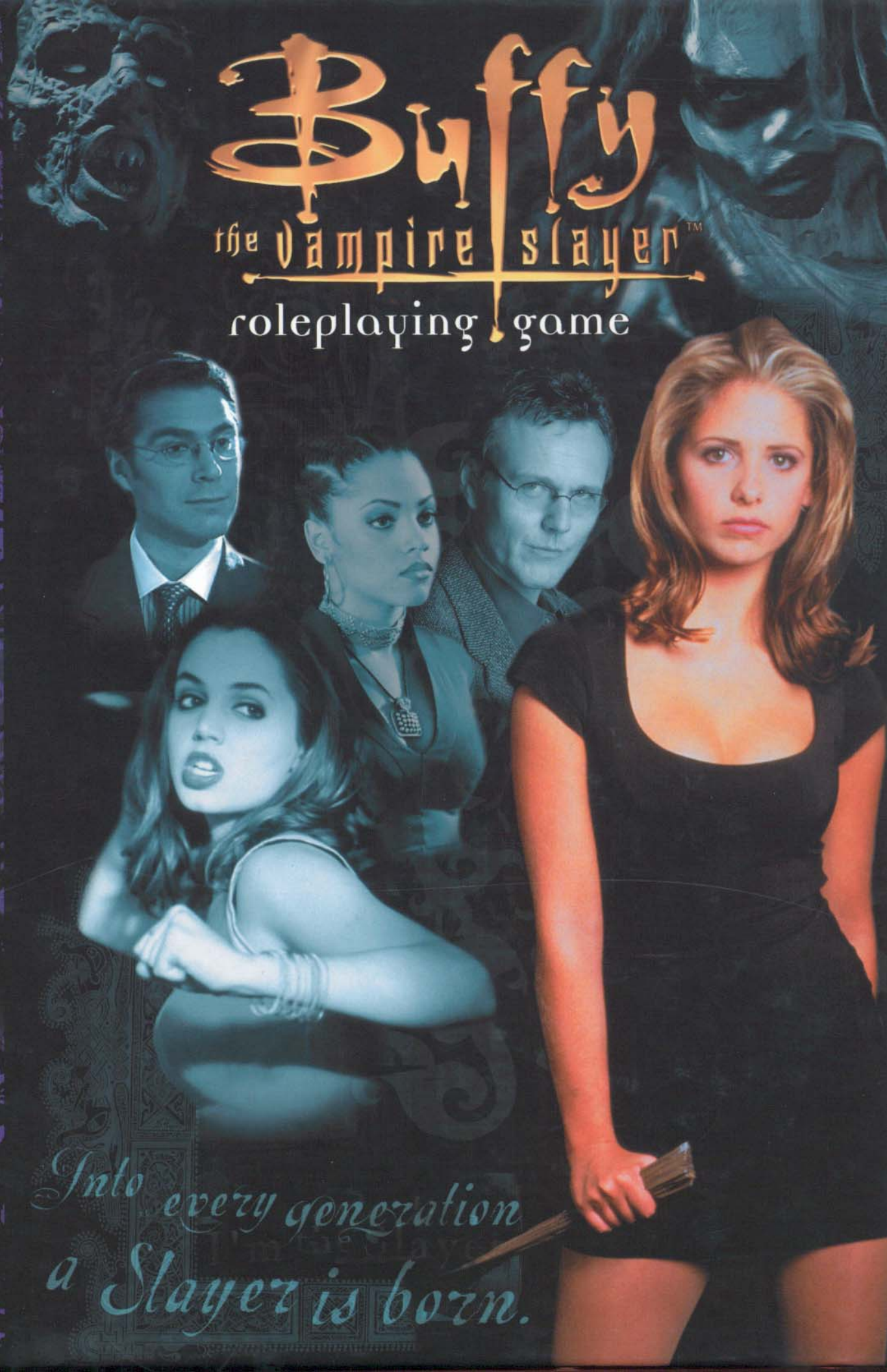


SLAYER'S HANDBOOK

Buffy

the vampire slayer™

roleplaying game



*Into every generation
a Slayer is born.*



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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.

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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.

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*In every generation
there is only one slayer
Get home before dark*

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*Into every generation
a Slayer is born.*

I'm the Slayer

slay

no and a for

people to see
common with
you know the drill





I

The Slayer's World

'Willow: There's a Slayer handbook?

—2.10 'What's My Line?' - Part Two



The legendary Slayer handbook—

A phrase that conjures up visions of a hefty tome filled with advice and instructions. Between its pages, the secret world of the Slayer is revealed in all its glory. Training regimens, arms and armaments, focusing exercises, codes of behavior and more are all presented in detail to aid the Slayer in her tasks. Meaty sections describe the variety of foes that a Slayer may encounter, as well as the most effective means to combat them. No doubt the section on vampire strengths and weaknesses is the most extensive. The Watcher's diaries might provide the Slayer and her Watcher with all the specifics on what *had* occurred with Slayers in the past (if in an exceedingly tedious and long-winded form). The Slayer handbook would be a slimmer, more focused volume indicating what *should* happen in a Slayer's life.

That's all well and good, but this *Slayer's Handbook* (the thing in your hands right now) shouldn't be confused for the Slayer handbook mentioned in the *Buffy* TV show. This tome is both more and less than its namesake.

We've covered a bunch of Slayer handbook-type material already in the *Buffy the Vampire Slayer Roleplaying Game (BtVS RPG) Corebook*. A list of weapons and their effects, a rundown on combat maneuvers and their impact, and guidelines on skills and powers are all found in the *BtVS Corebook*. The basics of the Buffyverse monsters are also covered in the *BtVS Corebook*, with further specifics reserved for the *Monster Smackdown* supplement (plug, plug). Our *Slayer's Handbook* won't be repeating all that stuff. We're going to stick with new stuff (at least new to the RPG).



The Slayer handbook as mentioned in the *BtVS* TV show has not been published in official form (this book certainly makes no claims to that title—approved yes, canon for the Buffyverse no). So, we cannot be sure exactly what would be contained in the handbook, or what lessons it would teach a dedicated Slayer. It takes only brief consideration to reach the conclusion that it would be largely a propaganda tool of the Watchers Council. It's clear from the TV show that one of the Council's greatest fears is losing control over the Slayer. Any Slayer handbook issued by that body would be dedicated to preventing that menace.

