they could be lower-level operatives that survived the First's attacks, or new recruits duty-bound to take up the fight against evil. More Watcher info can be found in the *Tea and Crossbows BtVS RPG* supplement.

Slayer-less Series

Giles: She said something about everything being different, that the . . . the world wasn't supposed to be like this. It was, um, better. Before.

Larry: Okay. The entire world sucks because some dead ditz made a wish? I just, I just want it clear.

Giles: She said the, uh . . . the Slayer was supposed to be here, was, um, meant to have been here already.

—3.8 The Wish

Another possibility is to have a Series without a Slayer. The Buffyverse has room for other heroes besides the popular Little Girl/Big Stake combo. Perhaps the best case in point is the *Angel* TV show, where Buffy's former beloved and a stalwart band of heroes battle evil on the streets of Los Angeles. A Series could focus on a secret society of demon hunters, a coven of witches (good witches, say three in number, all sisters), a team of federal agents looking for the truth, a psychic who uses his powers to help people contact their deceased relatives in a talk show format, or a group of midgets that find a troublesome magic ring (okay, maybe the last two are a bit of a stretch).

The symbolic dimension

Buffy is in many ways a metaphor for the process of being a teenager. The terrors of growing up, of being an outcast in school, the hidden dangers of bullies, the consequences of one's first sexual experience—they are all echoed in the themes of the show. The Angel/Angelus drama was a supernatural rendition of the "sleep with a guy and he becomes a total jerk" story.

BtVS is more than just symbols and metaphors, but you should keep them in mind when setting up a Series. An Adversary should be more than just a horrible monster; if possible, give it a symbolic dimension—the abusive authority figure, the corrupter of innocence, the ultimate egotist who cares for nothing beyond personal gratification.

Ideally, Episodes should be more than just butt-kicking action. When you can, try to throw in something with more depth—all choices should not be clear-cut, and there should be consequences for one's actions, often unintended ones. Do keep in mind, though, that the goal of the game is fun, not a philosophical treatise (unless your gang is up for that sort of thing . . . in that case, go for it).

A Series can be set in the Buffyverse without dealing with the Slayers, the Watchers, the Initiative, or any other pre-existing group. As long as you and your players are having fun (and one of you buys this book), we won't mind one bit.

Creating a Series

Alright, you've made all the conceptual choices, and are ready to go. To help recreate the feel of the show, *BtVS* games should try to follow the same structure—you have self-contained Episodes, linked together to create a Season. Each Episode should contain healthy doses of ass-kicking, comedy, horror, and personal subplots. To help you in this holy quest, we have thoughtfully provided some ideas and guidelines.

Seasons

Xander: We're going up against a god. An actual, mightier-than-thou god.

Willow: Well, you know what they say: the bigger they are—

Anya: The faster they stomp you into nothing.

—5.13 Blood Ties

When doing a game the *Buffy* Way, you should plan out the major story arcs of the Season in advance. This does not mean that you should know exactly what'll happen in each Episode. After all, your players' decisions and their characters' actions should be a major factor in the game. But you should have some idea of what major situations and events will be thrown at the Cast. How they deal with them will be the focus of the game.

First, you need to take care of all the prelim work—building the sets, casting the characters, that kind of stuff. That's been covered in the previous sections. Next comes conflict. Stories (not just violent stories) depend on conflict, and in the Buffyverse conflict usually comes from an Adversary. Besides villains, you need Plots and Subplots—stories that will flow from Episode to Episode, leading to a climax somewhere down the line. Finally, you need to populate the Season with a nice Supporting Cast—the characters that will relate with, make fun of, or terrorize the Cast along the way. You don't have to outline everything before the game starts; you might not even have a Big Bad in mind for the first couple Episodes. You should have some idea about what she will be like relatively early in the Season though, or you'll end up with a collection of disjointed Episodes.

Why do we start with the Season and not the Episodes? If you think about the Season first, you'll have a better idea of the direction of the game. You really shouldn't try to be too detailed though. Think of the Season as a point in the map, like "North." All you need to know is that the game is going to head north. You may not know how it gets there, let alone all the stops along the way, but at some point, the game is going to reach *el norte* and, one would hope, the arrival will be worth the trip.

You'll Rue the Day

Spike: Just the beginning, love. A warm-up act. The real headliner's coming and when that band hits the stage, all this . . . ALL THIS . . . will come tumbling in death and screaming, horror, and bloodshed. "From beneath you, it devours!"

—7.2 Beneath You

The Master, Angelus, the Mayor, Adam, Glory, and the First are the starting points. The Big Bad, the ultimate foe, defines the Season. Over several Episodes, the conflict between the Big Bad and Our Fearless Heroes builds up, with skirmishes, battles, and casualties suffered on both sides—all leading to the cataclysmic Final Showdown.

What makes a good Big Bad? First, the nemesis should be smart or at least resourceful. A big dumb monster rampaging through downtown Sunnydale is good for an Episode, not a Season. Bosses rarely do the dirty work themselves; they use minions instead. They also have goals . . . important goals. While your Joe Schmoe vampire only cares about the occasional human morsel, a Big Bad is far more ambitious—world domination, the unleashing of unspeakable horrors on the entire planet, or even wiping out all bunnies in North America.

The Season's Big Bad is not the only major villain, even without counting the "monsters of the week" that appear in many Episodes. There may also be a secondary villain who works for the Big Boss or might have plans of her own. The Big Bad may not even make an appearance for several Episodes. In fact, it is probably best if the Cast does not even suspect the identity or purposes of the Big Bad until they are several Episodes into the Season.

No need to get all the Big Bad's vital statistics down at first (when you get to that, refer to Villains, Henchmen and Innocent Bystanders, on p. 227). More importantly, you want to have a feel for her motives and modus operandi. The villain's plans can be as simple ("I want to unleash Hell on Earth") or complex ("I will gain the Slayer's confidence, then I will turn all of her friends against her and when she is isolated and full of despair, I will claim her soul and make her my Hellbride") as you want. The master plan no doubt plays a role over several Episodes.

The actual nature of the villain is also important. You can choose from your basic vampires (getting a little old hat by now, but always good for the nostalgia), demons (good because there is a lot of variety among the Hellbound Hordes), human warlocks or witches (maybe it's time to dust off good old Ethan Rayne, or maybe a distant cousin), or that paragon of plotting Something Completely Different (Adam, Glory, and whole magic misuse theme of Season Six qualify). Figure out any powers the villain has—she should be pretty dangerous. Limitations are also good—the Master was trapped in the Hellmouth, Adam was ignorant about the world and couldn't really show his face in public, Glory occasionally turned into a nice *guy*—that kind of thing makes the Big Bad more interesting. If the villain is too powerful to be taken out in a straight fight, there should be an Achilles' heel to make up for it (but it should be hard to discover).

What resources does the Big Bad have? Most of them have a small army of cannon fodder minions (vampires are a popular choice, for some odd reason), and a couple of heavyweight lieutenants, good enough to go mano a mano with our fearless heroes. Others may have money, access to powerful spells, connections at City Hall (heck, the Mayor *was* City Hall), and so on.

Finally, at some point or another, the Big Bad has to make things personal. Destroying the world is all well and good, but it doesn't have the same emotional power as torturing a loved one, shattering the innocence of a dear friend, or terrorizing the characters past the breaking point. If you can get the Cast Members to say (and mean), "This sucker is going DOWN!" you know you're getting the Big Bad just right. Besides being dangerous and threatening, the baddie needs to be infuriating. This could be achieved by making her really good at foiling the heroes (maybe as good as or better than the heroes are at foiling the Big Bad), by giving her a really twisted or even annoying personality, or by having something about the Evil One's looks, behavior or appearance that produces that nails on a chalkboard feeling. By the Final Showdown, the defeat of the Big Bad should feel good. Damn good.

Once you have the Big Bad all figured out, you have something to link several Episodes, and the basic skeleton of the Season is set.

The Tangled Skein: Plots and Subplots

Buffy: You know very well, you eat this late . . . (Stakes the vamp.) . . . you're gonna get heartburn. Get it? Heartburn? (He turns to dust.) That's it? That's all I get? One lame-ass vamp with no appreciation for my painstakingly thought out puns. I don't think the forces of darkness are even trying.

—4.6 Wild at Heart

These are the complications and themes that move from one Episode to the next. Since this is a game, not a script, you do not have full control over Plots and Subplots. The Cast has a big role in making a storyline live over several Episodes, or lie forgotten after one or two. You can think of Plots and Subplots as fishing lures—dangle them out there and if the characters are interested, they will bite. Here are some suggestions to make sure the Cast bites (er . . . are enticed into following Plots).

Plots

These are the big kahunas, the major story arcs of the Season. The First's plan to open the Hellmouth and bring forth a horde of ubervamps was the major Plot of Season Seven. The tragic Angel-Buffy relationship was a major Plot in Season Two. They both ran through several episodes, and were dramatically resolved in the Season Finale.

Typically, a Plot emerges early in the Season, and leads to the Season Finale. You should devise at least one plot. Some possible Plot ideas are elaborated.

Approaching Doom: Some dangerous event is prophesied to take place in the near future. This is usually your basic supernatural event, complete with lots of FX at the end. At some point in the Season, the Cast learns of it and realizes they have to prevent it from happening. Over a number of Episodes, the Cast acquires more clues about the danger, until reaching the final countdown. Will our heroes stop it in time? This type of Plot is relatively easy to set up. Dire warnings from some unlikely prophet, signs of the upcoming apocalypse, and clues inadvertently left behind by the bad guys can be sprinkled over several Episodes—a little research will do the rest.

Curses! Foiled Again: Your basic "stop the bad guy" theme, this Plot revolves around the Big Bad's plans. The plan usually involves such charming things as human sacrifice, unspeakable rituals, and scavenger hunts for mystical artifacts. The Plot is a race between the Cast and the villains. While the nemesis may be foiled temporarily, the plan should plod along until the Final Showdown. Like the Approaching Doom, this type of Plot is not hard to organize. The tricky bits include arranging for the Big Bad to avoid the Final Showdown until the Season Finale, and doing it without railroading the Cast. Even with Drama Points to "pay off" the players, they are not going to be very happy if the bad dude always seems to escape from their clutches. It's better to avoid a direct confrontation with the head honcho, and rely on competent and dangerous henchmen. To keep the Cast busy, you could set up a minion as the apparent Big Boss, and reveal he's but a servant of a greater power just after the Cast defeats him (that's a great point to end the Episode and roll credits, by the way).

Friend or Foe?: A common Plot in *BtVS* is betrayal and loss. Friends and lovers may become deadly enemies—Faith, Angelus, and Willow are prime examples. The setup for this plot can be tricky. You need to create and assume the role of a Guest Star, get the Cast to come to like and trust the character, and then betray them. For an even more devious turn, you might recruit one of the players to assume the role of the Judas—after all, another player-controlled character is the last one the other players would suspect. After the betrayal, there may be hope of redemption (Angelus being turned back into Angel, for example), either in that Season or as a Plot or Subplot in the following Season.

Love Is a Battlefield: Romance blossoms, but love don't come easy, as the song says. This can be a Plot or Subplot, depending on how important it is to the storyline. The Angel-Buffy relationship was a major Plot in the first three Seasons, and ended in the Season Three Finale with Angel leaving Sunnydale. The setup here is hard, and the players need to pitch in. The relationship can be between a Cast Member and a Guest Star, or between two Cast Members. In the first case, you have some control on how the relationship progresses (you are in charge of half of it, after all). In the second one, the Plot is largely in the hands of the Cast Members

involved, although you can influence it by throwing in obstacles, romantic rivals and other complications. If you watch a dozen episodes of any soap opera, you'll learn the tricks of the trade.

Subplots

Manny: Why do you want to work here, Buffy? You seem like a sharp young woman, and there are a lot of other jobs.

Buffy: Well, I-I kinda need money pretty quickly, like today, and so I didn't want to go through a lengthy interview process, and I figured this was the probably the fastest . . . way . . . to . . . be . . . cause I . . . wanted to be part of the Doublemeat experience?

—6.12 Doublemeat Palace

These are lesser plotlines, major enough to last for several Episodes, but usually not covering an entire Season. Examples include the rise of the Judge during Season Two, Willow and Oz's relationship over Seasons Two to Four, the heartbreak of Joyce's death during Season Five, and Wood's revenge in Season Seven. Subplots can be powerful dramatic story arcs, but they don't quite shape an entire Season the way Plots do. You should try to get at least one or two Subplots going.

A Subplot need not appear in every Episode, but it should at least be in the background, providing more axes to grind, bones to pick, and clichés to throw. Subplots often develop on their own, and they may occur to you after the Season has started. Sometimes they wither and die without the players ever noticing. If a Subplot isn't attracting their attention, it's time to either spice it up a bit, or let it go and replace it with something else.

Subplots include "smaller" versions of all the Plots described above. For example, a doomsday event or nefarious plan can be foiled in a couple of Episodes, rather than over the course of an entire Season.

Villains, Henchmen and Innocent Bystanders

Stabbing Vamp (holding up bloody stake): Killed with her own weapon! They ought to put this in a museum!

(The door bangs open and Riley walks in confidently.)

Riley: You know what they put in museums? Mostly dead things.

—5.7 Fool For Love

Monsters, cops, teachers, and postal workers—they are the people that the Cast encounters along the way. Some are unremarkable, nameless characters from Central Casting. Others are the Cast's friends and family, dangerous foes or terrible Big Bads. Usually, creating the Supporting Cast (Guest Stars and Adversaries) can be done from Episode to Episode. Over time, you'll get recurring characters, and they play a role in many a Plot or Subplot.

Most Supporting Cast characters do not need full Character Sheets, or even Quick Sheets, unless you have a crew of players who like to fight everybody they encounter. For minor roles, all you need is a name (if that) and the role the character is going to play in the Episode. Victim #3, for example, is unlikely to need much development, except to be thankful after being rescued. Your typical cannon-fodder vampire rarely needs much beyond the basic Attributes and Ability Scores.

Then you have the "named" roles—relatives, friends, colleagues or hated enemies of the Cast. A Quick Sheet suffices for the mechanics aspect, but you probably want to spend some time fleshing out their personalities and attitudes. If all the supporting cast sound and behave the same, the Series is going to feel like *The Clone Wars*, emphasis on the "clone." A teacher should sound and act differently from a police officer, or a Cast Member's father, or an aging hippy teacher still living in the 1960s (then again, a Cast Member's father could be an aging hippy).

After the Cast has been created, it's probably a good idea to jot down some ideas about the people in the characters' lives. If they are going to high school or college, you don't need the entire faculty, but a couple of teachers, school officials and guidance counselors are good to have around. Keep them as recurring characters, and if any of them becomes a victim, her demise will have more of an emotional impact than Dead Body #23. Additionally, you should have a roster of Supporting Cast characters ready to go at a moment's notice. That way, if the Cast decides to do the unexpected, you have something to throw at them.

Rolling Away

In an effort to keep your work load down, Guest Stars and Adversaries don't roll dice much. Some Directors may want to toss polygons too. In that case, transform your Quick Sheet Scores into bonuses by subtracting six. Roll the die and then calculate damage based on the Success Levels (the Quick Sheet damage will not necessarily match up with your roll result).

Attributes and Ability Scores

Many Supporting Cast characters exist only to have their butts kicked by the stars of the show. When it comes to that, having their "stats" handy keeps the action flowing. This doesn't mean that you have to go through the entire character creation process for each and every enemy the Cast encounters. Far from it—all you have to do is assign Attributes, put together the Ability Scores, figure out any attacks or special abilities the characters have, and you're good to go. We provided blank Quick Sheets for handy reference (see p. 286).

Attributes: Don't bother dividing a set amount of points among the six Primary Attributes. Just pick and choose what fits. If you need to stat out a couple of frat boys with roving hands, you could make them average across the board (all twos), or maybe give them a couple of Attributes at three. A team of berserk football players would have high Strengths (four or five), above average Dexterities and Constitutions (three or four), a two for the mental Attributes. For vampires and supernatural beings, Attributes should be on the high end (four to six or higher). After that, just look at the chart on p. 39 to figure out Life Points, add any bonuses for the Hard to Kill Quality (most normal humans will not have any), and Attributes are done.

Ability Scores: You don't have to figure out the skills of most Supporting Cast members. Instead, use the Ability Scores (Muscle, Combat and Brains, see p. 122) to get a rough idea of what the character can do. Use the character's Attributes and the tables on p. 229 to determine what the appropriate levels are. Most regular folks have Ability Scores in the 9-13 range. Vampires and extraordinary people will be in the 14-20 range. Nasty Big Bad-types have even higher numbers.

Special Abilities: Most people have no unusual powers or abilities. Monsters may have several, from the typical vampire powers and vulnerabilities to tentacles and warts (ick!) to magical powers. List them on the Quick Sheet so you don't forget that, say, a demon has scales that are as good as Kevlar against physical attacks.