Now an entire volume filled with the Council's propaganda would quickly lead to boredom, revulsion and desperate thoughts of head-banging-against-wall activities. To avoid any unnecessary damage to the structure of your domicile (not to mention your cranium), we have broadened the scope of our *Slayer's Handbook* to include numerous suggestions for enhancing your *BtVS RPG* characters and campaigns. Whether you are a player or a Director, you should find plenty of kewl stuff here, bringing your *BtVS RPG* sessions to new levels of slayage and sparkage.

Have fun!

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 *Slayer's Handbook* covers a bunch of stuff. We break it down for you nice and simple though.

Chapter One: The Slayer's World covers these introductory remarks. It also goes into some depth on what being a Slayer is all about. Becoming, remaining, triumphing and expiring are all discussed, as is a bunch of other Slayer-specific stuff. Those who wish to take on a Slayer's role in the *BtVS RPG* will find lots to dig up here (and no vamps, we promise). The chapter wraps up with the stats for our two favorite Slayer runners-up, Kendra and Faith.

Chapter Two: Heroes 'R Us expands character generation choices. New Qualities, Drawbacks, Combat Maneuvers and lots of spiffy equipment fill the chapter. It rounds out with eleven new, ready-to-run Archetypes for those who want to grab and go (rather than bother with that whole character generation biz).

Chapter Three: It's A Different World discusses what goes into creating a new setting for your *Buffy Series*. From places to go to people to see to things to do, we give Director types some suggestions. We also offer several alternate settings that can be used to roleplay in far-flung places (far from Sunnydale that is), different times and even changes in actual Buffyverse events.

Chapter Four: Buffyverse Sampler Pack goes into more detail on three alternative settings. For your gaming pleasure, we present Grizzly Peak, a change in venue, Apocalypse, a change in time, and the Enclave, a change in storyline. Supporting Cast, locations, a plotline and two new Archetypes are presented for each setting.

Chapter Five: The Chosen Two is a ready-to-run Episode involving that most heretical of notions—a male Slayer. It picks up the Djinn Big Bad storyline begun in the *BtVS Corebook* and carried along in the *Director's Screen*, but can be easily tailored for your own Series.

Appendix contains useful charts and tables, an index and an expanded character sheet. It also includes a short discussion of the various Buffy characters and their personality highpoints. This should help any of you who want to play out your *BtVS* Episodes with the Original Cast.



CONVENTIONS

Buffy: You also might wanna avoid words like “amenable” and “indecorous,” y’know. Speak English, not whatever they speak in, un . . .

Giles: England?

—2.2 *Some Assembly Required*

We have taken certain liberties here to make this book easier to follow. Do try to follow along.

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 stuff you are reading now is standard text. It covers general explanations and narrative sections.

Buffy (to Giles): You’re like a textbook with arms.

—1.1 *Welcome to the Hellmouth*

It’s those pithy sayings that make the *BtVS* TV show so engaging. Anyway, as you probably noticed, quotes appear like this with the speaker’s 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 supplemental charts and tables.

These fiction sections or cut scenes give you a better appreciation for the types of tales that can be told during *BtVS RPG* sessions. They cover settings and situations different from those you may be familiar with from the TV series. None of this stuff should be construed as adding to the Buffyverse in an official way. We are just making these stories up. You don’t need to read them to understand this book or the Buffyverse mythos, but you should find them an enjoyable “slice of the life.”

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



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 grammarians somewhere.

MEASUREMENTS

Buffy is in California and, until it rolls off into the ocean, 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.



THE SLAYER'S LOT

Buffy: It's not how it goes. I'm the Slayer...

Jenny: If you fight the Master, you'll die.

Buffy: Maybe... But maybe I'll take him with me.

—1.12 *Prophecy Girl*

So what is it like to be the Slayer? Let's try to put ourselves in her shoes, so to speak.

You're a teenage girl. You should be thinking about fashion and boys and maybe school, and how uncool your parents are, and when are you going to get a car anyway? Then all of a sudden you get super-powers and a Destiny (yah, with a capital D). And no chance for a normal life, ever, not that you're likely to live long enough for that to be much of a problem. Let the suckitude commence.

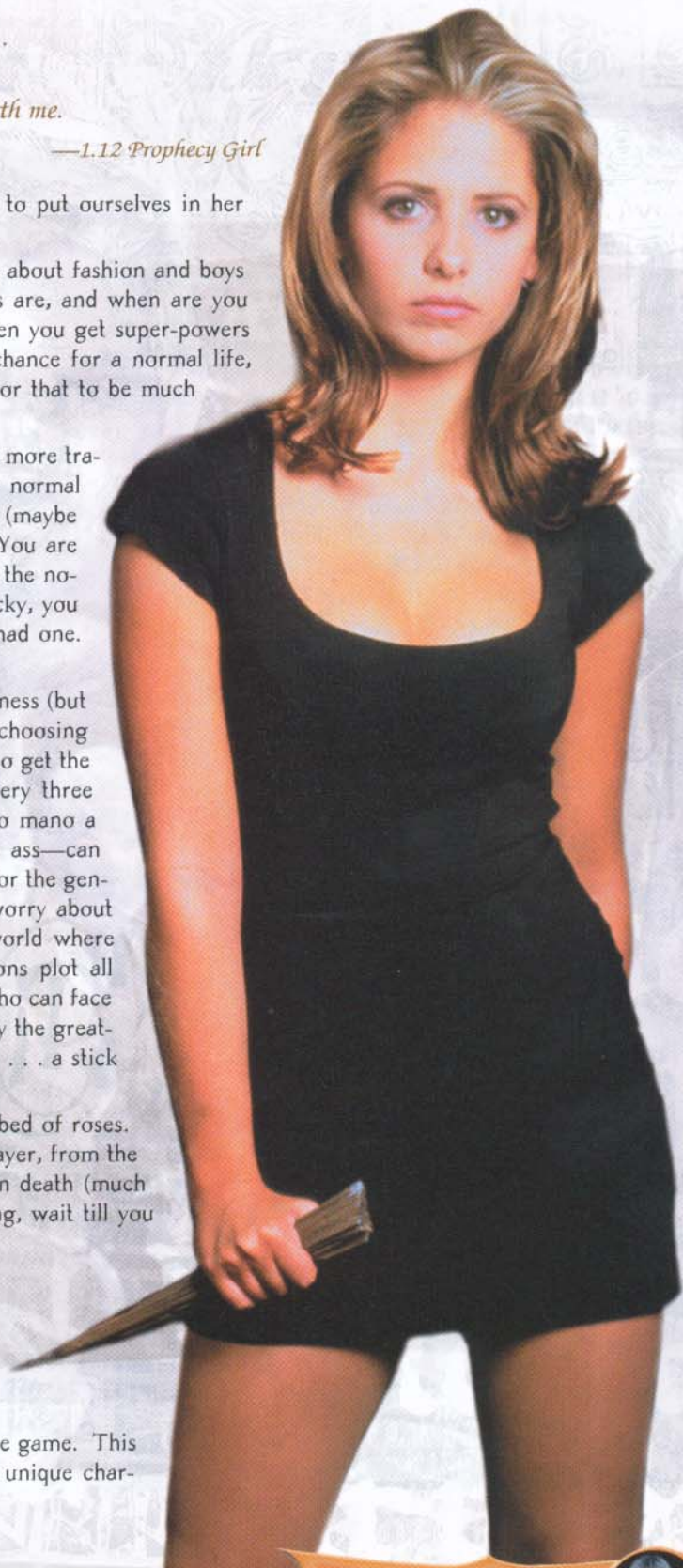
Of course, it's not always like this. There's the more traditional way. You are a teenage girl, but unlike normal girls you've been raised knowing you are destined (maybe destined, actually) to become the Chosen One. You are raised like some sort of Ninja Nun from Hell, so the no-life part starts even earlier for you. If you're lucky, you don't even miss a normal life, 'cause you never had one. That sounds so much better, eh?

Okay, so we suck at the Slayer recruitment business (but let's face it, nobody chooses to be a Slayer—the choosing is done for her). And truly it's not all bad. You do get the super-powers. In a world where one out of every three women is abused or victimized, being able to go mano a mano with a heavyweight boxer—and kick his ass—can come in very handy. And things are even worse for the gentler sex in the Buffyverse. There you have to worry about potential threats beyond human beings. In a world where vampires roam around sucking blood and demons plot all manner of horrors, it pays to be the one person who can face them with a good chance of winning. Not exactly the greatest consolation prize, but it's better than... say... a stick in your eye.

Okay, so you get the idea. Slayerdom ain't a bed of roses. So now let's get down to the basics of being a Slayer, from the cradle to the grave. All Slayers begin and end in death (much like the rest of us)—if you think that's depressing, wait till you read the rest of it.

Motivation

The Motivation part of each section in this chapter is meant for players who want to assume the role of a Slayer. Here you'll find ideas on how to develop and portray Slayers in the game. This should help you create and roleplay interesting, unique characters (we're nothing if not helpful, no?).



Buffy

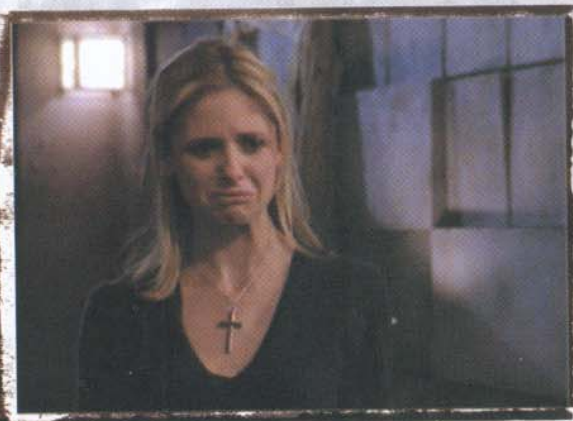
the Vampire Slayer™

Case in point: Is being a Slayer such a terminal bummer that playing her role is as attractive as standing in line at the DMV? It's easy to focus on the "angsty" part of Slayerhood—"woe is me, doomed to spend my young life fighting the unending hordes of evil, woe, woe, woe." Don't get us wrong—that can be fun in small doses, but that's not all there is to being the Chosen One. You have the satisfaction of finding some really loathsome people and critters and beating the living crap out of them. You discover the joy of saving the world and looking good while doing it. And don't forget going to exotic places, meeting interesting people, and beating the living crap out of them too. Violence aside, though, there's also the satisfaction of being able to make a difference in the world—beats punching a clock, y'know.

DRAMA

The Drama portion of each section below is for you Directors, providing ideas and inspiration for Plots, Subplots and even entire Episodes. Since Slayers are most often the central part of the TV show, their lives and troubles will likely play a major role in your Series.

One of the tricky bits about having a Slayer (or more than one) in your game is maintaining a healthy balance between the kewl powerz and the terminal angst elements that define the Chosen One. On the one hand, Slayers are among the most powerful characters in the game. On the other, they can be somewhat depressing to play, especially if you emphasize the bad side of being a Slayer—the no-fun, doomed-to-die bits. The best thing to do is to make sure the Slayer doesn't outshine everyone else (especially the White Hats) during the action bits, and keep the dark side of being a Slayer from being too overwhelming. It's a thin line, but you can adjust as you go . . . besides, that's why they pay you the big bucks, right?



EARLY LIFE

Kendra: I study because it is required. The Slayer handbook insists on it.

—2.10 'What's My Line?' - Part Two

As we've seen in the show, Slayers seem to come in two varieties. On the one hand, you have your basic Clueless Slayer (e.g., Buffy), who leads a perfectly normal life until she becomes a Slayer. On the other, you get your Slayer-in-Training (e.g., Kendra), who is trained from early childhood to assume the mantle of the Chosen One. Who has the better deal? Which kind makes a better Slayer? Given how long Buffy and Faith have lived, and how long Kendra has not, it may be that some flexibility in thinking is best. In truth, it's probably just a tossup.

The Clueless Slayer grows up normally (as normal as anyone can be in our screwed-up world, that is). That's got its bad points, of course. The biggest one is the lack of preparation. Unless she had a very unusual childhood (like being raised by a witches' coven, or growing up on Monster Island or in Twin Peaks), our clueless girl will think the world is what it seems to be—a spinning ball of mud with six billion normal humans crawling on its surface. She'll stop believing in demons at about the same time she gives up Santa and the Easter Bunny. All of which mean she's going to be unpleasantly surprised when she discovers that:

1. Vampires (and demons and other Bad Things) are real,
2. Her job is to kill vampires, and
3. Vampires are going to try to kill her back.