Combat Maneuvers: Figure out what attack and defense moves the character is likely to use, and list the damage. Add the Success Levels inherent in the scores to the base damage amounts.

Most vampires have your basic Bite, Dodge, Grapple, Kick, and Punch Maneuvers. With natural weapon attacks (Claw, Wrist Blade, Horn) use the appropriate maneuver (Punch, Knife, Head Butt). Others you will have to devise on your own (Tail Spike, Projectile Snot) after reviewing the maneuvers we've listed.

Example Time: A vampire with claws, Strength 5, and a Combat Score 15 would have a Claw attack with a Score of 15 (just like Punch), doing base damage 10 (2 x Strength) plus four (Success Levels on a roll of 15). Given the nasty talons, the Punch damage is transformed to Slash/stab type. Ouch!

Drama Points: The Cast Members aren't the only ones with Drama Points—Supporting Cast also have access to them. Faceless characters have no Drama Points since they aren't meant for extraordinary things. An average cannon fodder vampire should have 1-3 Drama Points—enough to land a good punch or two before being dusted. A friend or relative of a Cast Member could have the same amount, to allow for occasional heroics (Buffy's mom braining Spike with an axe, for example). Major foes have 5-8 Drama Points, and Big Bads could have 10+ Drama Points in store, enabling them to give our heroes quite a run for their money. Be sure to keep in mind that Drama Points aren't only for combat (Plot Twist, anyone?).

Tailoring Stats

As your Cast rises in abilities, the default monster abilities listed here may not cut it. In that case, you'll want to adjust for your Cast.

In the case of physical opponents, start with your best fighter's Dodge bonus and add three for wimps, five for challengers, eight for toughies, and up to fifteen for Big Bads (depending on how many Drama Points you want your Cast to blow through). For spellcasters, apply the same formula to generate the bad guy's Brains Score with respect to magic (no reason it need be the same as her regular Brains Score). Treat the bonus you add (three, five, eight, etc.) as the baddies' Sorcery level. To address Slash/stab or Bullet damage multipliers (assuming your Cast favors those weapons) add levels of Armor Value equal to half the average damage dished out.

Finally, remember numbers. With the +2 bonus per additional attacker, a few extra monsters can go a long way toward giving your Cast a challenge.

Muscle Score Table

8	**Weak as a Kitten:** Willow can arm-wrestle this gal.
9-10	**Average Jane:** Your average couch potato, capable of carrying a full bag of groceries to the car without busting a gut.
11-12	**Not Too Shabby:** Someone who works out, maybe plays an intramural sport; stronger than your average couch potato.
13-14	**Average Vampire/Football player:** This is the typical Muscle Score for a vampire. Athletic humans will be in the same range.
15-16	**Tough Vampire/Weightlifter/Weak Slayer:** An above-average vamp, a workout freak, a pumped-up Initiative commando, or a below-average Slayer.
17-20	**Human Peak:** Humans don't come any stronger than this. An athletic vamp, a strong demon or your average Slayer are in this range.
21+	**Superhuman:** Strong Slayers, powerful demons and the like are in this range. Glory rates a Muscle Score of 36 (ouch!).

Combat Score Table

8	**Never Been Punched:** With this Combat Score, a character needs to go Full Offense or Defense, or she'd just be a punching bag. Those who can't throw a punch to save their lives would have Combat Scores at these levels.
9-10	**Average Jane:** This is someone who knows which end of a weapon to point towards an enemy, or has been in a few scrapes in her life.
11-12	**New Vampire/Normal Fighter:** This is the Combat Score of your typical freshly dug vamp, or a normal human with some training (a beat cop, or a regular soldier).
13-14	**Average Vampire/Veteran Fighter:** This represents a vamp that has been out and around for a while, or a tough, well-trained human (rank-and-file Initiative commandos).
15-16	**Tough Vampire/Expert Fighter:** Some of the best undead material out there—these vamps got game! Expert swordsmen and martial artists are at this level.
17-20	**Major Vampire/Master Fighter:** Now we're talking Slayer-level proficiency. These gals are hard to beat—time to break out those Drama Points.
21+	**Boss:** These levels are reserved for the Masters, Glories and Adams of the setting.

Brains Score Table

8	**Duh?:** Life is like a box of chocolates to this gal, but she doesn't know how to open it.
9-10	**Average Jane:** The character's never going to win on *Who Wants to be a Millionaire?*, but is able to hold down a job and live a normal life.
11-12	**Smart:** Someone with a good education and the smarts to make the most of it.
13-14	**Brilliant:** Highly educated, very smart, or both.
15-16	**Genius:** An expert, or just really, really intelligent. Probably a nerd.
17-20	**Genius Plus:** Don't play *Trivial Pursuit* against this character.
21+	**Too Dang Smart:** Nothing gets past this character.

The Plot Thickens: Episodes

Cordelia: So Buffy's going for the big showdown, huh? Wish we could help. You know, without dying.

Xander: I don't see how.

—2.22 Becoming - Part Two

This is where the action is. Series and Seasons are made up of Episodes. Just like in the TV show, Episodes of the *BtVS RPG* should be entertaining, fun and moving. If at the end of the Episode the players can't wait for the next one, the game has succeeded in its purpose. And you don't even have to break for commercials!

The elements of an Episode include the Introduction (where the Cast finds out what the Episode is about), the Complications (usually two of them, when important things happen), and the Climax (where the conflict is resolved). Interwoven with all this you'll have the Season's Plots and Subplots. Put it all together, roll opening credits and let the polyhedrons fall where they may.

plots and free will

Games aren't scripted, and the Cast Members are going to act in ways that you Director types won't expect. Notice that we didn't say "MAY act in ways that you won't expect." That's 'cause it's going to happen. The word we are looking for is . . . inevitable.

So what happens when you were planning a nasty ambush the moment your heroes arrive in the library, and they decide to go to the Bronze instead? Or the Cast follows the red herring and ignores the clues that lead to the real culprit? You can choose to let the chips fall where they may—the ambush never happens, and half of Sunnydale burns down while the Cast follows a false lead—or you can adjust things accordingly. For example, if the ambush is a vital part of the storyline, just relocate it to wherever the Cast ends up. Or have the false lead actually contain some clue that points them in the right direction. You cannot do that all the time though, or the players will come to realize that no matter what their characters do, it turns out to be the right thing. Sometimes, mistakes should have consequences. Maybe the world doesn't end, but something bad should happen if the Cast screws up—a friend or relative might be hurt or even die, for example. Try not to do this without giving the characters some hint that they are going about things the wrong way though, and certainly don't do it just to "punish" them for not following your script.

Try to be flexible with Plots and Subplots. If you "railroad" the Cast, forcing them into nearly every situation and giving them little or no choice about actions and storyline directions, the players aren't going to have fun. But don't let the characters get away with totally wrongheaded decisions, either. Sound hard to do? Yup, and sometimes what you think is a fair decision is not going to sit well with the players. Nobody said being a Director was easy. It does get better with practice. Oh . . . and the feeling you get when everybody is caught up in the story and desperate to find out what happens next is better than Ben and Jerry's with no weight-gain guilt.

Teaser

The *BtVS* TV show episodes all begin with a Teaser, a short, often humorous vignette that introduces some aspect of the story to come. We sometimes refer to these as Cut Scenes (see Director's Screen). While not strictly necessary, you may consider adding a Teaser scene to your Episodes to better mirror the TV show. If so, you may need to brief one or more of the players so the scene plays out correctly.

The Introduction

Giles: Uh, let me make sure I have this right. This witch is casting horrible and disfiguring spells so that she can become a cheerleader?

—1.3 Witch

An Episode needs a setup, where the situation is established. For example, the intro for 1.3 Witch was (unsurprisingly) "An evil witch is operating in Sunnydale." The Episode dealt with the Scoobies discovering that a witch was hurting assorted cheerleaders, figuring out how to stop said witch, suffering from (big shock) a magical attack and finally, squashing her mojo in the final act.

The Introduction can be something new and unexpected or a development of a Plot or Subplot. Typically, the Cast doesn't know what the setup is until later in the Episode. It's up to them to figure it out, and do whatever needs doing. Some possible intros are given.

A Stranger Arrives: There's a new ghoul in town, and the Cast must stop it before it racks up a big body count. This is possibly the simplest setup there is. The Cast finds a victim or two, investigates, discovers who or what the stranger is, and takes care of business. You need to create the new threat and figure out what sort of trail leads to its eventual defeat. If the Cast isn't on the ball, the stranger might escape and possibly become a recurring threat, or even a Big Bad.

We Meet Again: A recurring villain, or even the Season's Big Bad, is the main foe of the Episode. This Introduction usually helps advance one of the major Plots of the Season. Typically, the villain unleashes some scourge upon the Cast or the world at large. The Cast has to deal with the danger and stop the villain. The old enemy may escape, or might finally get her just desserts.

We Meet at Last: These are important Plot-related Episodes. Our heroes finally discover the identity of some important villain or Big Bad. These encounters usually end with a nice fight scene, but the unmasked foe might not be defeated this time. The intro can start with the discovery of the villain, or might provide the clues needed for the revelation near the end of the Episode.

Now You've Done It: Sometimes, the trouble comes from a Cast Member (or a Guest Star) rather than from an outside threat. The complication or danger is caused by a screw-up on the part of a "good guy." Maybe somebody cast the wrong spell, or made some tragic error and must now make amends for it. In these Episodes, monsters or villains play a minor role (although they are likely to be around), and much of the time is spent dealing with the consequences of the Cast Member's actions or undoing the damage she caused.

As the Buffyverse Turns: Finally, you have Episodes that deal with dramatic situations—falling in love, trying to lead a normal life in the midst of demon-hunting, resolution of personal subplots. Combat takes a definite back seat to interpersonal relationships, but usually a vamp or two show their ugly mugs just in time to get stomped sometime between tearful moments.

Complications

Buffy: I was warm, and I was loved . . . and I was finished. Complete. I don't understand about theology or dimensions, or . . . any of it, but I think I was in heaven. And now, I'm not! I was torn out of there. Pulled out . . . by my friends!

—6.3 Afterlife

After you have your setup, you need to get the story moving. Actually, the Cast does most of the moving, but you can give them directions to get to the good parts. The Complications are dramatic moments that advance the story, or turning points that make things more interesting (and dangerous) for the characters. You should try to space out the Complications. Think of them as the high points on a roller-coaster—you get a thrill as you go down, there's a temporary break and build-up as you go up (heading for the next), and you go through the thrill all over again. Here are some for your Episodes.

He's Dead, Jim: Finding a corpse is always a good way to get a reaction, especially if the cause of death is unusual or gross. This situation can be highly dramatic (as in 5.16 The Body), or for shock value. The grisly discovery could be used to reveal some dark force at work, or to provide clues as to the nature of the threat.

We're in Deep Doodoo Now: You turn around, and you face a roomful of vampires. Or the kindly old man you were interviewing turns out to have the strength of ten men and an appetite for human hearts. Or your boyfriend

walks up on you having an intimate moment with an old friend (he had something caught in his teeth, honest!). This Complication reveals an unexpected danger (physical or emotional), the kind of situation that has the audience (and in a game, the players) wondering how the hell the heroes are going to get out with their hides intact. Ambushes and surprise attacks make great turning points. Sometimes, you Directors may have to pay off the players with a Drama Point. Otherwise the characters with Situational Awareness and Fast Reaction Time are never going to get knocked out from behind while poking their noses where they don't belong, and where's the fun in that? Setting up these situations can be difficult if the Cast is careful or paranoid enough, but with some creativity anyone can be ambushed. If you can arrange it, an attack or intrusion when the characters think they are totally safe can really shake their confidence.

Out of Left Field: This Complication reveals that the Cast Members had it all wrong—the apparent victim is actually the villain, their suspect is actually a good guy, and the butler didn't do it—his demonically possessed, half-android kleptomaniac clone did. To develop this turning point, you need to plant a few red herrings and get the Cast pointed in the wrong direction, until the truth comes crashing down (often leading to a We're in Deep Doodoo Now moment).

The Moment of Truth: A lovesick character confesses her feelings. A secret betrayal is finally uncovered. What was hidden is now . . . not. This dramatic Complication can go beyond the Episode and involve the Season's Plot or Subplot (like the discovery of the ritual to restore Angel's soul near the end of Season Two). This is a turning point that can be player-driven, especially when it comes to personal revelations.

others ways to do it

The Episode/Season/Series structure is a set of guidelines you can use to make the game feel like the *BtVS* TV show (yup, we love to belabor the obvious). That may not be the best way to run a game, or to run *your* game. Maybe you don't want to set up Season-length plots, and prefer to let the interaction of the Cast dictate the way the Series runs. Or you want to follow a more traditional roleplaying style. Here are some ideas for you Directors who want something besides the default structure.

The Quest: The game centers around some elusive goal. There are no actual Seasons or Episodes. The game sessions lead the Cast from one encounter or situation to the next, each event leading them a step closer to the final climax. The game focuses on a single major plot, and ends when the quest is fulfilled (although a sequel might follow). This structure is closer to a series of novels or a movie than a TV series. Heck, make it take place over the course of 24 hours. There's a novel idea.

The Soap Opera: These games have no set structure, and depend on the Cast's interactions with the environment. You populate the setting and let the Cast loose on it. There will be lots of Plots and Subplots, but actual resolution points are less frequent. This is more like a soap opera, where by the time a villain is defeated, two more are already prowling in the background.

The One-Shot: This can be a single-Episode game where what happened before and what happens after are not very important, or a series of Episodes that don't have interlinked Plots or Subplots. One-shots are very useful for conventions or pick-up games where you don't have to worry about players showing up for every game session. The structure of those games is more like a movie—it may or may not have sequels, but the story should be over by the time the closing credits start rolling.

Episode Subplots

Tara: I am, you know.
Willow: What?
Tara: Yours.

—*4.16 Who Are You?*

BtVS Episodes are rarely about only one thing. Besides the central setup, you should try to string along at least one subplot (notice the small "s"). This can be something from the characters' personal lives—a big test at school, a first date—or part of one of the Season's Plots or Subplots. These secondary storylines can be pretty important, but they don't get as much "onscreen time" as the main plotline. Common personal subplots include important celebrations—birthdays, anniversaries and holidays (what happens when the Cast needs to prepare for that big Thanksgiving dinner even as they try to end a man-eating demonic bird's reign of terror? Now that's a special holiday Episode). Romantic developments are also important. Our heroes may find that a recent breakup from within the ranks is cramping their slayin' style.

Ideally, you should devise Episode subplots from the relationships and personal lives of the Cast. There is a

small risk that the subplot will take over the Episode, but if that's what's important to the players, let the subplot run wild. The rest of the Episode can always be dealt with later (assuming time is not an issue; otherwise, a call from a Watcher warning the heroes the world is about to end may break their mood and get their butts in gear).

The Climax

Xander: Demons versus soldiers. Massacre, massacre.

Willow: And Adam has a neat pile of body parts to start assembling his army. Diabolical yet . . . gross.

Xander: Does anybody else miss the Mayor-I-just-want-to-be-a-big-snake?

—4.21 Primeval

Sooner or later, you'll get to the final payoff of the Episode. The setup is resolved (even if the solution is not completely satisfactory), and the roller-coaster ride ends. Usually, the Climax involves a confrontation with the Episode's main threat, followed by the consequences of the confrontation. The Cast may be triumphant and unscathed; this is nice but not really in keeping with the show. Alternatively, the heroes win, but it's not a painless victory. Maybe they learn some hard lesson, or have to pay some painful cost. The Climax might turn out to be a Complication instead. Maybe the villain is defeated—only to be revealed as the pawn of a much more powerful being.

Many Episodes should end in an upbeat note—the Cast Members have prevailed, after all. They might be a bit battered and bloody, but you should see the other guy. Give the Cast a sense of accomplishment—if every Episode ends in an ambiguous or bitter way, you'll mire the heroes in a sea of existential angst, and that may be too much like Season Six for the player's tastes (ouch!).

Special Episodes

Not all Episodes are created equal. Some are going to be almost "routine." Monster shows up, monster rampages, monster gets staked (or knifed, or burned, or banished or clobbered with a giant mallet), Cast scores a few funny lines out of it, the end (and there's nothing wrong with that, as long as the execution of the Episode is fun and entertaining). Others are going to play a pivotal role in the lives of the Cast Members and the tone and shape of the Season or even the entire Series.

Series Premieres

Giles: Into each generation a Slayer is born, one girl in all the world, a chosen one, one born with the strength and skill to hunt the vampires . . .

Buffy (interrupts and joins in): . . . with the strength and skill to hunt the vampires, to stop the spread of their evil blah, blah, blah . . . I've heard it, okay?

—1.1 Welcome to the Hellmouth

The first Episode is pretty danged important. This is where the Cast gets together for the first time—at least "onscreen" (the characters may have known each other before on paper, but this is where we see what sort of chemistry exists between them). Everybody gets a first glimpse at the setting, and a lot of the tone of the Season or the Series is defined by this first impression. Not everything should be set in stone. Just like on TV, a game Series may need some "retooling" after the first few Episodes (whatever you do, though, don't introduce cute little kids who get the bulk of the best jokes; they are the kiss of death).

The Series Premiere is usually an extended Episode—a pilot, to borrow a term we heard somewhere—and involves some important Introductions and Complications, including the following.

First Appearance: Big setup here. The stars of the show share the "screen" for the first time. Most of what happens next is up to the players and how they "perform" their roles, but you can provide a few nudges here or there. Putting the entire Cast under a little pressure may help them stick together—after the characters have to fight for their lives against a vampire gang, they may feel more respect for each other. Friends don't let friends get drained by vampires; by the same token, people who save each other's lives likely become friends.

Shocking Discoveries: A few things that should be gotten out of the way during the first Episode include such

shockers as "vampires are real," "vampires are real strong," and "Yikes! There're a real lot of them vampires." Some of the "basic facts" of the setting should be described here, especially if the Cast is not aware of them. If the Series starts with a group of experienced monster hunters, of course, it goes without saying that the facts should go without saying . . . as Willow might put it.

A Glimpse of Things to Come: You don't have to lay down all the cards, or even most of them, but it'd be nice if the Series Premiere gave some clues as to what's going to be happening. They can include tidbits hinting of the dark powers involved, a chance encounter with a Guest Star that may play an important role in the Cast's lives, or a "job description" for some of our heroes.

Season Finales

Oz: Guys take a moment to deal with this: we survived.

Buffy: It was a hell of a battle.

Oz: Not the battle. High school.

—3.22 Graduation Day - Part Two

All good things must come to an end. In the Season Finale, the Plots and any remaining Subplots come to a head, the Final Showdown takes place, and the Cast Members' lives will never be the same. Season Finales should always be your cataclysmic, heart-wrenching, mind-boggling . . . uh . . . doozies. The Introduction should be pretty intense; the consequences if the heroes fail must be extreme. The world might not end, but the survivors might wish it had if the Big Bad's plans come to fruition. The Complications should be powerful—moments of truth galore, and if the characters are in deep doodoo, it should be deep indeed. The Finales are times for the Cast Members to show how tough, courageous and determined they are. Ideally, they should end with the heroes standing together, brothers and sisters in arms, closer to each other than to anyone else in the world. You get all of these things, and your gaming group will have recreated the magic of *BtVS*.

Season Finales have some of the following Episode elements.

The Agony and the Ecstasy: Romantic Plots and Subplots should reach a major point in the Season Finale. Characters may finally declare their love for one another, relationships may come to a heartbreaking end, or both (that's always a kick in the teeth, ain't it?).

This Time It's Personal: By the Final Showdown, the Big Bad should have gotten the Cast really, really pissed off. The end of the Big Bad should provide a nice

catharsis. Few things feel better than seeing the creature that tormented and terrorized the Cast and their loved ones over the course of many, many play sessions get the proverbial can of whupass unleashed upon it. With a combination of Drama Points and creativity, the Big Bad should come to an emotionally satisfying squish.

The Price of Victory: Victories are not without costs. Maybe the Cast has to pay a terrible price to finally defeat the villain. They might have to compromise their values (Buffy letting Spike and Drusilla go at the end of Season Two—and that wasn't even the highest price she paid during that poignant season finale). They might suffer personal losses at the end (Anya makes the ultimate sacrifice at the end of Season Seven). Good as the defeat of the Big Bad should be, the victory should often be bittersweet, flavored with pain.

And Life Goes On: The Season Finale can also be used to mark milestones in the lives of the characters. At the end of each Season, the Cast is going to be older and hopefully a little wiser. High school eventually ends, to be replaced by college or work. Characters grow up, and hopefully become stronger, better people than they were at the beginning of the Season.

Season Premieres

Xander: Uh, our summer was kinda yawnworthy. Our biggest excitement was burying the Master.

Willow: That's right, you missed it. Right out by that tree. Giles buried the bones and we poured holy water and we got to wear robes.

Xander: Very intense. You shoulda been.

—2.1 When She Was Bad

A Season ends and, hopefully shortly afterwards, a new one follows (all hail Nielson). The Season Premiere should pick up any loose ends from the previous Season and turn them into new Plots and Subplots, in addition to hinting at new Big Bads and story arcs. If any enemies survived the last Season, they may make unexpected comebacks. The consequences of the heroes' actions may come back and bite them in the butt in the new Season. And the Season Premiere is a good place to get the ball rolling.

A new Season can herald a lot of changes. Some Cast Members may leave, to be replaced by newcomers. Minor characters may become important Guest Stars, or even new Cast Members. The entire Series may take a new turn, perhaps becoming a little darker (or more tongue-in-cheek). You get a chance to fix any problems the last Season had, and the players should get a better feel for their roles.

The Season can start shortly after the end of the previous one, but sometimes it is better to let a little "down time" pass. That gives the Cast a breather and some leeway to modify their background a bit, and maybe get a few "power ups"—a summer learning hidden lore can turn a dabbler into a skilled witch, for example, and a few months of intensive physical training might transform a Slayerette into a pumped-up demon-hunter. The down time allows for new challenges in the characters' personal lives and new nemesis-es(?) to surface (although they might not make their appearance for the first few Episodes).

In Conclusion

Buffy: Xander!
Willow: Oh, wonderful Xander!
Buffy: You know we love you, right?
Willow: We totally do.
Xander: Oh God, we're gonna die, aren't we?

—4.21 Primeval

Producing a fun game Series requires some thought and work from both the players and you Director types. Your gaming group is basically acting as a team of screenwriters, actors and directors. Instead of big salaries, celebrity-studded cast parties, Emmy attendance and houses in Beverly Hills, you get to have fun making your own stories in the Buffyverse. Hey, you can have your own cast gatherings, complete with whipped topping and crudities. And your fame in the neighborhood gaming store could be . . . ah, okay, we pushed this analogy a bit too far, eh? The great part about role-playing is that you can get both the pleasure of reading an exciting tale (and not knowing how it will end) and the creative joy of writing a good story. When you combine that with the characters and setting of *BtVS*, a grand old time is all but assured. And above all, remember that your story continues as long as you want it to. Nobody, but nobody is going to cancel your periodic dose of the *BtVS RPG*!

8 Sweeps Week

Sean ran as fast as he could, his breath coming in sharp, desperate gasps. It was no use. She was gaining on him.

"Help! Somebody, please help!" he screamed. His cry echoed hollowly through Sunnydale High's hallways. A watchman was supposed to be there at night, but he was never around when you needed him. Sean was alone.

The screaming exhausted his energy and Sean collapsed. "Help," he said again, almost a whisper. He could hear the footsteps coming closer, hobnailed sandals on the institutional tile floor.

"There you are," said a voice he'd heard so many times before. Sean turned around, and saw the impossible. Even now, after running from her for nearly an hour, he still could not believe it. "You can't be here," he wheezed. "You're not real. Not real."

"You keep saying that." Her sword rose. "This sure seems real though."

The sword flashed down, abruptly cutting off Sean's final scream.

"Doesn't it?"

Introduction

Warning: This section is for Directors only. Everyone else, don't read this or we'll send a Watcher hit squad after you. More importantly, the Episode will be much less interesting to play through.

Once all the Cast Members have been created or assigned, the basic background of the Series established and the players gathered, you Director types are ready for your first game session. The following Episode can be used as a Series or Season Premiere, or inserted in an on-going campaign. Players can choose to play characters from the Original Cast, the Archetypes, or their own Cast Members. The Episode offers some serious butt-kicking opportunities so you should ensure that at least one, and probably more Cast Members are able to hold their own in a fight.

Director Tips

At various points throughout this Episode, Director Tips sidebars will provide helpful hints for those among you who are new to the whole Director biz. Every game will be different (that's what's cool about roleplaying) so you should feel free to modify, adjust, add or delete the material to make it fit your group.

The main plot of Sweeps Week assumes the characters are in high school—Sunnydale High, to be precise. This will, no doubt, instill much wailing and gnashing of teeth among those of you who don't have the game set up either in high school or Sunnydale. Have no fear—with a few script changes, you can alter the Episode with minimal pain and suffering. Below are some options (surely the more creative among you will come up with some of your own).

Same Scene, Different Place: The easiest thing to change is the general location—if your game is not in Sunnydale, just move the characters and events to the town of your choice (a Hellmouth is not necessary, but it helps). Everything else flows as normal.

Outside Investigation: The plot proceeds as planned, but none of the Cast Members are in high school. No biggie—the murders in the high school (see p. 238) will surely attract the attention of any would-be hero in the area. And the incident at the Bronze (see p. 240) can easily be witnessed by college students and adult investigators, as long as they go out once in a while. Discovering the identity of the murderous couch potato (see p. 245) will be trickier, but not impossible. This option works well with an Initiative-based or similar "adult" Cast game.

Friends in Need: Even if none of the Cast Members are in high school, they could have relatives, acquaintances or neighbor kids who are. Some of them could be witnesses to the strangeness going on, or they might be the targets or suspects. The Cast will have access to the school's gossip through those connections, all without having to relive the high school experience.

Take It to College: Just bump everybody up a few school years, and the victims and perpetrator can be college students at UC Sunnydale or another higher ed institution of your choice. The bullying could be less overt than in the Episode as written, or just as nasty, as you like it.

The Overview

Riley: It's not just a job.
Buffy: It's an adventure, great.

—4.11 Doomed

The Episode opens up with a murder, and the promise of more to come. Soon, it is revealed that a gang of vampire chicks has moved into town looking for trouble. Then there is the added weirdness that the murders are being committed by popular TV characters. What's going on? Tuesday in Sunnydale, of course.

In truth, the vamps just happen to be in the wrong place at the right time (though they still deserve dusting). The TV weirdness is courtesy of a super-powerful Big Bad, the Djinn. A dangerous entity from beyond reality (okay, aren't they all?), the Djinn was trapped in the space between universes by a powerful curse, cast upon it by a unique alliance of human sorcerers and demon lords. That's how nasty the Djinn was—natural enemies worked together to get rid of it.

After a few centuries of being trapped like a fly in amber, the Djinn managed to open a little hole in its prison (figuratively speaking). It could not escape through the gap, but it could project a little bit of its essence into our world—just phantom images with little substance. It could start working on its escape though.

The Djinn needs the living energy of human souls to break out of its bondage. Fortunately for us, it can't just scoop up human souls at will. First, the demon needs to establish a connection with the human in question; this is done by granting the target a wish. This tie allows the Djinn to use its considerable powers on Earth, reshaping reality to make the human's wish come true. In all cases, the wish is corrupted or carries unintended consequences. While the wish can be repudiated before it's too late, usually the human loses her sanity when the power over reality turns on her, and damns her soul by hurting innocent people—and insane and damned souls are exactly what the Djinn needs. As soon as the human's mind reaches a certain threshold of insanity and her soul is blackened sufficiently, the Djinn can seize and consume the person and use her energies to widen the gap in its prison walls. Once enough humans have been seized, the Djinn can break free. No one is sure what will happen then, but it will certainly be a Very Bad Thing.

In this Episode, the Djinn is working through a venal teenager whose answer to high school and familial abuse is murder.

No stats are provided for the Djinn here because the Big Bad is out of reach. If over the course of the Season

the Cast does everything right, the demonic lord will never break free and manifest itself. Will our heroes manage to keep the fiend locked out? Will they have to forge an unholy alliance with demons to repeat the imprisoning spell? Stay tuned.

Director Tips

The Djinn is a worthy Big Bad, but it may not be right for every Series. If the Djinn doesn't fit your game, don't use it. Replace it with your own personal Big Bad, or eliminate the Big Bad entirely for this plot. The power behind this Episode could come from a magic spell, or mystic device, or even the confluence of the Hellmouth and one kid's overactive imagination.

First Period Terror

Jonathan: Somebody help me!

Dodd: Come on, Johnny, you gotta hold your breath longer than that if you ever wanna make the team! Hey, somebody time him!

—2.20 Go Fish

It's another morning at Sunnydale High and the students crowd the hallways, heading to class, stopping to catch up with their buds, and, in at least one case, engaging in not-so-nice activities. Case in point—Brian White, Donny Ferrelli, and Diego Valdez (see p. 246), Junior Varsity football players and all-around bullies. Their current victim is Julius Desmond (see p. 246), a short and pudgy kid with thick glasses, a Mt. Saint Helens-level case of acne, and the disposition of a well-kicked dog.

In addition to his other problems, Julius had the misfortune of running into Brian and dislodging some of his books. "Pick 'em up," Brian orders, and as Julius hastens to obey, Brian slaps the books out of his hands. "Again," he says. Donny and Diego surround Julius, who picks up the books a second time. And has them slapped away a second time. "Again."

This is going to go on for a while unless somebody intervenes. If any of the Cast stands up to the bullies, they back off—for now. They're bullies, but they aren't stupid. They won't start a fight in the middle of the hallway in the middle of the school day. Diego smirks at the rescuers and leave with a "We'll catch you later, losers." Julius is thankful and a little whiny. If nobody does anything, the trio torments him for a while, with Brian knocking off Julius' glasses as he bends over a fourth or fifth time. Satisfied with that, they go to their lockers.

Director Tips

As the Director, it's up to you to describe the scenes to the players. For this opening scene, have the Cast Members gathered together, or at least in the same hall at the same time, so they can witness the bullying of Julius. Make sure you make it clear that Julius is suffering and is unwilling to do anything about it. Then pause and allow the players to describe what they are doing.

Respond as necessary based on their descriptions. Use rolls if necessary, but remember that many things do not require rolls. Also, think about the characters and their backgrounds. A big dumb jock-type is not going to saunter forward and coolly carve up the bullies with rapier-like wit, and a scrawny geek-type is not going to use a flying jump kick martial arts move. Either might decide to go postal and jump on or punch the bullies, but warn them there will be repercussions (suspension, reprimand, payback, etc.).

Then the screaming begins.

Brian is the first one. He opens his locker, then recoils, screaming like a little girl. It's understandable, though—there's a headless body inside. A second or two later, Diego joins in the screaming. Also understandable—the missing head is in his locker. The grisly sights are worth a Fear roll with a -3 penalty for anyone who gets a good look at the contents of the lockers. The head (and the body) belong to Sean Lowell—Brian, Donny and Diego's football buddy and fellow bully.

The good news: school is cancelled for the day (making it the twelfth day off this year on account of a mysterious death—you gotta love Sunnydale). The bad news: Sean has been murdered, and someone is responsible (duh).

Whodunit

Wesley: We don't know that for certain. (brightly) I say it merits investigation.

—3.15 Consequences

Our heroes can ignore the grizzly finds and try to forget what happened (not very heroic), or they can try to figure out what's going on. In the first case, move on to Nightmare at the Bronze (see p. 240—oh, and you probably need to scare up a better Cast). Assuming the Cast is curious as to who is divvying body parts among school lockers, there's a bunch of information to be had. Some of it would be known to anyone in the school (name, clique and general personality); others will require some actual investigation.

Sean Lowell: He's the deceased (for those not paying attention). The cause of death is pretty obvious; there are no other wounds on Sean's body aside from the severed head. This can be determined either by examining the body—which is going to be tricky with all the screaming and chaos going on (the Cast will have figure out a way to distract or misdirect the school authorities long enough for someone to take a look)—or by hacking into police records (which requires an Intelligence and Computers roll at -2). The murder weapon was a bladed or slashing weapon of some kind, no doubt a very sharp one. A successful Perception and Doctor roll when examining the body reveals that the time of death was sometime between 9 pm and midnight (hacking into police records reveals this fact without any roll beyond the Computers check).

Sean will be missed by Sunnydale High's football team, his girlfriend Donna Taylor, his other girlfriend Louise Baywillow, and his buddies (the aforementioned Brian, Donny and Diego). He will not be missed by any of SHS' misfits and outcasts, who were at the receiving end of his dark sense of humor. As a result, Sean had a number of enemies, or at least people who didn't like him much. They include Julius Desmond, who we met earlier, Keith Dicks, Peter Epstein, Danielle Pfeiffer and any of the Cast with the Misfit Drawback. All the boys have had their heads stuck inside a toilet bowl so far this semester—Sean and his gang call it Baptizing the Nerds (they think that's hilarious).

Louise Baywillow (see p. 177, 246): Louise is one of the popular girls and counts Donna as one of her friends. Even so, she spent the last couple of weeks "moving in" on Sean. Louise wasn't in love with Sean; she just wanted to increase her status with the gang by "taking him" from Donna. Once she got into it, she also kind of liked the idea that Sean wanted her so much. She did confess at one point to Linda Robinson (her best friend) that she thought Sean would get "hurt" at some point.