On the other hand, Clueless Slayers are better able to "blend in" with normal people. They at least know the basics of life in the Real World (the planet, not the MTV show), and that can come in handy when dealing with non-Slayer matters. It also helps when trying to find supernatural critters that prefer to pass themselves off as normal people. As Buffy has demonstrated on occasion, lots of vampires can be spotted by their lack of fashion sense. Furthermore, having friends and a family can help our heroine remain more balanced and avoid the alienation that affects a lot of Slayers (see below).

Slayers-in-Training tend to come from mystically oriented cultures (or families, perhaps). Through some unrevealed means (probably the same way Watchers discover Slayers), they locate girls with the potential to



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become Slayers and raise them to fulfill that role. As a result, these gals pretty much know (or think they know) everything they need when their time comes. These little girls grow up playing with stakes and swords instead of dolls, and study demonology and occult sciences along with the three R's.

The problem is, these Slayers become alienated from the rest of society. Growing up knowing you are not the same as everyone else isn't conducive to fitting in later on "when you grow up." The poor potential Slayers end up raised by Watchers or other non-fun types, and they wind up über-nerds. Sure, they are misfits that can kill you six different ways before you can blink, but they are misfits nonetheless.

To make things even sadder, most Slayers-in-Training don't become the Chosen One—they have the potential, but that doesn't mean they are next in line. The power might be passed to a totally unaware girl, while side-stepping someone who spent her entire life preparing for it. By the time a Slayer-in-Training hits her twenties, it's pretty clear she ain't making the team. What do you do when the one thing you've been preparing for your whole life doesn't happen? Go to Disneyland?

Some Slayers-in-Training join the Watchers; their training makes them perfect for the job. Picture how one of these "failed" Slayers would feel about training the Chosen One, especially one of the Clueless types. Frustration city!

Without having access to the Watchers' records (they wouldn't let us look, those bloody spoilsports), it's impossible to know what the proportion of Clueless to Slayers-in-Training candidates is. Buffy and Faith both fell in the Clueless category, with only Kendra being a "preppie" Slayer. Whether this ratio is typical or not is pretty much up to your Director.

EARLY LIFE MOTIVATION

Who we are is often who we grew up to be, so figuring out an interesting early life for your Slayer character can help you define her and make her stand out.

The first choice is simple: Clueless or In-Training? The second type gets a little more raw power (see p. 32-33), but the background becomes a little more fixed: you pretty much know how she spent most of her childhood. That still gives you a lot of room to maneuver though.

Where was she raised, for example? She could have grown up with a primitive tribe in the Amazon forest, a Watcher castle in the Scottish Highlands, or a remote island in the South Pacific. How does she like having spent her life preparing to be the Chosen One? Once



she goes out into the world, will she be the dutiful daughter of the Council, or decide to make up for lost time and become a total party girl?

With Clueless Slayers, you can pick any sort of life—the would-be Slayer could have grown up in a mansion in Beverly Hills or a shack in the Appalachians. Her life could have been pure suburban normalcy or a living hell long before she became the Chosen One. You also get to pick her friends and relatives, although your Director may want to have some input there. The Slayer's relationship with her parents should have a big impact in the game. Some parents are less tolerant of the Slayer's lifestyle than others ("Gee, honey, going out until three in the morning again? Try not to come home covered in demon blood this time.").

Or you may not want to spend three hours fleshing out the background of your Slayer character. If your Director agrees, you can make things up as you go along—give the Slayer the barest skeleton of a background and flesh it out in the course of the game. That gives you more time to get inspired and come up with some interesting and amusing tidbits.

EARLY LIFE DRAMA

The Slayer's background is mostly in the hands of the player, but you Directors can also make a contribution. Best of all, this area can be mined for plots and subplots—anything from dark family secrets to amusing or heartbreaking situations to Supporting Cast characters.

With Slayers-in-Training, you can help decide what kind of Watchers ended up raising her. Were they kind and compassionate like Giles, or heartless by-the-book types like Travers? The personal relationship between the wannabe Slayer and her teachers could define her relationship with the Council later on. To make things interesting, a former teacher may show up later during



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the show—is he there to provide or request help, or is he a traitor trying to exploit his ex-student?

The early history of Clueless Slayers is pretty much up to the player, but there're always a few things that the character (and therefore the player) didn't know about her family. It's not hard to work in a few family secrets—the kind of thing that never comes up during Thanksgiving dinner unless someone's had too much to drink. Maybe some uncle the Slayer never knew existed dabbles in the occult, or is a small-time crook who has now arrived in town and is trying to figure out a way to cash in on the fact that he's related to the Chosen One.

You can also devise traumatic events in the Slayer's youth that she doesn't remember—an early encounter with supernatural beings, for example (like Buffy's early brush with Der Kindestod at age eight, as recounted in 2.18 Killed by Death). This hidden trauma only rears its ugly head during a special Episode, and then can be gone and forgotten—or it may reappear later on.



or abuse a budding Slayer (especially one who doesn't know her own strength) is likely going to get hurt badly (breaks our heart, it does). Slayers-in-Training don't have that problem; they've literally spent their entire lives prepping for the big day. The Clueless Slayers, on the other hand, are in for a big surprise.

BECOMING A SLAYER

Merrick: I need to speak with you.

Buffy: You're not from Macy's, are you? 'Cause I meant to pay for that lipstick. . .

Merrick: There isn't much time. You must come with me. Your destiny awaits.

Buffy: I don't have a destiny. I'm destiny-free. Really.

Merrick: Yes, you have. You are the Chosen One. You alone can stop them.

Buffy: Who?

Merrick: The vampires.

—2.21 *Becoming - Part One*

A Slayer is born when the previous one dies. For the most part, that means the previous Slayer got killed in some gruesome way—old age is not the way to bet. Usually, the new Slayer rises fairly quickly after the last one dies, although the exact length of time seems to vary. The new Slayer is generally in her teens, somewhere between fifteen and eighteen years of age, although older and younger Slayers are not unheard of.

So, one fine day a very special girl becomes a Slayer. The process is not instantaneous; sometimes it takes time for a Slayer's powers to surface. She may not even realize anything is different about her, unless she is doing something where her superhuman strength and speed come into play. This means that anybody trying to bully

This is where the Watchers come in. Clearly, the Council has some mystical means to discover who and where the Chosen One is, and even who the potential Slayers are. Whenever a Slayer appears, a Watcher is dispatched, or even installed beforehand, to guide her. At least that's the way it's supposed to be. There's always a chance a Watcher gets delayed for some time (being murdered by vampires on the way to the fateful meeting delays a person like nobody's business, for example), and the Slayer has to deal with her new situation on her own.