Keith Dicks (see p. 251): His unfortunate last name has earned him no end of grief, but Keith's ability to annoy people within fifteen seconds of opening his mouth makes things worse. Keith's not even a nerd—his grades are mediocre. He doesn't have many friends even among the local loser community. Julius is one of the few.

Danielle Pfeiffer (a.k.a. "Pfeiffer the Heifer"; see p. 177, 246): Danielle has a slight weight problem (about fifty

pounds), and has often been the butt of the joke for Brian and his gang. She is big into crystals and New Age-y stuff. In the last several months, she has taken to wearing more flowing dresses and skirts, and funky silver jewelry.

Peter Epstein (see p. 177, 246): Peter is one of the smartest guys at Sunnydale High, at least when it comes to the sciences. He doesn't deal very well with people, though, and he's a favored target of the bully population. He hangs with Keith Dicks and Julius Desmond, but they get on his nerves too.

Donna Taylor (see p. 177, 246): Donna is one of the popular girls but she's actually more clueless than mean. She doesn't pick on the unpopular kids and tries to distract the gang when it sets its vicious sights on someone. She was totally gonzo over Sean, and had no clue that Louise was working him over. Her fairy tale ended ugly with Sean's death. Once she gets over her near-catatonic grief, she's going to start looking at the world with a much more cynical eye.

Mr. Xavier Welch (see p. 180, 247): Mr. Welch teaches biology at Sunnydale High. He's short, not very imposing, and has a hard time keeping Sean and his gang in line. Mr. Welch has often been heard muttering about doing something about them.

There isn't much else the Cast can find out today. If they talk to Sean's friends (most of whom aren't in a very chatty mood, what with the dead Sean and all), they won't find anybody who saw him later than 9 pm the day before.

Director Tips

It's your job to get the Cast to the Bronze that evening. For some groups, this is as easy as having an acquaintance run into one of the Cast Members and ask whether they are going to the Bronze that night. Or you could have the school or the parents organize the outing as a self-help/group-healing kind of affair (right up Principal Flutie's alley). You might set it up that some of the Cast Members work at the Bronze, or are part of the band.

If the Cast doesn't want to go the Bronze, that's okay too. Don't pressure them into doing something they don't think is right for their characters. We'll discuss that more in the next Director's Tip.

Nightmare at the Bronze

Harmony: Are we going to the Bronze tonight?

Cordelia: No, we're going to the other cool place in Sunnydale. (Harmony looks confused.) Of course we're going to the Bronze.

—1.2 The Harvest

The next incident happens that night right outside the Bronze. It's a big night—*Dingoes Ate My Baby* (or some other happenin' band) is playing, and having some fun is just the thing to take one's mind off the murder.

The mood at the Bronze starts out subdued, as often happens when somebody gets killed at school. Things start picking up, though. The music is good, and you can get a complimentary nacho refill. The only down note comes from Brian, Donny and Diego. Brian and Diego are scared and angry; Donny, who didn't get any souvenirs in his locker, is trying to calm them down, without much success. Trying to talk to them is not a good idea. Brian and Diego are spoiling for a fight (and sure, a Cast with a Hero or two can kick their butts, but that's kind of not the point).

Donny finally comes up with a solution. He leaves for a while and comes back with some booze in a plain brown bag, courtesy of his brand-new fake ID. The troubled trio heads out to have a few drinks in the alley behind the Bronze.

They don't leave alone, though. Three pale girls who are dancing together look at each other, nod and follow them a few minutes later. Cast Members in the Bronze (if any) notice the interplay by making a Perception and Notice roll with a -2 penalty (it's crowded and not well-lit inside—also remember any Acute/Impaired Vision modifiers). The three girls are vampires; characters that get more than three Success Levels in the Perception and Notice roll realize that, as will any Slayer who concentrates and uses her mystical senses (yeah, right—she'd have to like read the handbook or something).

Out in the alley, the following events unfold (if the Cast intervenes at a different point, things may not happen exactly this way, of course):

- The three amigos pass around the bottle and start getting loaded. Donny is trying to be cheerful; the other two are surly and mean-spirited.
- Julius Desmond and Keith Dicks happen to walk by the alley, much to their misfortune. Julius had convinced Keith to get out of the house for a while. Now he has reason to regret it, as Brian and Diego decide that some fun with the losers is just the thing to dull their pain. Donny goes along, happy to see his friends acting like their normal selves again. The three jocks surround the two outcasts. Merriment (for the jocks) ensues.

- The vampire chicks join in the fun. "Mind if we cut in?" asks one. Both jocks and nerds are herded into the alley, and the vamps get ready to have a snack.

Ideally, the Cast Members arrive at this point (they could arrive a little earlier, when Brian and company were picking on their victims), which leads to the first tussle of the evening. The three Vampire Chicas (see p. 247) start out punching and kicking, but as soon as it's clear they are in a real fight, they pull out their switchblades and start slashing. If there are too many Cast Members for the three Chicas to handle, you should increase the number of vamps accordingly—for plot purposes, at least one of the vamps should be able to avoid fighting the Cast.

- While the fight is going on, the jocks and the nerds all take off, running and screaming to wake the dead (too late for that). One of the vamps runs after them.

- Just as the Cast finishes dusting off the last of the remaining vamps, Donny staggers back into the alley, clutching his chest. "Help me," he whispers, and collapses, dead.

Cut to commercial.

The Cast Members should each get a Drama Point as a consolation prize for trying to save the kids and failing through no fault of their own.

Director Tips

Okay, so what if nobody in the Cast wants to go to the Bronze that night? Here's an idea or three.

Patrolling: If there are Hero types among the Cast, they should be out patrolling instead of watching TV or studying. Have the vamps chase the kids right into their path, and you can have the same fight and same gruesome murder at the end. Same result, and nobody has to risk hearing loss from all that loud music.

Staying Home: Some characters may decide that the thing to do after a murder has been committed is to stay home, lock the doors, and curl up in bed with a good Xbox game. If you really want to bring the action to the Cast, you can have the vamps chase their victims into the Cast Members' yards (talk about house calls). Or you can throw your hands up in despair and move onto:

Missed the Whole Thing: They stayed home, and missed a great fight and murder combo (plus the good music). The next morning, Donny's body has been found near the Bronze with a death wound from a bladed weapon, and Brian and Diego say they were chased by some "weird chicks with switchblades and long pointy teeth" and lost track of Donny. Keith will tell a similar story—he and Julius were being picked on by the bullies, then the strange women arrived and chased everybody away.

Aftermath

Joyce: Who's wigging?

Buffy (thinking quickly): Um . . . everyone. You know, 'cause of what happened.

—3.10 Gingerbread

A Perception and Doctor roll reveals that Donny's murder weapon appears to be a heavy blade—a sword or an axe—just like the one that killed Sean. The murder concludes the evening's festivities—there's no trace of the vamps, the surviving jocks, or Julius and Keith. Calling their homes reveals the others made it to safety. If the Cast doesn't check on them tonight, they are at school the next morning, where a moment of silence is taken in remembrance of Donny Ferrelli.

The mood at the school is pretty dark. Two dead students in a row is a lot to deal with, even in Sunnydale. People are looking at each other, wondering who's next. Brian and Diego get the most stares. Both jocks are shadows of their former selves—they have become two scared kids, jumping at any sudden noise. If asked, they say they didn't see Donny after they ran out of the alley; everyone got separated in the confusion. Diego is pretty sure the vamp that chased them had been running after Keith, not Donny.

Keith and Julius drop by to thank the Cast for saving them (assuming the Cast deserves thanks). Keith does most of the talking, and he stammers a lot. His story pretty much matches Brian and Diego's—the vamp chick was chasing them, but they managed to escape. Julius doesn't say much, he just stands there looking even more nervous than usual. Characters who get more than three Success Levels in a Perception and Notice roll realize that Keith is constantly looking toward Julius, as if making sure his friend approves of what he says (bit of misdirection there). Otherwise, they just notice his nervousness.

Vamps

Xander (yells): Hey, Riley! What's the (hand gesture) all about?

Riley (exasperated): It means yell real loud so the vampires who don't know we're coming will have a sporting chance.

Xander (to Willow): See, now he's all mean and sarcastic.

—5.7 Fool for Love

Things start picking up that afternoon. Characters with criminal, police or occult Contacts (level 2 or higher) hear about the arrival of an all-female vamp biker gang in town, the Chicas.

An Intelligence and Crime or Influence roll can be used to shake some information loose from the local undesirables. An Intelligence and Computers roll taps into City Hall's building plans. An Intelligence and Mr. Fix-it or Drive roll gets in good with the local biker-types. You can apply modifiers to these rolls as you see fit (maybe the biker types aren't as good a source for vamp biker information as the local criminals). You can also devise other rolls, tailored to the Cast Members' particular strengths for gaining the information.

However accomplished, the Cast narrows down the likely hiding places for a gang of bikers who can't go out during the day. There are five possibilities: an abandoned train station, two warehouses near the docks, the burned-out factory on the outskirts of town (could be described as the CRD factory from 1.8 I Robot, You Jane if you want to draw attention to this location), and an abandoned church. Each Success Level after the first narrows down the choices by one—the correct one is the factory. Otherwise, the gang just has to hoof it and physically check out each location. If that's the route they take, make the last place visited the real vamp HQ (or the second to last if you want to mix things up a bit).

An occult research roll (Occultism and Intelligence) reveals a few facts about the gang, depending on its success. Each additional rank of successes includes all the info at the lower ranks.

1 Success Level: Nothing much—the Chicas are a chick vampire gang. They like motorcycles.

2-3 Success Levels: The leader of the Chicas is a Mexican vampire named Gabby Blades. The gang likes to play with, and then feed on, guys.

4+ Success Levels: Gabby Blades is known for using a sword in combat, and is a dangerous fighter. The gang likes to hole up in abandoned properties during the day, and ride around looking for trouble at night.

The Cast can hunt down the vamps. If they find them during the day, the Chicas are at a disadvantage (but they stay indoors, so it's not much of a disadvantage). There are four to six Chicas in the gang, as well as Gabby Blades (see p. 248). It's going to be a tough fight. Gabby might escape to fight another day, or she can get dusted along with her gang. In any case, the vamps are not the ones killing the jocks (although it's not like they were innocent bystanders).

After the Cast takes out the vampire gang, they may think the threat is over. Then they hear about the brutal murders of Brian and Diego the next day. Oops.

False Trails

Anya: Don't you watch television? I thought all children despise effort and enjoy cartoons.

—5.17 Forever

Characters checking up on other would-be suspects find the following clues. Most of them are red herrings.

- Julius and Keith have a whispered argument on their way out of school. Julius looks pissed off, and he pushes Keith away before stalking off. Keith looks sad and upset, then shakes his head and walks away. Neither will talk about what happened.
- Peter Epstein has checked out a lot of books on witchcraft from the library. As it turns out, he does it for the same reason Xander did—the naked pics. Eww.
- Danielle Pfeiffer has been buying a lot of black candles and magic paraphernalia from local occult shops. She is indeed casting a spell at home—one to make her lose weight and look pretty. Anybody who makes a Perception and Occultism roll realizes that she doesn't know what she's doing; the spell is a complete dud. As a possible subplot though, Danielle's desire for beauty eventually leads her into the clutches of the Djinn, who will happily grant her wish. Naturally, the wish has some caveats (like maybe she needs to steal beauty from other girls, killing them in the process).
- Mr. Welch is very quiet and withdrawn. If he's followed, the truth will come out—he is contemplating suicide. Helping him out, if roleplayed well, might be worth a Drama Point or two. Someone in a state of despair, like Mr. Welch, could also end up serving the Djinn later on, of course.

Director Tips

You should play with the red herrings as much as you like, and as long as the group is enjoying them. Put some thought into where Danielle or Mr. Welch live, what their rooms look like, how they will react to the Cast's snooping. If you provide these details and play out the dialogue, you give the characters a chance to impact the world and provide no hint that the interaction is secondary to the plotline. Let the Cast find out as much as they can, and then decide what is important and what is not.

Whatever you do, make sure at least one of the Cast Members is aware that two obnoxious jock friends have been killed, and that two remain alive. That should lead them to keep tabs on Brian and Diego, no matter what else they do.

You may also may want to think about dropping a hint about Keith by having one of the Cast notice something funny about his hand. They might catch a glimpse of a weird tattoo (see Mark of the Djinn, p. 251), which he will shrug off by saying that it's none of their business or perhaps that it was a stupid whim of his. Now, be warned that anything that sets one suspect apart from the others will serve to focus the Cast on that person. So be prepared to have the Cast notice something odd about the other folks at roughly the same time. Then the clues don't lead to one and only one suspect.

The Attack

Willow (off Buffy's frilly costume): She couldn't've dressed up like Xena?

—2.6 Halloween

Brian and Diego aren't splitting up—safety in numbers and all that—so keeping them both under surveillance is a snap. And the gang need not be all sneaky-like. The big tough guys might actually be grateful to have the Cast Members hanging around, especially if they kicked vampire butt the previous night.

The jocks are staying at Diego's house. His parents are out of town, and the boys turn the whole place into a fortress, barricading all the doors and covering the windows. Diego has also gotten his hands on his father's gun, a revolver (see Pistol, p. 139). He has no experience with guns, so his Combat Score with it is a nine.

Feeling secure in the house, the jocks decide to watch some TV. Right in the middle of a commercial touting

the wonders of beef, the TV set flickers and dies—and there's somebody new in the room.

"I've been looking for you guys," the newcomer says. The jocks gape in disbelief, for the newcomer is none other than Dara of Neos Atlantis (see p. 248), the main character of the popular TV show of that name. Dara isn't signing autographs though—she pulls out her signature twin axes and starts hacking and slashing.

If the Cast Members are inside with the jocks, they can join in the fight. If they are nearby (keeping watch covertly), they have to break down the barricaded door (requires five Success Levels total in Strength (doubled) rolls, ignoring the first Success Level of any one roll). Two characters can try to smash the door down at once. Every Turn they spend doing that, Dara spends cutting the jocks and Diego's house to pieces, so hurrying up is a good thing.

If the Scooby Gang arrives in time (that'd be the ideal situation—the jocks can keep themselves alive for a while by hiding behind furniture and dodging wildly), they can fight the Barbarian Queen inside the living room. Mayhem and property damage ensue. Dara uses her Drama Points to recover from damage. She tries to disable her opponents as quickly as possible; her main goal is to kill Brian and Diego, not to kick the heroes' collective butts. If "killed," she disappears with a loud pop. Dara won't leave until her targets are dead, so it's a fight to the finish. If she succeeds, she disappears as if killed.

Either way, the Cast has discovered that the killer is a fictional television character. That ought to cause some serious wiggins.

If they manage to save Brian or Diego, each Cast Member earns a Drama Point. If they save both, that's worth two Drama Points.

An Explanation

Anya: I don't see why we have to patrol just 'cause Buffy's away. I'd rather stay home and watch television. It's often funnier than killing stuff.

—5.17 Intervention

Time to hit the books again. As soon as the Cast accumulates five Success Levels in their Intelligence and Occultism rolls, some possibilities suggest themselves.

Dara was a magical construct, a homunculus or tulpa—a projection of magical energy, given form by the desires of its creator. This is not your father's homunculus, though. The creature is a unique blending of magic and technology, apparently using television sets to travel from place to place. The magicks being used are incredibly powerful—this is either the work of a very powerful sorcerer, or some demonic effect—something on the level of a vengeance demon's wish abilities.

Now that they know "the how," all the Cast needs to know is "the who." The leads for Peter Epstein and Danielle Pfeiffer are the most promising, but they are dead ends. Same for Mr. Welch. That leaves Julius and/or Keith.

Director Tips

We have kindly provided you with backgrounds and names for a variety of TV personalities for this Episode (see pp. 249-251). Feel free to substitute or supplement these folks with your or the players' favorite characters. That will personalize the storyline a bit, and allow the players' own background information about these characters to be used during the game.

More Killings and Abductions

Giles: Yes, let's not jump to any conclusions.

Buffy: I didn't jump. I took a tiny step, and there conclusions were.

—2.15 Phases

Keith lives in a run-down house on the bad side of town. His father comes to the door in jockey shorts and shirtsleeves, smelling like a distillery. He's rude and hostile. "I don't know where that no-good brat is," he growls. "Now get off my property before I shoot myself some trespassers!" (An empty threat—the only gun in the house is a pistol-shaped cigarette lighter).

When (or if) the characters go to talk to Julius, they find him in deep trouble. A tall man is standing over him, holding a big sword and about to chop him up. It's another TV character, the Eternal Gael (see p. 249), immortal Irishman doomed to wander the Earth righting wrongs. Except right now the only wrong he seems to want to right is Julius' continued living. If nobody saves Julius, the kid is not long for this world. If the heroes arrive in the nick of time (what better time is there?), they have to fight the Gael (and Dara, unless she was "killed" at Diego's house). If the Cast is going to walk all over the poor Irish warrior, reinforcements arrive in the shape of Captain Steel of the Starship Intrepid (see p. 249) and his trusty stun blaster (surely prompting someone to say "Now it's getting ridiculous.").

If Brian and/or Diego are still among the living, the Cast should probably be sitting on them (literally, that's the best way to keep track of them). Unfortunately, this doesn't help them— Captain Steel snatches one or both of them with his teleport ring and takes them to Keith's lair, where they are imprisoned and set up for a grandiose execution.

One more killing is about to happen—Keith's father dies at the hands of Dara or the Gael (if either is still around), or blasted into atoms by Captain Steel's blaster (the Captain does not use the blaster's lethal setting on "innocents" but Keith's abusive father doesn't count). That might happen just as the Cast is returning to Keith's home to see if he's back (or maybe the first time they drop by).

So it looks like Keith is the mind behind the plot. Now where is he?

Finding Keith and the Grand Finale

Mayor: We (stops in pain) . . . we must all (screams). It has begun. My destiny (smiles). It's a little sooner than I expected. I had this whole section on civic pride . . . But I guess we'll just skip to the big finish!

—3.22 Graduation Day - Part Two

Keith's ability to "beam" his TV characters into other people's homes suggest he is using some sort of transmitter—this clue will occur to any Cast Member who makes an Intelligence and Science, or Intelligence and Mr. Fix-it roll. An Intelligence (doubled) roll then provides the most likely place—an abandoned TV station just outside town.

Director Tips

The main text provides game mechanics for leading the Cast Members to Keith's location. That is by no means the preferred method of moving the plot along though. If the players can piece the clues together themselves, that's the best thing. It shows that they are involved in the plot and their characters. Your job is to get the players to the right conclusions with the minimum input or dice rolling.

Now good roleplayers like good Directors are always learning. So don't sweat it if the gang can't piece it all together, and you have to fall back to asking for skill or Attribute rolls. That's what they are there for. Hey, if all fails, just have a Guest Star (the Slayer's Watcher, or a local police officer) put the facts together and tell the crew.

Keith is indeed there. If Brian or Diego survived and were successfully kidnapped by Captain Steel, they are chained up in the studio. Keith is playing with the remote, and deciding how he's going to kill his two tormentors. The two bullies are really making spectacles of themselves, crying and begging for mercy, but Keith isn't buying it. He turns on the TV and flips channels until he finds an appropriate character. He summons the Cyborg Defender (see p. 250) to perform the execution. "Make it last," he orders. "Oh, and make it gross. Major splatter factor."

That's about when the Cast should arrive. Keith sends the Cyborg Defender to exterminate the heroes. While the Defender is doing his thing, Keith starts flicking channels, and laughs. A commercial for a Japanese monster movie shows that it will begin shortly. "I'm going to unleash Gadjeera on your asses!" he cries triumphantly. The Cast has about six turns before the show starts and Keith summons a giant lizard that could make the Mayor look like a hookworm. It's up to the Cast to save the day.

Killing Keith would work. Even better though would be to destroy the remote. If anyone gets a close look (or with a Perception and Notice roll -3 from across the room), they see mystical runes painted all over it. It takes an attack with a -3 penalty to hit the remote; any amount of damage breaks it.

Whether Keith is killed or the remote is destroyed, he (or his body) disappears. He immediately reappears on a TV monitor. He can see the characters through it and the Cast can see him slamming on the inside of the screen, trying to get out.

He is on the set of the popular show *Who Wants to Spin the Wheel of Jeopardy?* Host Peter Soybel is behind him, smiling broadly. "I'm sorry, Keith," Soybel says with his typical fake-sympathy smile. "No grand prize for you today. However, we have a wonderful parting gift."

As Keith sobs in terror, a scantily clad female assistant opens a curtain and reveals a consolation prize: a fiery pit in some Hell, where a huge shadowy figure is moving. "No!" he screams, and turns back to the Cast. "Help me!" he shouts. A huge fiery hand reaches out and plucks him away. He disappears shrieking into the pool of flame.

"That's all, folks," Soybel says. "See you again *real* soon." His eyes flash an unnatural shade of red for a moment and the TV set explodes.

Donna Taylor stifled another sniffle and tried for the umpteenth time to focus on the copy of *Teenage Girl* resting on her frilly bedspread. She had been doing a great deal of crying ever since Sean was . . . didn't come home that one night. Donna had been sure she would run out of tears by now, but they still kept coming. She remembered his smile, and the cute way he cocked his head and looked at her when she really got him interested in something . . . something like that purple sundress she was wearing the night before he was . . . went to a better place.

And then there were those other deaths and attacks. It was hard to remember after all the tears, but she knew it was bad . . . and that she would never be the same.

And so much worse, she'd just heard from Mary Oesler that Louise was coming on to Sean just before he was . . . got hurt. That tramp should've known that Sean only had eyes for Donna. Then again, boys are so weak sometimes. Oh . . . it was all too much to bear. If only there were some way to . . .

As Donna reached for another tissue, the pages of the magazine flipped of their own accord. When she turned back, a dashing young pop singer by the name of Ethan Grey gazed up at her from the page. As she watched, his smile got wider, his eyes turned red and he winked . . .

Cut to credits.

Director Tips

The Supporting Cast as presented here assumes a beginning group of Cast Members. That's not set in stone though. If you have a more powerful crew, notes to modify the stats of the punching bags—I mean, antagonists—from the Episode are provided in their write-ups. Typically, the Combat Score is what gets modified. The formula involves taking the Cast Member's highest Combat Skill and Dexterity values and adding a number (usually between two and eight) to it.

Once Upon an Example: Let's say the toughest character in the Cast is the New Slayer (see p 66), with a Kung Fu and Dexterity total of 12. The write-up for the Vampire Chicas (see p. 247) calls for a Combat Score equal to the highest combat value in the Cast Member, plus two. That means their Combat Score is spot on at 14. If Season Seven Buffy were in play, with a Kung Fu and Dexterity total of 20, the vamps' Combat would increase to 22.

Experience and Drama Points

Characters should get between two and five experience points at the end of the Episode, depending on what they did. Drama Points get awarded as described, plus any amount they earn as described in **Chapter Three: Rules, Borders and an End Zone**.

Stats and Game Info

Here are all the hard numbers for our victims and villains.

Brian White, Donny Ferrelli, and Diego Valdez

The three bullies have pretty much interchangeable stats. They are not really evil, just mildly cruel to those weaker than them. They are at their worst when they are together. By themselves, they are almost decent, although they still look down on anybody who meets their definition of loser (i.e., those who can read without moving their lips, or don't play or watch any sports).

Altering Power Levels: None. These guys aren't real "players" just more-or-less deserving victims.

Louise Baywillow, Julius Desmond, Danielle Pfeiffer, Peter Epstein, Donna Taylor

These students are innocent bystanders, victims or conniving vixens. They will most likely not get involved in combat or other rolling-type activities. If they do, the high school student stats (see p. 177) may be used.

Name: Brian, Diego and Donny
Motivation: Score (on and off the field), rule Sunnydale High.
Critter Type: Jock
Attributes: Str 3, Dex 2, Con 3, Int 2, Per 2, Will 2
Ability Scores: Muscle 12, Combat 11, Brains 10
Life Points: 34
Drama Points: 0
Special Abilities: Jock

Maneuvers

Name	Score	Damage	Notes
Dodge	11	—	Defense action
Grapple	13	—	Resisted by Dodge
Punch	11	8	Bash
Pistol (Diego)	9	13	Bullet; six shots
Takedown	12	3	Resisted by Dodge/Parry; target prone

Mr. Xavier Welch

This clinically depressed teacher is not part of the really nasty goings-on. If necessary, Principal Bob Flutie's stats (see p. 180) are a good equivalent.

Vampire Chicas

The Chicas are an all-girl vampire gang, freshly arrived in Sunnydale to kick butt and take names. Their primary prey is "bad boys"—any male who doesn't show proper respect for the opposite sex. They are also on the lookout for any scorned women to turn and add to their roster. Their leader is a fairly tough vampire, Gabby Blades.

The Chicas wear leather pants and jackets, tank tops, and biker boots, and have enough piercings to supply a steel mill. They like their clothing at least two sizes too small.

The Chicas are an added complication—they have nothing to do with the murders (but make good initial suspects). If the Cast includes any Slayers, they hatch a plan to grab her and turn her into one of their own (not bloody likely, of course).

Lines: "Hey, handsome. You like to play rough?" (Violence) "Me too!"

Altering Power Levels: To determine the Combat Score for the Chicas, take the highest Dexterity and combat-oriented skill total in the Cast and add two.

Name: The Chicas
Motivation: Blood!, payback sucks (literally)
Critter Type: Vampire
Attributes: Str 5, Dex 4, Con 4, Int 3, Per 3, Will 3
Ability Scores: Muscle 16, Combat 14, Brains 12
Life Points: 61
Drama Points: 2
Special Abilities: Attractiveness +1, Hard to Kill 5, Vampire

Maneuvers

Name	Score	Damage	Notes
Bite	16	19	Must Grapple first; no defense action
Dodge	14	—	Defense action
Grapple	16	—	Resisted by Dodge
Kick	13	15	Bash
Pigsticker	14	11	Slash/stab
Punch	14	13	Bash

Name: Gabby Blades
Motivation: Kill guys, blood!, take over Sunnydale.
Critter Type: Vampire
Attributes: Str 5, Dex 6, Con 5, Int 3, Per 4, Will 5
Ability Scores: Muscle 16, Combat 17, Brains 14
Life Points: 80 **Drama Points:** 4
Special Abilities: Attractiveness +2, Hard to Kill 10, Vampire

Maneuvers

Name	Score	Damage	Notes
Bite	19	20	Must Grapple first; no defense action
Dodge	17	—	Defense action
Grapple	19	—	Resisted by Dodge
Kick	16	16	Bash
Punch	17	15	Bash
Sweep Kick	16	10	Bash; knocks target down
Sword	17	27	Slash/stab

Gabby Blades

The leader of the Chicas was born Gabriela del Espadon in Mexico during the 1830s, the daughter of a wealthy rancher. She met a dark, handsome stranger one night. He bit her, made her into a vamp, and the two had a brief, passionate and abusive relationship that ended when Gabby cut off his head after a bout of lovemaking. Gabriela has had little use for men since then, and built a gang of man-hating vamps over the ensuing decades. Her signature weapon is a Spanish sword made of high-quality Toledo steel (adds +2 to the Base Damage).

Line: "I think I'll cut off your legs first. That way, you can't run while I have my fun."

Altering Power Levels: Gabby's Combat Score should be equal to the highest Dexterity and combat-oriented skill total in the Cast plus five.

Name: Dara of Neos Atlantis
Motivation: Follow Keith's commands and look good doing it
Critter Type: Magical Construct
Attributes: Str 7, Dex 6, Con 6, Int 3, Per 3, Will 6
Ability Scores: Muscle 20, Combat 19, Brains 15
Life Points: 92
Drama Points: 5
Special Abilities: Attractiveness +2, Fast Reaction Time, Hard to Kill 10, Natural Toughness

Maneuvers

Name	Score	Damage	Notes
Axe	19	26	Slash/stab
(Thrown)	18	19	Slash/stab; axes return next Turn
Dodge	19	—	Defense action
Kick	18	21	Bash
Jump Kick	16	28	Bash; Acrobatics + Dex roll first
Punch	19	19	Bash
Spin Kick	17	23	Bash
Sword	19	33	Slash/stab

Dara, Barbarian Queen

The first homunculus created by Keith Dicks' magic remote, this construct has the attributes and personality of the starring role in *Dara, Barbarian Queen*, a highly popular TV show. Clad in a revealing chain-mail bikini, this athletic redhead, played by Scottish actress Sarah Manson, fights evil in the days after the fall of Atlantis. Her signature weapons are her sword and her pair of small double-headed throwing axes (damage is reduced from that of a regular axe), which magically return to her hands after they strike a target. Like all of the homunculi, Dara can only be summoned for one hour at a time, and if "killed," she vanishes and is gone forever.

Lines: "It ends now." "You didn't think you'd get away, did you?" "This is going to hurt. A lot."

Altering Power Levels: Dara's Combat Score should be equal to the highest Dexterity and combat-oriented skill total in the Cast plus six or seven—she should be a tough opponent.

The Eternal Gael

The title character of a cult TV show, the Eternal Gael is Finn O'Cool, an Irish warrior gifted with immortality when he drank from the Holy Grail in 1643. Played by Nero Simon, Finn wanders the earth in a Winnebago, righting wrongs and fighting the supernatural. His weapon of choice is a Claymore sword (yes, that's a Scottish two-handed sword, and a nasty one at that). In addition to not aging for over three centuries, Finn regenerates damage with inhuman speed, making him an indestructible killing machine. He regains 50 Life Points per Turn; by spending a Drama Point, he can recoup all Life Point loses.

O'Cool can only be killed if his heart is destroyed. This works like an attack Through the Heart (see p. 133), except any stabbing weapon works, and the attack must inflict 57 points of damage in one shot. Any character familiar with the show knows about the vulnerable spot, but not the total points needed to kill. You could also ask for an Intelligence and Knowledge roll to reveal this information.

Lines: "Stay away, lass, and you won't get hurt." "Your time has come."

Altering Power Levels: Add four or five to the highest Dexterity and combat-oriented skill total in the Cast. Finn's main threat is the fact that he won't stay down until his heart is destroyed.

Captain Steel of the Starship Intrepid

Portrayed by notorious over-actor Clint McLure, Captain Steel has a cult following among the sci-fi crowd. The heroic and square-jawed captain always manages to do the right thing, episode after episode. Now he is serving a murderous little psycho, and his job is to hunt down everyone who ever dissed Keith Dicks.

Steel doesn't kill unless his life is threatened. Not even the powers of the Djinn can make him act out of character. So all he does is use his blaster to stun and his teleport ring to bring targets to Keith, who can do the dirty deeds on his own. The ring takes one Turn to activate and bring him and up to two other people that he touches anywhere he wants to go. The blaster has the range of a pistol, and those struck by the stun setting must make a Constitution and Willpower roll with a -7 penalty, or be knocked out. Like all unconsciousness situations, duration is up to you.

Name: Finn O'Cool
Motivation: Serve Keith Dicks
Critter Type: Magical Construct
Attributes: Str 4, Dex 5, Con 4, Int 3, Per 4, Will 5
Ability Scores: Muscle 14, Combat 17, Brains 14
Life Points: 57
Drama Points: 5
Special Abilities: Hard to Kill 5, Regeneration

Maneuvers

Name	Score	Damage	Notes
Big Ass Sword	17	30	Slash/stab
Dodge	17	—	Defense action
Kick	16	14	Bash
Punch	17	13	Bash
Sweep Kick	16	8	Bash; knocks target down

Name: Captain John Pompeii Steel
Motivation: Serve Keith Dicks while staying true to the Star Consortium Charter
Critter Type: Magical Construct
Attributes: Str 3, Dex 4, Con4, Int 4, Per 4, Will 6
Ability Scores: Muscle 12, Combat 16, Brains 16
Life Points: 53
Drama Points: 8
Special Abilities: Hard to Kill 5, Teleport Ring

Maneuvers

Name	Score	Damage	Notes
Blaster (Stun)	16	5	Target knocked out
Blaster (Lethal)	16	20	Bash
Dodge	16	—	Defense action
Punch	16	10	Bash

Lines: "You can't . . . do that. It . . . goes against everything the Consortium stands for." "Damnit! Do you think . . . I like this? I . . . have no choice in the matter!" "A man's . . . gotta do . . . what he's . . . gotta do!"

Altering Power Levels: Add three or four to the highest Dexterity and combat-oriented skill total in the Cast.

Cyborg Defender

"In the far future, man and machine will become as one, and the definition of humanity will reach a new level." That was the opening of the short-lived sci-fi show *Cyborg Defender*, featuring the C-2000, half-man, half-machine, played with total lack of feeling by Belgian bodybuilder and martial arts expert Alain van Cleef. The show was terrible; maybe fifty people in the US and Canada liked it—Keith was one of them.

The C-2000 looks like a normal human on the outside, but beneath the skin lies a graphite-steel robotic body that encases a human brain. The Cyborg Defender is armed with a flechette shotgun, but usually ends up using his super-strength and kewl Kung Fu moves on the bad guys.

Lines: "Time to take out zee trash." "You are zee rats, and I am zee exterminator."