Still, sooner or later, a Watcher shows up to explain the facts of life to the Slayer. Clueless Slayers rarely take this well. Likely reactions include disbelief, anger, fear, hysterics, maybe even violence—it's likely that a lot of Watchers end up taking a punch (or worse) from newbie Slayers who don't care much for their new status. Some Slayers may try to shirk their responsibilities. How the Watchers Council deals with the worst cases is not settled—but let's face it, the "wet works" teams they use against renegade Slayers could just as easily make sure that a new Chosen One rises up in the place of the reluctant one.

BECOMING MOTIVATION

So, how does the Chosen One handle the big day? Whether it's a complete surprise or something the character expected (and either dreaded or hoped for) all her life, the initial reaction can help define the character for the rest of the Series. Some Directors may want to have the becoming take place during the game. More often, it's something that has already happened when the Series



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begins. In the first case, you get to decide how the Slayer deals with the news right as it happens, though circumstances will have a lot to do with it, of course. In the second, you get to decide what happened beforehand.

The two typical (you could even say cliché) reactions are reluctance and acceptance. The Slayer may decide the whole thing is idiotic and she's not interested—thanks but no thanks. Or she can just go along and accept the role without complaint. You may want to explore something in-between. Maybe at first the Slayer totally embraces the whole idea of being like a superhero, until things start getting tough and she realizes that adventure is not as much fun as she thought it'd be. Or the Slayer rejects the whole idea outright and then something happens (like, say, a vampire kills the uncle that raised her like a daughter) that turns her into a fanatical monster killer.

Then there's the Watcher, and how the Slayer reacts to the new person in her life. Most people don't like finding out they have a new authority figure in their life, so a negative reaction is pretty common. On the other hand, the Slayer may feel grateful there's at least one person who knows what's going on and is willing to help her.

BECOMING DRAMA

You can start the game with an already established Slayer, in which case the becoming bit is just part of the character's background, or you may want it to happen during the game, usually during the Series Premiere. In the second place, this is going to be a pretty important plot to develop, set up and deliver.

As mentioned, the Slayer's powers take some time to fully appear. It may be a week or even a month before she is at full power (and of course, she won't reach her peak for several Seasons). So, the character's Attribute bonuses shouldn't be applied right away—give her a +2 to her physical Attributes instead of a +3, for example. She's still the strongest girl in her weight class (and probably the strongest person in the entire school, football team included), but she ain't a world-beater . . . yet.

Try to find a good situation where the Slayer's new powers come into play. It could be during gym class (maybe she spikes a volleyball into the floor for example), or during a dangerous situation (a mugging or a vamp attack). After the initial setup, you can also introduce the Watcher. The circumstances will play a major role there—if the Watcher saves the Slayer's life, she might be a little friendlier than if he just shows up and starts bossing her around.

All that assumes the becoming part is going to be played "live." There're plenty of good reasons against doing this. For one, most players know exactly what's happening and it's hard to sustain drama when people are like "okay, and here's the part where I'm shocked at my own strength. Yawn." If everybody is a regular viewer of the show and just wants to get on with the slaying, it's probably best to let the becoming happen in the background.

TRAINING

Buffy: Cool! Crossbow! . . . What can I shoot?

Giles: Um, nothing. The crossbow comes later.

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 . . .

(Giles gets his butt kicked.)

Giles (stunned): Good. Let's move on to the crossbow.

—1.7 Angel

Having the powers is not enough to do the Slayer's job. The Chosen One also has to work hard, study hard and (unfortunately) not party hard. The training regimen of a Slayer includes martial arts and occult lore. The basic curriculum ranges from the proper use of battleaxes and broadswords to the dining habits of Mok'tagar demons. For much of the first year or so after the Chosen One is, well, chosen, she has to spend a few hours a day or longer in training. After that, training slows down a bit, but she still has to get her reps in to keep her reflexes sharp and her mind strong.

In theory, this training regimen is a combination of boot camp and night school. The Slayer is taught all the basics of assorted archaic weapons, from stakes and swords to crossbows, maces and flails. Firearms are not



part of the curriculum. This could be due to the Council's conservative attitude, or the realization that guns are not effective against many critters and cause all kinds of legal problems. Slayers are naturals at most weapons, so they quickly outdo their teachers there. The book-learning part takes a lot more effort though. The ideal Slayer should be as knowledgeable as a Watcher. Unfortunately, outside of Slayers-in-Training, that rarely happens. Even then, the gals usually prefer the gym to the library. Given her gifts, thumpage is easier to master than theory.

To make things even worse, just because the Slayer needs training doesn't mean she can slack off on her slayage. She still needs to patrol, kill assorted uglies, and fight for truth, justice and all things good and chocolate-covered. Like Buffy quickly discovered, that doesn't leave a lot of room for a social life, or regular school—and she wasn't exactly applying herself at her Slayer training either.

TRAINING MOTIVATION

So how does your Slayer feel about all the extra workouts and homework? On the one hand, she is never going to have to worry about her weight. Between her super-metabolism and all the exercise she gets, she'll always have a perfect cheerleader body. On the other hand, all the extracurricular work means she'll have little time for anything fun, and what's the point of having a killer bod if you can't show it off at the Bronze (or the local hangout of choice).



TRAINING DRAMA

Most of the time, training is going to be happening "off-screen" or in the background. It's primarily something the Slayer happens to do regularly. Training sessions are good places to drop clues and hints of things to come—visions and omens may happen in the middle of a sparring bout, for example, or the Slayer may discover her strength faltering right in the middle of bench-pressing four hundred pounds (yikes).

THE JOB

Giles: Buffy, this is no common vampire. We must stop him before he reaches the Master.

Buffy: But . . . cute guy. Teenager. Post-pubescent fantasies.

Giles: Those will have to be put on hold. The dark forces are aligning against us and we have a chance to beat them back. Tonight, we go into battle.

—1.5 *Never Kill a Boy on the First Date*

Slaying is a lot like being a cop, or a soldier on campaign—it involves long periods of boredom spiced up with occasional moments of terror. Slayers tend to have more moments of terror than cops and soldiers though. Oh, and even during down times, they find it hard to have any semblance of a normal life. Or a life, period.