Name: C-2000
Motivation: Serve Keith Dicks
Critter Type: Cyborg
Attributes: Str 10, Dex 5, Con 10, Int 5, Per 2, Will 5
Ability Scores: Muscle 26, Combat 19, Brains 12
Life Points: 120
Drama Points: 3
Special Abilities: Armor Value 20, Fast Reaction Time, Increased Life Points

Maneuvers

Name	Score	Damage	Notes
Dodge	19	—	Defense action
Flechette Gun	19	20	Bullet; unlimited ammo; halve Armor Value
Grapple	21	—	Resisted by Dodge
Kick	18	27	Bash
Punch	19	25	Bash
Takedown	26	17	Resisted by Dodge/Parry; target prone
Toss	22	16	Must Grapple first; throws victim six yards away

Name: Keith Dicks
Motivation: Revenge
Critter Type: Human
Attributes: Str 2, Dex 2, Con 2, Int 2, Per 1, Will 2
Ability Scores: Muscle 10, Combat 9, Brains 10
Life Points: 26
Drama Points: 3
Special Abilities: —

Maneuvers

Name	Score	Damage	Notes
Dodge	9	—	Defense action
Punch	9	5	Bash
Remote	—	—	Summons one character per Turn

Altering Power Levels: Add seven or eight to the highest Dexterity and combat-oriented skill total in the Cast. The C-2000 is meant to be the enemy you can't defeat through normal ass-kicking techniques. Gotta take out that remote to finish this guy.

Keith Dicks—Master of the Remote

An unpleasant rabbit pellet of a guy, Keith spends most of his waking hours in front of a TV set and prefers to live in a fantasy world. His father is an alky who lives on disability checks; his mother left them both a long time ago. Constantly bullied in school, Keith used to daydream about getting some payback (usually during commercial breaks). One day, the host of *Who Wants to Spin the Wheel of Jeopardy* started talking to him through the TV, offering to make his wishes become reality. All Keith had to do was to touch the TV, and accept the gift, "freely and of his own free will." After thinking about it for 2.3 seconds, Keith said, "Okay." His hand acquired the Mark of the Djinn, and he gained the power to summon characters from television with his TV remote.

The power of the Djinn's magic resides in the remote control. With it, Keith can summon one TV character per Turn as long as the person appears on the screen at the time the remote is used. Then, Keith can send that character via the TV station transmitter to any room with a TV on in it. If the remote is destroyed, all the homunculi disappear, and Keith pays the ultimate price.

The Mark of the Djinn

When the Djinn makes a connection with an (un)worthy human, it marks the victim. The mark looks like a stylized eye inside a circle, with arcane symbols around it—all done in red. The mark appears on the person's palm, and can be spotted on a Perception and Notice roll with a -3 penalty. If the recipient takes some care to conceal it, the penalty is -5. There is no chance to notice the mark if the person wears a glove; of course, if she only wears one glove, she's either in a Michael Jackson phase or something funny's going on, especially since California isn't exactly mittens country.

If the Cast Members get a chance to examine the mark, they can do the usual research stuff. Here are the likely results, listed by Success Levels.

No Success Levels: Kinda looks like an eye, doesn't it?

1 Success Level: The markings appear to be Sumerian in origin.

2-3 Success Levels: This is a symbol for some type of lesser deity or demon.

4-5 Success Levels: This sigil means "The All Knowing Wish-Giver."

6+ Success Levels: The symbols around the sigil have a further meaning, roughly translating to "Buyer, beware."

Appendix

A Guide to Buffyspeak

Master: Oh, good, the feeble banter portion of the fight. Why don't we just cut to the . . .

—1.12 Prophecy Girl

Words are where the fun is.

The cosmology of the show, Slayers, Watchers, vampires, and demons are all important, but what the characters say while they slay is what makes it "*Buffy*." Buffyspeak is more than just Valleyspeak. Sure, there is a lot of "like" and "stuff," but it has a wit all its own.

Any *BtVS RPG* game can be enhanced by spiffy riffs of dialogue that capture the essence of the show. Then again, Buffy and company have a cadre of experienced and well-paid writers to make their *bon mots* sparkle. You have . . . well . . . you, with maybe some help from your friends. Still, you can bring wit to the table. We have faith in you. Also, don't sweat the occasional clunker. Lameness is a perfectly acceptable portion of the Buffy experience—as long as you are willing to acknowledge it.

Xander: "We both go to school . . ." Very suave. Very not pathetic.

—1.1 Welcome to the Hellmouth

To help you on your way to capturing that Buffy feeling, we present this handy-dandy guide to Buffyspeak. Whether you are taking on the roles of our favorite characters, or making up your own creations, this tell-all will tell all. We have pored over 100 scripts and have identified a few patterns to help you out. Yep, we are da bomb.

Pop Culture References

Giles: Your . . . spider sense?

Buffy: Pop culture reference. Sorry.

—1.8 I Robot, You Jane

Movies, old, new, popular, and not so popular, describe actions and stereotypes. One of the first places to start when speaking the Buffy is the media and entertainment that surround you.

Buffy: No, I'm not saying she craned her neck. We are talking full-on Exorcist twist.

—1.4 Teacher's Pet

Xander: Well, I've seen Cocktail. I can do the hippy-hippy shake.

—4.5 Beer Bad

Buffy: Welcome to the Thunderdome.

Andrew: Two men enter, one man leaves.

—7.12 The I In Team

And, of course, television . . . even the commercials.

Xander: I'm sorry, calm may work for Locutus of Borg here, but I'm freaked out, and I intend to stay that way.

—1.12 Prophecy Girl

Anya: We should drop a piano on her . . . Well, it always works for that creepy cartoon rabbit when he's running from that nice man with the speech impediment.

—5.20 Spiral

Cordelia: Willow! Nice dress! Good to know you've seen the softer side of Sears.

—1.1 Welcome to the Hellmouth

Dawn: Hello people of the future. Kids now like Red Bull and Jackass!

—7.10 Bring on the Night

You can even find stuff that is not exactly media—just the people, places, and things that sneak into our daily lives.

Xander: Well. Not much goes on in a one Starbucks town like Sunnydale.

—1.1 Welcome to the Hellmouth

Spike: Who you gonna call? God, that phrase is never gonna be usable again, is it?

—7.13 the Killer in Me

Don't forget, the vampires have developed a popular culture of their own.

Buffy: And you're sure this isn't just some fan-boy thing? Cause . . . I've fought more than a couple of pimply overweight vamps that called themselves Lestat.

—5.1 Buffy vs. Dracula

Sometimes, actual real culture gets slipped in as well—literary and mythological references. Just don't overdo it. And don't use anything too obscure.

Xander: You ground his bones to make your bread.

—2.13 Surprise

Giles: Professor Walsh, I presume. You're hard to find. These—these halls are quite the labyrinth. I felt like Theseus and the Minotaur in the . . . labyrinth.

—4.12 A New Man

Pop culture references should be a little bit twisted, more of an example of something, and not overused. Giles may say, "I'll consult my books" every other episode, but Buffy does not say (begin deep voice) "I'll be back" in every episode. Stay away from the obvious, though mentioning Scooby once or twice is not a bad thing.

Superheroes

Joyce: I mean, I would think they would be happy to have a . . . a superhero.

—3.2 Dead Man's Party

Ok, yes, this is pop culture too, but it is used so often on the show that it's noticeable, because, well, Buffy is a superhero.

Xander: But, gee, Mr. White, if Clark and Lois get all the good stories, I'll never be a good reporter.

—3.13 The Zeppo

Xander: Oh, okay, you and Willow go do the superpower thing, I'll stay behind and putt around the Batcave with crusty old Alfred here.

—4.20 The Yoko Factor

Ben: You know, not to be rampantly sexist in the workplace, but you've got some serious muscles for a girl.

Buffy: I . . . um . . .

Ben: Radioactive spider bite?

Buffy: How'd you guess?

—5.5 No Place Like Home

Oh, and the whole Bizarro Sunnydale thing, that's a Superman reference.

Cordelia: Oh, are we feeling a little envious? You could belong to a fraternity of rich and powerful men. In the Bizarro world.

—2.5 Reptile Boy

There are a lot of superheroics going on. You can even turn an everyday person into a superperson by adding Captain to the front or girl/man to the end.

Buffy: Destructo Girl. That's me.

—1.4 Teacher's Pet

Xander: So, who's up for some more liquid refreshments? I'm buying, for I am Paydayman.

—5.14 Crush

Mr., Mrs., and Miss

Kendra: In case de curse does not succeed, dis is my lucky stake. I have killed many vampires wit it. I call it Mr. Pointy.

—2.21 Becoming - Part One

Somewhat similar to being a superhero, being overdramatic in any fashion makes you Mrs. or Mr. Overdramatic Thing.

Cordelia: Hello? Miss Not-Over-Yourself-Yet?

—3.7 Revelations

Xander: Looks like Mr. Caution Man, but the sound he makes is funny.

—2.13 Surprise

Riley: Well, there you go. Even when he's good he's all Mister Billowy Coat King of Pain.

—4.20 The Yoko Factor

This is also a good way to point out someone's flaws or failures.

Faith: It's not cynical. I mean, it's realistic. Every guy from . . . Manimal down to Mr. I-Love-The-English-Patient has a beast in him. And I don't care how sensitive they act. They're all still just in it for the chase.

—3.4 Beauty and the Beasts

Buffy: Diverted? That was me fighting for my life, Miss Attention Span.

—3.14 Bad Girls

Xander: My girlfriend. Mistress of the Learning Plateau.

—4.18 Where the Wild Things Are

Britishisms

Xander: You coulda just said, "shh!" God, are all you Brits such drama queens?

—2.13 Surprise

One cannot fail to notice that a relevant number of the characters on the *BtVS* TV show are um . . . English. It would behoove one to be knowledgeable in at least a few English colloquialisms.

Giles: Some prophecies are a bit dodgey.

—1.12 Prophecy Girl

Spike: Leprosy! Alright, a spell that makes his parts fall off. That sounds proper.

—3.8 Lovers' Walk

Giles: You know what gets me? This is what gets me. Twenty years I've been fighting demons. Maggie Walsh and her Nancy-ninja boys come in and six months later, demons are pissing themselves with fear. They never even noticed me.

—4.12 A New Man

Just counting recurring characters, we have Giles, Spike, Wesley, Ethan, and Drusilla. That's a lot of tea and scones.

Wesley: Well, I must say this is all rather odd to me.

—3.20 The Prom

Ethan: Well, we won't have to worry about that anymore now, mate. When you went to the loo I slipped a small pellet of poison in your drink. You'll be dead in an hour.

—4.12 A New Man

Spike: Dracula? Poncy bugger, owes me eleven pounds for one thing.

—5.1 Buffy vs. Dracula

Of course, the Englishisms are probably only going to be useful when talking from the perspective of one of these characters, or another character who hails from Britain. Buffy is not going to refer to someone as a silly git (well, maybe when making fun of Spike).

Hyperbole

Cordelia: Enough of the hyperbole!

—2.3 School Hard

Hyperbole is a big word meaning to exaggerate a wee bit. Buffy characters use this a lot. Gets mixed in with the whole sarcasm thing.

Xander: Well, you're certainly a font of nothing.

—1.1 Welcome to the Hellmouth

Xander: Ooo, gang, did ya hear that? A bonus day of class plus Cordelia! Mix in a little rectal surgery, and it's my best day ever!

—2.8 The Dark Age

Buffy: Well, a man that worships chaos and tries to kill you is a man you can trust.

—4.13 The I In Team

Sarcasm is a subtle thing—it's not easy to pick up on when it's typed. Make sure you exaggerate enough so that people know you're making a funny. Every once in a while though, you can slip one in that's an inside joke.

Angel: I'm a funny guy.

—3.18 Earshot

Compound Words

Xander: Anya, ever the wordsmith.

—5.16 The Body

What's more fun than one word? Taking two words and smashing them together!

Willow: I . . . I have frog-fear.

—2.9 What's My Line? - Part 1

Xander: Oh, that's the sound she makes when she's speechless with geeker-joy.

—2.11 Ted

Xander: So with Buffy and Riley having . . . you know, acts of nakedness around the clock lately, maybe they set something free. Like a . . . big burstin' poltergasm.

—4.18 Where the Wild Things Are

Compound words are also used whenever something is worthy of a particular feeling or action.

Xander: Uh, our summer was kinda yawn-worthy. Our biggest excitement was burying the Master.

—2.1 When She Was Bad

Xander: Yeah, Will. I mean, this guy IS pretty barf-worthy. Can't we be elsewhere? Like, you know, is Oz cleared or what, huh?

—3.4 Beauty and the Beasts

Staccato

Cordelia: Morbid much?

—1.1 Welcome to the Hellmouth

Staccato. A rhythm thing. Short words, no conjunctions, make point. Buffy and the gang get a lot of meaning across with fewer words than most.

Buffy: That's all. "Cryptic" guy said "Fork" guy.

—1.4 Teacher's Pet

Willow: Wolf you, not you you.

—3.4 Beauty and the Beasts

Buffy: What's this?

Willow: A doodle. I do doodle. You too. You do doodle too.

—3.11 Gingerbread

Riley: More than I wanted to know sometimes. She loved him. He turned evil. He, uh, killed people. She cured him. He left. Interesting little curse.

—4.20 The Yoko Factor

Staccato often comes in the big three. Saying three statements, in succession, leaves a memorable punch.

Buffy: But . . . Cute guy! Teenager! Post-pubescent fantasies!

—1.5 Never Kill a Boy on the First Date

Buffy: Giles, did you forget? The hospital, vampires, handy carryout packets of blood?

—2.8 The Dark Age

Buffy: Then I hunt them . . . find them . . . and kill them.

—5.5 No Place Like Home

Lying

Ms. Calendar: You're here again? Kids really dig the library, don'cha?

Buffy: We're literary!

Xander: To read makes our speaking English good.

—1.8 I Robot, You Jane

Stuttering and staccato are a lot alike, and the gang stutters a lot, usually when lying. Have you noticed that all of the main characters on the show are bad at lying?

Xander: So, Buffy, how'd the slaying go last night?

Buffy: Xander!

Xander: I mean, how'd the LAYING go? No, I don't mean that either.

—1.5 Never Kill a Boy on the First Date

Xander: You're in love with a vampire?! What, are you outta your mind?!

Cordelia: What?!

Xander: Not vampire . . . How could you love an umpire? Everyone hates 'em!

—1.7 Angel

Giles: Now, uh, bear in mind, uh, most likely, there, there, there is no deal, but um, if, if, if there was a deal, then it, um, would concern murder . . . last night. A male student was, was found i-i-in the woods.

—3.4 Beauty and the Beasts

Number one on the big list of lies: that thing . . . yeah, that thing.

Willow: A thing? The thing! That I have! Which is . . . a thing that I have to go to.

—1.12 Prophecy Girl

Riley: Yeah, but . . . I have that . . . thing . . .

—4.18 Where the Wild Things Are

Xander: Anya, you wanna help me with that thing?

Anya: Xander needs help with his thing!

—5.13 Blood Ties

The Y

Buffy: I haven't been that scourgey lately.

—2.9 What's My Line - Part 1

We can't have a guide to Buffyspeak without including this one—it's just too obvious.

Buffy: Uh, wait a minute. The dead guy's all puddly now.

—2.8 The Dark Age

Willow: Anyway, it'll help you stay awake. It's good and, and very wolfy. Seems to soothe the savage beast.

—3.4 Beauty and the Beasts

Buffy: You know, we all do stuff. Stupid stuff. But then we learn. And, and we learn, and, and we don't do it again. Okay, so, you know, who are we to get all judgey.

Xander: Not judgey, Buff. Just, observey.

—6.10 Wrecked

Yes, adding a "Y" to any verb or noun makes it descriptive. Justy don'ty overusey ity.

Buffy: He's boyfriendly?

—1.8 I Robot, You Jane

Buffy: I am not transfery. I swear to you. I'm your girl, and I'm gonna stay that way.

—5.1 Buffy vs. Dracula

Xander: Do not get all avoidy on me.

—6.1 Bargaining

Adding -Age

Riley: But you've killed a—You did the thing with that—Uh, you drowned. And the snake! Not to mention the . . . daily . . . slayage of . . . Wow.

—4.12 A New Man

Here's another "d'oh" for Buffyspeak. Adding "-age" to pretty much anything is just the thing to get you in the Buffy mood. For the most part, it replaces "-ing" in gerunds ("gerund" is fancy English professor-speak for using "-ing" words as nouns; a "noun" is . . . oh, never mind).

Buffy: I guess we got a little carried away with the whole post-slayage nap thing.

—3.20 The Prom

Buffy: How about that ceremonial knife, huh? Pretty juicy piece of clueage, don't you think?

—4.8 Pangs

Willow: So he's nice?

Buffy: Very, very.

Willow: And there's sparkage?

—4.9 Something Blue

We would warn you about overuse here, but we're not sure it's possible with this one.

Speaking of Me . . .

Faith: You killed me.

—3.21 Graduation Day - Part 1

When I am talking about the language used on Buffy, sometimes I am talking about me. This way, I make me sound all cool and stuff. A great way for me to put myself down or build myself up.

Oz: I'm gonna ask you to go out with me tomorrow night. And I'm kinda nervous about it, actually. It's interesting.

—2.13 Surprise

Cordelia: Ooo, again, I strike the nerve. I am the surgeon of mean.

—3.13 The Zeppo

Willow: 740 Verbal?! I'm-I'm . . . pathetic! Illiterate! I'm Cletus, the slack-jawed yokel.

—3.8 Lover's Walk

How you use this one really depends on the character. Cordelia is all about making herself large in the eyes of others, but Xander is the king of the self-put-down. Your mileage may vary depending on your character's personality.

Xander: Uh, "you" nearly came to blows, Buffy. I nearly came to loss of limbs.

—3.15 Consequences

Xander: Tip-top, really. If anyone sees my spine lying around, just try not to step on it.

—3.13 The Zeppo

Word Play and Slang

Willow: Hmm, it's a turvy-topsy world.

—4.8 Pangs

In the end, the Buffiness of your language is how you mix it up. The characters on the show are masters of taking a common saying or phrase, and turning it around. It's kind of an inside joke, we know this is cliché, so we're going to point it out.

Giles: Just because the paranormal is more normal and less . . . para . . . of late is no excuse for tardiness or letting your guard down.

—2.5 Reptile Boy

Willow: I'm so overwhelmed! I-I got in! To actual colleges! And, a-and they're wooing me! They're pitching woo!

—3.14 Bad Girls

Some of it is just rambling. Feel free to ramble on every once in a while if you are in a mood to ramble.

Xander: Buffy! Lady of Buffdom, Duchess of Buffonia, I am in awe! I completely renounce spandex!

—2.6 Halloween

Buffy: Bronze things. Things of Bronze.

—3.6 Band Candy

Buffy: It is a sham, but it's a sham with yams. It's a yam sham.

—4.8 Pangs

And if you are looking for key slang terms to make your speech Buffyish, I hate to break it to you, there aren't any. The real coolness of Buffy slang is that you make up the slang to go along with the situation.

Buffy: Oh, I'm sorry, was that an offensive term? Should I say Undead American?

—2.1 When She Was Bad

Spike: Yeah, I've got an unlife, you know!

—3.8 Lover's Walk

Ok, maybe there is one slang term that gets tossed around a bit.

Buffy: I saw a dummy. It gave me the wig. There really wasn't a story there.

—1.9 The Puppet Show

Xander: Now I'm having a wiggins.

—2.14 Innocence

Buffy: No. The point is, she's completely wigging.

—3.11 Gingerbread

Unisystem Conversion Notes

The **Unisystem** is the heart of several different games with varying backgrounds and settings, but all focused on the horror genre. For those who are interested, check out *CJ Carella's WitchCraft*, a roleplaying game of magic and dark secrets or *All Flesh Must Be Eaten*, a roleplaying game of zombie survival horror. Other **Unisystem** games and supplements are also available—lots of information can be found at http://edenstudios.net/unisystem/. All these games can be purchased at the store you picked up this sparkling tome.

If you already play one of our other **Unisystem** games, you may have noticed a few differences between those versions and this one. It's the same basic system though. So, for people who want to drag Buffy and company into the shadowy world of *WitchCraft* or the splatterpunk horror of *All Flesh Must Be Eaten* (or vice versa), here're a few guidelines to do so.

The Easy Method

This one requires little or no effort: just take character sheets and start rolling dice. For the most part, you can use a Buffy character in any other **Unisystem** game. The Attributes are the same. The skills are different, but their values are the same. You have to decide whether you'll use the flat damage system from the *BtVS RPG* or the dice-based system in other games, but that's it. That wasn't too painful, was it?

Some may want more detail though, so let's make things a bit harder.

Characters

We simplified character creation in the *BtVS RPG*, both to make things easier for new players and to better represent the "reality" of the Buffyverse. Here are the differences between the two versions.

Attributes

The Primary Attributes are the same, but we removed three Secondary Attributes. In addition to Life Points, other games have Endurance Points (they represent the character's stamina, and how soon she will need to take a break or pass out), Essence Points (the character's inner energy, the strength of her soul, so to speak, used mainly for magic), and Speed (the formula is on p. 125, but it is not listed as an Attribute). All these values can be calculated using the *BtVS* Attributes for other **Unisystem** games, or dropped for the *BtVS RPG*.

Qualities

Other than a few minor changes, Qualities work about the same in both versions. Other games have many more Qualities, some of which are less useful in a *BtVS* game, but that's about it.

Skills

This one is a biggie. There are 18 skills in the *BtVS* game, and dozens and dozens of assorted skills and skill types in other **Unisystem** games. Instead of Gun Fu, there are skills for each type of gun (like Pistol and Rifle), for example. If you want to take a character from

the *BtVS RPG* and "convert" it to a more complex **Unisystem** version, review each of the 18 skills, and give the character two points per level up to level 5 (and five points per level after that), and use those points to "buy" regular **Unisystem** skills that fall within the *BtVS RPG* skill's purview. The new skills should be no more than one level higher than the *BtVS RPG* skill.

Examplerrific: Riley has Gun Fu 9 in the game. To convert him to other **Unisystem** games, use 30 points and buy assorted Guns Skills. The maximum level in any one Guns Skill would be 10 (which would cost 20 points, leaving few points to spend on other Guns Skills). The more varied skill set is more realistic (people shouldn't excel at everything), but the trade-off is time and more stuff to keep track of.

Combat Maneuvers

The Maneuvers (*BtVS RPG*) or Moves (*Mystery Codex*) differ between the systems. The Director should pick the list she likes best for her game.

Rules

The basic mechanic works the same—roll a D10, add the appropriate Attributes and skills and so on. A few details are different, however.

Fear Tests

Fear Tests are a bit more complex in other **Unisystem** games. The sub-systems can be interchanged though, so Directors should choose which one to use.

Damage

In the *BtVS RPG*, base damage is a flat value, with Success Levels added to that number. In other **Unisystem** games, damage is usually rolled randomly with assorted types of dice (four-sided, six-sided, and so on). Armor also has a random value. Again, the Director must decide which sub-system to use. The *BtVS RPG* version has the advantage of being faster and not needing as many dice. The dice-based version gives you more variation and less predictability—a hit may just scratch a character or kill her outright.

Magic

Magic in the *BtVS RPG* is meant to mirror the looseness and open-ended style of the Buffyverse. It is not the same magic system you'll find in other **Unisystem** games, like *WitchCraft*. You can pick and choose which one to use, or try to have both systems together—call 'em Magic and Sorcery, for example. In other **Unisystem** games, magic usually has an Essence cost (see the Attributes section above). An Essence Point cost may be assigned to *BtVS RPG* spells based on the spell's Power Level, using the Essence Point Assignment Table.

Essence Point Assignment Table

Power Level	Essence Cost
1	2
2	4
3	9
4	16
5	25
6	36

If you use this Essence Cost, eliminate the repeated casting penalty (see p. 162)—the cost replaces it as a limiting factor. Characters with Sorcery get an additional five Essence Points per level (the Extra Essence Quality found in other games can be acquired as well). Sorcery-wielding characters do not need the Essence Channeling Quality.

Character Creation Basics

The following tables and charts may be used to aid in the character creation process. Further information is provided on the pages cited.

Creation Process

1. **Choose a concept:** What's your character going to be like? Noble Slayer, bookish Watcher, beginning witch, or something more daring—a football captain warlock with deep girl insecurities?
2. **Choose Character Types:** The Character Type determines the general power level and nature of your character. Heroes are tough and skilled. White Hats are normal people who depend on their wits and luck to survive. Type sets the number of Drama Points (10 for Heroes, 20 for White Hats). See p. 35.
3. **Attributes:** What are your character's natural abilities, both mental and physical? Attributes cost one point per level to level five, and three points per level after that. At least one point must be put into each Attribute. Human maximum is six. See p. 36.
4. **Qualities and Drawbacks:** What innate advantages or penalties affect your character? A handy list of Qualities and Drawbacks is on p. 262-263; the details start on p. 40.
5. **Skills:** What does your character know? The possible skills are listed on the character sheet (see pp. 286-287); the details start on p. 59.
6. **Finishing Touches:** This is where you decide the character's name, appearance and other characteristics. Distinctive habits or mannerisms, hairstyle, scars, tattoos, piercings fashion, music/video tastes.

Character Type Chart

Type	Attribute points	Quality points	Drawback points	Skill points	Drama points
Hero	20	20	up to 10	20	10
White hat	15	10	up to 10	15	20
Experienced Hero	25	25	up tp 10	40	20

Life Point Table

	Constitution									
Strength	1	2	3	4	5	6	7	8	9	10
1	18	22	26	30	34	38	42	46	50	54
2	22	26	30	34	38	42	46	50	54	58
3	26	30	34	38	42	46	50	54	58	62
4	30	34	38	42	46	50	54	58	62	66
5	34	38	42	46	50	54	58	62	66	70
6	38	42	46	50	54	58	62	66	70	74
7	42	46	50	54	58	62	66	70	74	78
8	46	50	54	58	62	66	70	74	78	82
9	50	54	58	62	66	70	74	78	82	86
10	54	58	62	66	70	74	78	82	86	90

Qualities and Drawbacks Table

Acute/Impaired Senses	2-point Quality or Drawback	p. 40
Addiction	Variable Drawback	p. 40
Adversary	Variable Drawback	p. 41
Age	2-points/level Quality	p. 42
Artist	2-point Quality	p. 42
Attractiveness	1-point/level Quality or Drawback	p. 42
Clown	1-point Drawback	p. 42
Contacts	Variable Quality	p. 42
Covetous	1- to 3-point Drawback	p. 42
Dependent	2- or 3-point Drawback	p. 44
Emotional Problems	Variable Drawback	p. 44
Empathy	2-point Quality	p. 45
Fast Reaction Time	2-point Quality	p. 45
Good/Bad Luck	1-point/level Quality or Drawback	p. 45
Hard to Kill	1- to 5-point Quality	p. 46
Honorable	1- to 3-point Drawback	p. 46
Humorless	1-point Drawback	p. 47
Initiative Commando	4-point Quality	p. 47
Jock	3-point Quality	p. 47
Love	2- or 4-point Drawback	p. 47
Mental Problems	1- to 3-point Drawback	p. 48
Minority	1-point Drawback	p. 49
Misfit	2-point Drawback	p. 49
Natural Toughness	2-point Quality	p. 49
Nerd	3-point Quality	p. 49
Nerves of Steel	3-point Quality	p. 50
Obligation	Variable Drawback	p. 50
Occult Library	Variable Quality	p. 50
Photographic Memory	2-point Quality	p. 51
Physical Disability	Variable Drawback	p. 51
Psychic Visions	1-point Quality	p. 51
Rank	1-point/level Quality or Drawback	p. 52
Recurring Nightmares	1-point Drawback	p. 52
Resistance	1-point per level Quality	p. 52
Resources	2-points/level Quality or Drawback	p. 53
Robot	5-point Quality	p. 53
Secret	Variable Drawback	p. 53
Situational Awareness	2-point Quality	p. 54

Qualities and Drawbacks Table

Slayer	16-point Quality	p. 54
Sorcery	5-point/level Quality	p. 55
Talentless	2-point Drawback	p. 55
Teenager	2-point Drawback	p. 56
Telepathy	5-point Quality	p. 56
The Sight	3-point Quality	p. 56
Vampire	12- or 15-point Quality	p. 57
Watcher	5-point Quality	p. 57
Werewolf	3-point Drawback or 6- or 12-point Quality	p. 57

Strength Table

Strength	Lifting Capacity
1-5	50 lbs x Strength (Strength 5: 250 lbs)
6-10	200 x (Strength - 5) + 250 lbs (Strength 10: 1250 lbs)
11-15	500 x (Strength - 10) + 1500 lbs (Strength 15: 4,000 lbs/2 tons)
16-20	1,000 x (Strength - 15) + 5,000 lbs (Strength 20: 10,000 lbs/5 tons)
21-25	1 ton x (Strength - 20) + 5 tons (Strength 25: 10 tons)
26-30	2 ton x (Strength - 25) + 10 tons (Strength 30: 20 tons)

Combat Maneuvers Reference Table

Name	Roll Basics	Damage	Notes
Aiming	Perception + Gun Fu, or Perception + Getting Medieval, or Brains Score	None	Adds Success Levels to shooting roll, see p. 129
Bow Shot	Dexterity + Getting Medieval - 2, or Combat Score - 2	(4 x Strength) Slash/stab (to maximum of 20)	Ranged attack modifiers apply (see p. 136), see p. 129
Break Neck	Strength + Kung Fu, or Muscle Score	(4 x Strength) Bash	If defender at -10 Life Points, Survival Test or neck broken (dead), see p. 129
Catch Weapon	Dexterity + Kung Fu - 5, or Combat Score - 5	None	Ranged defense action; see p. 130
Choke	Strength + Kung Fu, or Muscle Score	(Strength - 1) Bash	Asphyxiation; see p. 130
Crossbow Shot	Dexterity + Getting Medieval, or Combat Score	16 Slash/stab	Ranged attack modifiers apply (see p. 136), see p. 130
Decapitation	Dexterity + Getting Medieval - 5, or Combat Score - 5	Varies by weapon	Total damage multiplied by five, see p. 130
Disarm	Dexterity + Getting Medieval - 2, or Dexterity + Kung Fu - 3, or Combat Score - 2	None	Resisted by Parry; see p. 131
Dodge	Dexterity + Acrobatics, or Dexterity + Getting Medieval, or Dexterity + Kung Fu, or Combat Score	None	Avoid getting hit, duh!; see p. 131
Feint	Intelligence + Kung Fu, or Intelligence + Getting Medieval, or Brains Score	None	Adds Success Levels to next action; see p. 131
Grapple	Dexterity + Kung Fu + 2, or Combat Score + 2	None	Impairment varies; see p. 131
Groin Shot	Combat Maneuver - 3	Varies by attack	Tough on boys; see p. 131
Gunshot	Dexterity + Gun Fu, or Combat Score	Varies by weapon	Ranged attack modifiers apply (see p. 136), see p. 131
Head Butt	Dexterity + Kung Fu - 2, or Combat Score - 2	(2 x Strength) Bash;	If target grappled, she cannot defend; if attack misses, attacker takes damage, see p. 131
Jump Kick	Dexterity + Kung Fu - 3, or Combat Score - 3	3 x (Strength + 1) Bash;	Acrobatics + Dexterity roll first; add Success Levels to damage, see p. 131
Kick	Dexterity + Kung Fu - 1, or Combat Score - 1	2 x (Strength + 1) Bash	Done with style and grace, of course, see p. 132
Knockout	Dexterity + Kung Fu - 2, or Dexterity + Getting Medieval - 2, or Combat Score - 2	Half damage of attack	Lights out; see p. 132

Combat Maneuvers Reference Table (cont.)