Slayers can either travel around fighting evil (Faith did quite a bit of wandering, as did Kendra), or they can stake out an area as their "turf" and fight evil there. In the latter case, a Slayer's "turf" is usually a place of unusual supernatural activity—a Hellmouth or a large city with a strong vampiric or demonic presence. To some degree, where the Slayer is doesn't seem to matter—she finds trouble or trouble finds her. Take Buffy's brief foray out of Sunnydale in 3.1 Anne; she ended up right in the middle of a demon-run inter-dimensional slave ring. This is probably caused by the intervention of whatever powers created the Slayer in the first place. They subtly manipulate things so the Slayer is always at the place where she can do the most good. While very convenient for the forces of good, this doesn't mean the Slayer is fated to win the day.

A daily (well, nightly) patrol is part of a Slayer's routine. Most supernatural beings prefer to work in the dark of night (vampires are fairly harmless during the day after all), and the Slayer needs to be out there to try to stop them. Most of the time, patrols won't turn up anything—there aren't enough vamps, demons and "others" even in Sunnydale to have a nightly ass-whupping festi-



val. Weekly, perhaps, but not nightly. Most of the critters that turn up during a nightly patrol are minor players. The Big Bads rarely do something as crude as walk the streets attacking innocent passersby. Newbie vampires, lesser demons and the occasional really unlucky human mugger are the usual "catch of the night." Rather than cause evil any real heartache, the nightly patrols are targeted at keeping innocents alive. It's a never-ending task that at best maintains the status quo (that is, normal folks being alive to head off to their jobs, schools and other being-alive activities).

Besides patrolling, Slayers are supposed to investigate unusual incidents—bizarre murders, unexplained disappearances and anything that has the potential of involving the forces of darkness. These investigations are more likely to uncover really nasty stuff (y'know, the giant shape-shifting insects, demon lords and other not-so-cool entities) than regular patrolling. They involve more legwork—research, breaking into crime scenes, and interviewing witnesses and suspects—and often the events in question turn out to be perfectly mundane.

Finally, you get the prophecies and portents—warnings found in ancient forbidden books, signs of apocalyptic events, and other stomach-churning, hair-raising stuff that is usually accompanied by loud mood music. Slayers and Watchers discover these by doing a lot of reading after hours. Watchers seem to end up doing most of the discovering nowadays—blame television for that. Slayers generally get involved with prophetic dreams and visions, no doubt also part of the whole video generation thing.

As mentioned, all this patrolling, researching and dealing with earth-shattering events doesn't leave much free time. Slayers find it difficult to deal with school, or a day job, or a social life. In theory, they should spend most of their waking hours dealing with being a Slayer. This is not a popular opinion among modern Slayers (and we presume it wasn't too hot among pre-modern Slayers either).

After a year or two of doing the patrolling and monster-hunting thing, some Slayers start suffering from the equivalent of combat stress. Since most of them have few friends and "distractions," they don't get much of a chance to decompress—and you know what happens to a boiling pot of water that doesn't get to release some steam: something eventually gives. A Slayer's mental well-being usually becomes the first casualty of the ongoing nightly war. Addictive behavior is a common symptom of Slayer battle fatigue. Some Slayers become addicted to the hunt, either to the thrill of killing or simply the danger involved. In both cases, it's bad news for the Slayer and those around her.



If the Slayer gets addicted to the hunting and killing bits (nobody seems to become addicted to the book-learning bits for some reason), she risks becoming a psychotic, remorseless killer, unhampered by compassion or mercy. Eventually she might not restrict her killing to supernatural beings. If a human gets in her way somehow, she might decide to make a "sacrifice" for the greater good. This type of Slayer often becomes a renegade and the Council might send one of its special "networks" teams after her. A lot of Slayers end up this way, although fewer become out-and-out renegades.

Alternatively, the Slayer might start taking more and riskier chances, chasing those adrenaline highs you only get when your life is on the line. She becomes reckless, acting on impulse. This often degenerates into a full-fledged death wish. This type of reaction doesn't typically lead to the Slayer becoming a renegade, though her carelessness may get innocents killed (Faith, anyone?). More likely, she takes one chance too many and ends up as some Big Bad's tasty treat.

THE JOB MOTIVATION

What's your character's attitude toward the Slayer's daily grind? How dedicated is she to spending long hours walking around in the middle of the night? What happens when she thinks she's heard something . . . but it's probably nothing . . . and besides she's got that hot lunch date with the boy in Earth Science the next day and she could really use her beauty sleep?



Besides patrol, you get all the other fun activities, like research and investigation. Research usually isn't too dangerous, but investigating supernatural crimes can be an adventure in itself—you'll have to commit the occasional breaking-and-entering, plus you never know if you're going to run into the Big Bad you're investigating while you're still not ready for it. Being careful and a bit paranoid can pay off.

Once your character is on the job for a while (or if you're playing a veteran Slayer), you might want to think about the way the job's stress is getting to her. Let's face it, the life of a Slayer is as tough or tougher than a front-line soldier's. After she's killed a few dozen monsters—and keep in mind they may be monsters but most of them look and act like human beings, more or less—how does she feel? Drawbacks like Cruelty and Reckless are probably appropriate for stressed-out Slayers.

THE JOB DRAMA

It's all about the Slaying. Or is it? Concentrating too much on the slaying part of the game can be a mistake. Obviously a lot of the plots and subplots involve the "monster of the week" and the steps needed to uncover and destroy it. But always add healthy doses of personal interaction (using the Supporting Cast to get the other characters going) to keep things interesting.

A lot of the action in the Series is going to happen while on patrol. You have to be careful not to overdo it, though, or every patrol is going to turn into a "random encounter" slugfest. You should throw in the occasional patrol where nothing happens, plus some false alarms—a couple necking in a park that gets mistaken as a vampire and her victim, for example. A few embarrassing mistakes will keep the Cast guessing.

Spotting trouble while on patrol requires Notice and Perception rolls, modified by any Acute Senses the character has. The better the roll, the faster the Slayer spots any potential trouble. With five Success Levels, she sees the vamp following her victim; with one Success Level, she doesn't notice anything until she hears the screams of terror when the biting begins.