Name	Roll Basics	Damage	Notes
Melee Weapon	Dexterity + Getting Medieval, or Combat Score	Varies by weapon	Good ol' fashioned hack, slash, crush and maim, see p. 132
Parry	Dexterity + Kung Fu, or Dexterity + Getting Medieval, or Combat Score	None	Defense action, -2 against ranged attacks; see p. 132
Punch	Dexterity + Kung Fu, or Combat Score;	2 x Strength Bash	Basic knuckle sandwich; see p. 132
Slam-Tackle	Strength + Sports, or Muscle Score	2 x Strength Bash	Football or other roughhousing tackle; see p. 132
Spin Kick	Dexterity + Kung Fu - 2 or Combat Score - 2	2 x (Strength + 2) Bash;	Kick for the cool folks; see p. 132
Stake	Dexterity + Getting Medieval, or Combat Score	2 x Strength Slash/stab	see p. 133
Sweep Kick	Dexterity + Kung Fu - 1, or Combat Score - 1	Strength Bash	Knocks target down (see p. 134); see p. 133
Takedown	Strength + Kung Fu, or Muscle Score	Strength Bash	Knocks target down (see p. 134); see p. 133
Through the Heart	Combat Maneuver - 3	Varies by weapon	see p. 133
Throw Weapon	Dexterity + Getting Medieval - 1, or Combat Score - 1	Varies by weapon	Range 2 yards plus 2 yards/Strength; see p. 133
Toss	Strength doubled - 4, or Muscle Score - 4	Strength Bash	Must Grapple first, minimum Strength 4; see p. 133
Wrestling Hold	Strength + Kung Fu - 2, or Muscle Score - 2	None;	Must Grapple first, defender is at -1 per Success Level; see p. 133

Base Damage Table

Attack	Base Damage	Notes
Assault Rifle	16	Bullet; can fire bursts; use rifle ranges; see p. 140
Axe	5 x Strength	Slash/stab; can use two hands; see p. 139
Baseball Bat	4 x Strength	Bash; use this for any heavy club; can use two hands; see p. 139
Baton	3 x Strength	Bash; see p. 139
Big Ass Pistol	18	Bullet; use pistol ranges; see p. 139
Big Ass Sword	5 x (Strength + 1)	Slash/stab; uses two hands; see p. 141
Big Knife	3 x Strength	Slash/stab; see p. 139
Big Pistol	15	Bullet; use pistol ranges; see p. 139
Bow	4 x Strength	Slash/stab; maximum damage 20; use pistol ranges; see p. 139
Break Neck	4 x Strength	Bash; must Grapple; see p. 129
Choke/Strangle	1 x (Strength - 1)	Victim cannot breathe; see p. 130
Crossbow	16	Slash/stab; use pistol ranges; see p. 139
Head Butt	2 x Strength	Bash; see p. 131
Hunting Rifle	20	Bullet; use rifle ranges; see p. 140
Jump Kick	3 x (Strength + 1)	Bash; add Success Levels of Dexterity + Acrobatics roll to damage; see p. 131
Kick	2 x (Strength + 1)	Bash; see p. 132
Knife	2 x Strength	Slash/stab; see p. 139
Pigsticker	2 x (Strength - 1)	Slash/stab; see p. 139
Pistol	12	Bullet; use pistol ranges; see p. 139
Pistol Crossbow	10	Slash/stab; use pistol ranges; see p. 139
Popgun	9	Bullet; use pistol ranges; see p. 139
Punch	2 x Strength	Bash; see p. 132
Quarterstaff	3 x (Strength + 1)	Bash; uses two hands; see p. 140
Shotgun	20	Bullet; use pistol ranges; see p. 140
Slam-Tackle	2 x Strength	Bash; knocks target down; see p. 132
Spear	3 x (Strength + 1)	Slash/stab; uses two hands; see p. 140
Spin Kick	2 x (Strength + 2)	Bash; see p. 132
Stake	2 x Strength	Slash/stab; see p. 140
Submachine Gun	9	Bullet; can fire bursts; use pistol ranges; see p. 141
Sweep Kick	1 x Strength	Bash; knocks target down; see p. 133
Sword	4 x Strength	Slash/stab; see p. 141
Takedown	1 x Strength	Bash; knocks target down; see p. 133
Taser Rifle	5	Knockout effect; use pistol ranges; see p. 141
Thrown Axe	4 x Strength	Slash/stab; see p. 139
Thrown Knife/Stake	2 x (Strength - 1)	Slash/stab; see p. 139, 140
Thrown Pigsticker	1 x (Strength - 1)	Slash/stab; see p. 139
Thrown Spear	3 x Strength	Slash/stab; see p. 140
Toss	1 x Strength	Bash; knocks target down; see p. 133
Tranquilizer Gun	1	Puts target to sleep; use rifle ranges; see p. 141

Armor Table

Armor Type	Armor Value	Notes
Leather or Tweed Jacket	2	Typical biker's jacket with lots of zippers or a Watcher's scholarly jacket*
Leather Armor	3	Breastplate, helmet and arm and leg protectors
Chain Mail	8(4)	Second value is used against Bullet attacks
Plate Armor	12(6)	Second value is used against Bullet attacks
Bulletproof Vest	10(5)	Second value is used against Slash/stab attacks
Combat Armor	12	Worn by combat soldiers and SWAT teams

* Giles, strangely enough, owns one of each.

Base Modifiers Table

Easy: +5

Moderate: +3 to +4

Average: +1 to +2

Challenging: No modifier

Difficult: -1 to -2

Very Difficult: -3 to -5

Heroic: -6 to -9

Shaah, right: -10 or worse

Combat Roll Modifiers

Full Defense: +3 to all defense actions; no attack actions

Full Offense: +2 to all attack actions; no defense actions

Knocked Down: -4 to all actions; no attack actions for one Turn

Multiple Actions: -2 per action, cumulative; extra actions limited by Dexterity

Multiple Opponents: +1 per additional person; maximum +4

Short Range: no modifier

Medium Range: -1

Long Range: -3

glossary

Wesley: "Her abuse of the English language is such that I understand only every other sentence." Oh, this is going to make fascinating reading.

—3.14 Bad Girls

314: Secret Initiative project to combine demon parts and make a super-warrior.

Adversary (gamespeak): The bad guys who make life miserable for our heroes (the Cast Members), or maybe just hang around waiting to be staked.

Anne Rice Routine: The I'm-not-evil-I'm-just-misunderstood shtick some vampires use to fool their prey. Can also apply to Angel's overt angst.

Anointed One (a.k.a. Collin): Little boy vampire destined to bring Buffy to the Master. Tried to start his own little cult of vampires, until he was killed by Spike.

Master: And in this time shall come the Anointed, the Master's great warrior. And the Slayer will not know him, will not stop him, and he will lead her into hell. As it is written, so shall it be.

—1.5 Never Kill a Boy on the First Date

Archetype (gamespeak): A ready-to-play character—just add imagination.

Attributes (gamespeak): The six things that define what a character can and cannot do, or how good they are at certain things: Strength, Dexterity, Intelligence, Perception, Constitution, and Willpower.

Big Bad (also gamespeak): A Season's villain. Someone who challenges the Cast in extraordinary ways, and brings death and/or serious pain to our heroes.

Books of Ascension: A key ingredient if one wishes to become a big snake—a really big demon bent on opening the Hellmouth.

Bronze, The: The coolest club in Sunnydale, despite the fact that they have to rebuild it every few months after some demon/vampire/troll trashes it.

Cordelia: The Bronze. It's the only club worth going to around here. They let anybody in, but it's still the scene. It's in the bad part of town.

Buffy: Where's that?

Cordelia: About a half a block from the good side of town. We don't have a whole lot of town here.

—1.1 Welcome to the Hellmouth

Bugger (also Buggery, Buggered): An Britishism (used by people from Britain). Figuratively, it means to be in trouble. Literally, um, best not defined. Let's just say that Spike has a bad potty mouth.

But-face: The expression on someone's face when they want to say "but".

Cast Member (gamespeak): A character made by a player. Your fictional persona in the Buffyverse.

Civilian: Anyone who is not hip to the existence of vampires and demons. Also can refer to a non-Slayer, but the Scoobies find this kind of attitude annoying.

Buffy: Look, this is Slayer stuff, okay? Could we have just a little less from the civilians please?

—2.1 When She Was Bad

Climax (gamespeak): The final payoff of an Episode, where the Setup is resolved.

Coven: A group of witches, Wicca or neo-pagans. If they meet online, it's a cybercoven.

D10 (gamespeak): A ten-sided die.

Darth Rosenberg: The Nerd Herd's name for Willow after she turned all dark and veiny.

Demon: Nasty things from other dimensions—usually hell—that want to hurt people. Duh.

Director (gamespeak): A person who comes up with stories that the Cast Members take part in. Part scriptwriter, part referee. The Director runs all of the bad guys—not in an I'm-going-to-beat-all-of-the-Cast-Members sort of way, but in an I'm-going-to-make-sure-everyone-has-fun sort of way.

Doublemeat Palace: A place of Buffy employment and fine dining, if you are into non-meat meat.

Drama Points (gamespeak): Points that your character earns by doing something heroic, dramatic or just plan fun. Players can use them to have their characters perform cool stuff, make their own plot twists, or not die.

Drawbacks (gamespeak): Flaws that your character has, or things that complicate her life, like being a spaz, having a little sister to take care of, or being only sixteen.

Dust (also Dusted, Dusting): To kill a vampire. When a vampire dies it goes "poof!" and turns to dust.

Episode (gamespeak): A single storyline or plot, usually played out over the course of one or two game sessions.

Experience Points (gamespeak): Awards granted after each session or Episode which may be used to improve a Cast Member's abilities.

Experienced Heroes (gamespeak): An advanced form of the Hero Character Type who has seen a great deal of action and has become quite powerful.

Five-by-Five: Radio slang for loud and clear. Signal strength and clarity are given on a scale of 0-5, so five-by-five is the loudest and clearest possible signal. The term is often used by Faith. We don't know why either.

Game Face (also Getting Bumpy): The wrinkly, ugly, forehead vampires do when they get angry or right before they bite someone. The term is also used among non-vamps to mean "get ready for action."

Buffy: Angel, better put on your game face.

—1.12 Prophecy Girl

Gathering: A get-together, with mellow song stylings and brie (for further discussion see 3.2 Dead Man's Party).

Guest Stars (gamespeak): The friends, relatives, neighbors, strangers and other folks that the Cast Members interact with during the course of any Episode. Some could be Adversaries in disguise. Others could become Cast Members themselves.

Hellmouth: A convergence of mystical energy centered around an opening to the Demon Realm. Weird and icky things tend to happen nearby. Located below the library of Sunnydale High. Ironic isn't it?

Hero (gamespeak): A Character Type that has special powers or abilities, like Slayers or Initiative Commandos.

Hootenanny: A whole lot of hoot, a little bit of nanny (for further discussion see 3.2 Dead Man's Party).

Hostile Sub-Terrestrial (HST): Bureaucratspeak for demons and demonkind. Used by the Initiative so they can sound all scientific and soldier-like.

Initiative: A secret paramilitary operation run by the U.S. government. They destroy or imprison demonkind, and have a secret project (see **314**).

Key, The (a.k.a. Dawn): The thing that will free Glory from her prison.

Dawn (reading from Giles' journal): "The key is not directly described in any known literature, but all research indicates an energy matrix vibrating at a dimensional frequency beyond normal human perception. Only those outside reality can see the key's true nature."

—5.13 Blood Ties

Knights of Byzantium: An ancient order of Knights dedicated to combating Glory, the Beast, and destroying the Key that frees her.

Life Points (gamespeak): How much damage your character can take before she becomes an ex-character. When your character gets stabbed or shot, she loses Life Points.

Mad: Very impressive, as in mad skillz.

Magic Box: The post-HS library and Scooby hang-out.

Master, The: Possibly the oldest living vampire. He was trapped within the Hellmouth when he tried to open it the first time, and he's not happy about it.

Miss Kitty Fantastico: Willow and Tara's cat; may have had an unfortunate encounter with a crossbow.

Mojo: Magic, witchcraft, or the Dark Arts.

Mr. Gordo: Buffy's stuffed piggy.

Nancy-boy (also Poofter): An Britishism (used by people from Britain). A derogatory term for a man.

Nerd Herd: The trio of Warren Mears, Andrew Wells, and Jonathan Levinson.

Order of Aurelius: A cult of vampires all sired by the Master. This group is prophesied to bring the Anointed One to the Master.

Order of Taraka: An ancient order of assassins made up of demons and assorted brutal killers. Fun at parties and career fairs.

Giles: I'm afraid he was not overreacting. This ring is worn only by members of the Order of Taraka. It's a society of deadly assassins dating back to King Solomon.

—2.9 What's My Line? - Part One

Patrol: Going out and wandering around, usually in cemeteries, looking to bring trouble to those who are trouble (vamps and demons).

Plot (gamespeak): These are the big Kahunas, the major story arcs of the Season.

Power Level (gamespeak): The overall strength of a spell. The higher the Power Level of a spell, the greater its effect on the world, the more difficult it is to cast properly, and the more damaging the consequences of failure.

Qualities (gamespeak): Special things that your character knows how to do, is really good at or is born with, like having Army training, being quick on the draw, or even being the Slayer.

Resisted Action (gamespeak): When a character tries to do something that is directly opposed by another character or bad guy, like arm wrestling, or you punching and her dodging.

Scooby (see also Slayerette): One of the Slayer's gang of intrepid supporters.

Tara: Come on you have fun, admit it. Living the Scooby life.

—4.17 Superstar

Score (gamespeak): A set value used in place of a die roll and modifiers. Comes in three flavors: Muscle, Combat and Brains.

Scully: To discount someone's belief in a supernatural event.

Buffy: I cannot believe that you, of all people, are trying to Scully me. There is something supernatural at work here. Get your books! Look stuff up!

—1.6: The Pack

Season (gamespeak): A collection of Episodes that develop a theme or over-arching Plot.

Series (gamespeak): A campaign composed of one or more Seasons.

Setup (gamespeak): The establishment of the situation, challenge or story of an Episode.

Shindig: A gathering, but with less-mellow song stylings and malt beverage instead of brie (for further discussion see 3.2 Dead Man's Party).

Skills (gamespeak): Stuff your character has learned how to do.

Slayer: Once in a generation, a girl is born with special powers, destined to fight the vampires, demons or any icky thing that gets in the way.

Slayerette (see also Scooby): The Slayer's close friends and allies. The guys and gals who hit the books, lend a hand and occasionally get the Slayer in a lot of trouble.

Smoochies (a.k.a. making with the smoochies): Getting serious, beyond mere kissing.

Subplots (gamespeak): These are lesser plotlines, major enough to last for several Episodes, but usually not covering an entire Season.

Spank Your Inner Moppet: Stop acting like a spoiled brat.

Cordelia: Whatever is causing the Joan Collins 'tude, deal with it. Embrace the pain, spank your inner moppet, whatever, but get over it.

—2.1 When She Was Bad

Sparkage: A mutual attraction between two people

Success Level (gamespeak): Sometimes, when your character does something, you need to know how well she did it. The better your character does something, the more Success Levels she achieves.

Supporting Cast (gamespeak): Adversaries and Guest Stars—any character who is not a member of the Cast.

Technopagan: A person who uses the internet and other computer aids to study and practice the occult.

Turning Point (gamespeak): Dramatic moments that advance the story, or complications that make things more interesting (and dangerous) for the characters.

Vampire (also Undead American): A demon, inhabiting a dead human body, using its memories and skills. They like to suck blood. If you don't know what a vampire is, you should probably be playing a different game.

Wacky: Acting crazy, usually applied to relationships. What love makes you do.

Watcher: A member of the Watcher's Council, sent to guide and train the Slayer.

Watchers Council: A group, based out of England, that trains Watchers. Sometimes they think they own the Slayer. Some think they are just busybodies.

White Hat (gamespeak): A Character Type with no kewl powers or special training—your regular schmoe.

Wicked: A substitute for "very" or "extremely" among those who are, or want to be like, Faith.

Wig (also wiggins, wigged, wigging): To freak, be strange, or be scared.

Buffy: I know. I should keep my Slayer cool, but . . . it's Angel, which automatically equals maxi-wig.

—2.13 Surprise

Witch (also Warlock): A person, sometimes Wicca, with an extraordinary gift for magic.

Witch-fu: Using witchcraft, particularly in combat.

Zeppo: The least-needed member of a group. The Marx brother who is most often forgotten.

Cordelia: "Integral" part of the group? Xander, you're the, the "useless" part of the group. You're the Zeppo.

—3.13 The Zeppo

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Buffy the vampire slayer™ roleplaying game

Sex _____ Height _____
Age _____ Weight _____
Eyes _____ Hair _____

Personality _____
Strength _____
Weaknesses _____
Romantic Interests _____
Role within the group _____
Short Term Goals _____
Long Term Goals _____

Possessions

Allies/Contacts

Enemies

Weapons

Type	cap.	Base Damage	Range/Notes

Character History

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Buffy the Vampire Slayer roleplaying game

Life Points
Drama Points
Experience Points

Character Name
Character Type
Description

Attributes

Strength
Dexterity
Constitution
Intelligence
Perception
Willpower

Qualities

Skills

Acrobatics
Art
Computers
Crime
Doctor
Driving
Getting Medieval
Gun Fu
Influence
Knowledge
Kung Fu
Languages
Mr. Fix-It
Notice
Occultism
Science
Sports
Wild Card

Drawbacks

Combat Maneuvers

Maneuver	Bonus	Base Damage	Notes

Useful Information

Initiative (d10 + dex)
Perception (d10 +per+Notice)

Notes

Success Levels Table

Roll Total	Success Levels	Description
9-10	1	Adequate
11-12	2	Decent
13-14	3	Good
15-16	4	Very good
17-20	5	Excellent
21-23	6	Extraordinary
24-26	7	Mind-boggling
27-29	8	Outrageous
30-32	9	Superheroic
33-35	10	God-like
+3	+1	

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Quick Sheet

Name: _____
Motivation: _____
Critter Type: _____
Attributes: Str ___ Dex ___ Con ___ Int ___ Per ___ Will ___
Ability Scores: Muscle ___ Combat ___ Brains ___
Life Points: _____
Drama Points: _____
Special Abilities: _____

Maneuvers

Name	Score	Damage	Notes

Name: _____
Motivation: _____
Critter Type: _____
Attributes: Str ___ Dex ___ Con ___ Int ___ Per ___ Will ___
Ability Scores: Muscle ___ Combat ___ Brains ___
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Maneuvers

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Maneuvers

Name	Score	Damage	Notes

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