Also, don't forget the help-the-Slayer-cope aspect of the White Hats (see Support Your Local Hero, *BTVS Corebook*, p. 131). When battle fatigue or combat trauma settles in, make it clear to the White Hats. Let them devise ways to confront the Slayer with her behavior changes, and to bring her back from the brink. You may have to work with the Slayer player to set up the situation properly, but what's wrong with a little conspiracy between player and Director in the interests of telling a better story?



SLAYER HANDBOOK

Buffy: Handbook? What handbook? How come I didn't get a handbook?

Willow: Is there a T-shirt too? (off their looks) Cause, that would be cool...

Giles: After meeting you, Buffy, I was quite sure the handbook would be of no use in your case.

—2.10 *What's My Line? - Part Two*

Yes Virginia, there is a Slayer handbook—a handy little manual with all the basics of the art of slaying described within its shiny covers. Buffy never got to read it. Kendra did . . . for all the good it did her.

Given what we know from the *Buffy* TV show, we can make a few educated guesses about the handbook contents. Its rules include things like being deferential to one's Watcher (yeah, like that's gonna happen), do your research early and often (i.e., have no life), work very hard at keeping your identity a secret (i.e., have no social life), and so on. Giles figured that it made no sense to have Buffy read stuff she was going to ignore anyway.

No doubt the Slayer handbook has lots of instructions and guidelines on obeying the Watchers Council and your Watcher no matter what, informing the Council and your Watcher on all activities and information discovered, deferring to the Council and your Watcher in all areas—and other highly uptight and heavy-handed stuff. All part of the Watchers Council's effort to maintain control over the Slayer. Now, all this control-oriented propaganda might be presented in a reasoned, compelling, and convincing manner. But we're not betting on it. The Council hasn't shown that kind of subtlety on the TV show—no reason to suspect they are masters of textual manipulation given their performance in the face-to-face events. Nope, the handbook is most likely dictatorial and pedantic in tone. Just the kind of thing that a Slayer like



Buffy

the vampire slayer™

Buffy would find really inspiring (not!). No wonder Giles just dropped the tome in the nearest circular file.

Another highly emphasized rule in the handbook is most likely an instruction not to interfere with purely human affairs. Slayers are not allowed to play politics, fight in mundane wars, or combat human crime. The Chosen One should be neither a cop nor a kingmaker. This rule has often been broken—let's face it, if a Slayer witnesses a mugging, she's probably going to step in and break the mugger's face, just to "make sure he wasn't a vampire." And Slayers who live in countries wracked by war or chaos no doubt participate in human affairs in some way. Imagine being a Slayer in a small village that is about to be "ethnically cleansed"—would you let your family and neighbors be butchered just because the killers are human? We didn't think so. Still, the Watchers would not want their charges to cultivate or maintain any temporal power. That would undermine their control over their primary weapon, and might even take away from the Watchers' influence in the mundane world. Can't have that.

In sum, the handbook is most likely insufferable and out of date in tone and presentation. Still, a lot of its information is probably very useful. Vampires and their weaknesses should be fully covered in the manual, and probably a lot of the basic facts about demons and other supernatural beasts. Somebody who's read the handbook and memorized most of its material should have an Occultism of at least two, if not higher.

HANDBOOK MOTIVATION

It'd be nice to have all the solutions to your problems neatly printed between the covers of a book. Problem is life doesn't work that way. Even if your Watcher lets you have a copy of the handbook, chances are you'll find it doesn't have all the answers. So will you be a "follow-the-book" type, or prefer to wing it? And how will you react to all that Watcher propaganda? Do you reassure yourself that the Watchers' hearts are in the right place (mostly) and they are the major institutional link in the age-old fight against evil? Or do you get fed up with their "book of rules" and start looking for suspicious behavior among your supposed allies and mentors?

HANDBOOK DRAMA

If the Slayer has a copy of the handbook, she's going to refer to it. You get to decide what's actually in the book, how it's presented, and how useful the material really is. It might consist of ambiguous and even contradictory fortune cookie-style phrases—"A successful

Slayer always seizes the initiative but never acts recklessly; Inform your Watcher before taking action but remember that delay can cost all; Strike when your enemy is weak and fade into shadows when he is strong." Or it could have good advice—things like useful tactics to use against a variety of demons and undead. In the latter case, consulting the handbook before performing some Slaying-related task (assuming the Slayer has enough time to do some reading, that is) might give the character a +1 or +2 to any related rolls. Alternatively, you could require an Intelligence and Knowledge roll after the studying session, and grant a +1 per Success Level in that roll to all related actions later in the day.

HAPPY CRUCIAMENTUM TO YOU

Quentin: Which is why you're not qualified to make this decision. You're too close.

Giles: That's not true.

Quentin: A Slayer is not just physical prowess. She must have cunning, imagination, a confidence derived from self-reliance. And believe me, once this is all over, your Buffy will be stronger for it.

Giles: Or she'll be dead for it.

—3.12 *Helpless*

A lot of Slayers don't make it to their eighteenth birthday. The ones that do get a nice surprise from the Watchers Council—to determine if they are worthy of staying alive past that ripe old age, they must pass the test of Cruciamentum. No grades involved: it's your basic Pass/Die test.

In addition to the usual greeting cards, presents and cake, the birthday girl gets a dose of chemicals from her Watcher. The drugs temporarily neutralize her Slayer powers (all the Attribute bonuses and healing abilities of the Slayer Quality are lost). The weakened Slayer has to



face a vampire in single combat, using her wits and skill to defeat it. If she loses . . . well, then a new Slayer will show up eventually. All in all, as a birthday present, it plain sucks.

Oh, and Cruciamentum is not included in the list of Slayer activities described in the Slayer handbook. Wouldn't want to spoil the test with a little thing such as actually informing the Slayer. The test is supposed to be a surprise to the Slayer; a murderous version of a pop-quiz. The Slayer does not know what is happening when her powers are gone until after Cruciamentum is over. If she fails, she dies never knowing why. The purpose of the test is to find out if the Slayer has survived this long out of sheer luck instead of skill and training. It's not the kind of thing that endears the Council to Slayers though, and relations between the Slayer and her Watcher are often strained for some time afterwards.

Most Slayers that make it to their sweet eighteenth are skilled enough that they survive Cruciamentum. The test isn't totally (just mostly) unfair. The Slayer only faces one vampire, and the test happens under carefully controlled conditions. A well-trained Slayer should be able to take out a single vamp even without her powers. Of course, "should" doesn't mean "will." The vamp may turn out to be tougher than expected or it might just get lucky. But Slayers who didn't take their role seriously, or didn't train hard enough are the most likely to die in the test—just as it's intended. Cruciamentum is a little reminder that the Slayer's job is a matter of life and death.

CRUCIAMENTUM MOTIVATION

This is not a happy time for a Slayer. You've got betrayal, danger, and loss of confidence—all wrapped up in a neat package. So how do you handle it? You can just endure the ritual and try to pick up where you left off as if nothing happened. Still, can you trust your Watcher not to betray you again if the Council demands it? Some Slayers probably take the whole thing in stride because they "know" they're the best and they can handle any old vamp, powers or not. Others take the whole thing personally and might even go renegade.

CRUCIAMENTUM DRAMA

The drugs the Watchers use during Cruciamentum remove all of the Slayer's super-powers. The Slayer loses her Attribute bonuses, her Hard to Kill levels, and all the special abilities described in the Slayer Quality (see *BIVS Corebook*, p. 48). Her Life Points are also reduced accordingly. Furthermore, the character can only use

Drama Points to reduce damage, but not to fight until you decide it's appropriate. Skills are unaffected; the drugs temporarily neutralize the Slayer's increased strength and speed, but not her training.

The vamp the Watchers sic on the Slayer is usually a fairly tough critter, something along the lines of a Vampire Minion or Vampire Veteran (see *BIVS Corebook*, p. 170). The fight is supposed to be more or less "fair," although it is possible that the Council may rig things in favor of or against the Slayer, depending on how they like the current one (politics has a way of rearing its ugly head, y'know).

Cruciamentum counts as a bad thing to happen, so you should be nice and hand out a few Drama Points as a reward for all the pain and suffering the Slayer and her friends are in for. Complications are also possible. In 3.12 Helpless, the vampire didn't want to follow the script, for example. How about having a Watcher with a grudge rig things against the Slayer? Or a Big Bad attacking or kidnapping the weakened Slayer before the ritual is completed? Then there's the fact that the Watchers have a drug that can render a Slayer almost helpless. What if it falls into the wrong hands? That could be a very Bad Thing.

So, as a Director, how do you spring this blessed event on your Cast? The obvious thing is to do it the "canon" way and have the rite happen during the Slayer's eighteenth birthday. Problem is if your players have been paying attention to the show, it won't be a surprise to them. So the smart thing is to fudge things up a bit. Instead of her eighteenth birthday, make it some other day—maybe it happens after a Slayer has been on the job for two years (or twenty-seven months, or on the thirtieth full moon since she became the Chosen One), or on Halloween, or whatever. That way the Slayer's player won't be expecting it, which is as it should be.





THE BITTER END

Giles: You didn't lose last night, Buffy. You just—

Buffy: Got really close. I slipped up, Giles. I've been training harder than ever and still I... And there's nothing in any of these books to help me understand why. I mean... look, I realize that every Slayer comes with an expiration mark on the package. But I want mine to be a long time from now. Like a Cheeto.

—5.7 Fool for Love

Even if they survive Cruciamentum, Slayers don't get to lead long, productive lives. In truth, very few make it past their teens. Slayers that survive past their twenties are almost unheard of. Sooner or later, someone or something kills them all.

Often it's just bad luck. No matter how good you are, you keep rolling dice, you're going to have a bad number turn up. A vamp gets a lucky punch in, a demon manages to twist around so it can bite, or a random monster flails acid blood the wrong way and even the toughest Slayer can go down for the count. Or the Slayer runs into somebody who's tougher and smarter than she. The Buffyverse is full of dangerous creatures, and some of them can squash a Slayer like a bug. Slayers aren't invulnerable; bullets and falling safes can kill them.

Then there are the Slayers that start getting a death wish. After years of fighting and killing, they start to become dehumanized. Without friends or family to support them, they eventually lose their will to live. Death starts to fascinate them and eventually they seek it out. Not that this is blatant suicide. It's usually an unconscious choice. They keep taking chances and start getting careless, until one day they make one slip too many and pay the final price.

Still, the fight goes on. When the Slayer dies, through chance or choice, a new one rises. Pretty gruesome, when you stop to think about it. Which is why most Slayers prefer not to. The ones that start brooding about their fate usually die quicker; the ones who have some measure of optimism (a reason to live beyond being a Slayer helps) tend to live longer, unless they get really unlucky.

END MOTIVATION

Nobody likes dealing with her own mortality, and Slayers are no exception. After a tough fight (one where the character had to make Survival rolls, for example), it might be time for the Slayer to wonder about how long she's got in this life. She may decide to enjoy life to the fullest (and go overboard) or she could become more cautious, maybe even timid. Again, this is a good time for battle stress to manifest and for your character to lean on her friends a bit more.

END DRAMA

Danger is always going to play a part in the life of a Slayer. To make sure that the players don't lose their edge in the long string of victories, you may want to throw out a reminder that Slayers rarely live for long. Try not to be too morbid though. Tell the players about a former slayer by having the Watcher read from one of the diaries. Or have an associate of the former Slayer show up with some unfinished business. Or have an Adversary of the former Slayer swing by for another notch on his gun belt.

You can also simply "kill" a Slayer once in a while—i.e., hurt her in a fight badly enough that she has to make a few rolls (or use a bunch of Drama Points) simply to stay alive. On occasion, a Slayer will die for keeps. This is a very dramatic situation; the Slayer's player should be allowed to assume the role of the new Slayer, although she should be encouraged to create a different character rather than a clone of the previous one (hmmmm, cloned Slayers... nah).





A BRIEF HISTORY OF SLAYAGE

Giles: Because you are the Slayer. 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 . . .

—1.1 'Welcome to the Hellmouth

There've been Slayers since humans learned to make wood and stone tools, just about. Since the typical Slayer rarely lives more than five years after becoming the Chosen One (and the average run is probably closer to three years) that means there've been oodles of Slayers throughout the centuries (figure a good twenty to thirty in the last century alone). Only a few Slayers have been described in the show (a bunch more have been handled in books and comics, but we're staying out of that area). This is good for Directors—gives them a lot more room to exercise their creativity. We'll stick with the ones we know about from the *Buffy* canon, just to keep things simple.

SLAYERS THROUGH THE AGES

So let's get a little bit historical here. From the Stone Age to the Computer Age, there's always been one girl, a Chosen One, walking the earth and kicking vampire butt. Some things have stayed the same through the centuries—vamps and demons show their ugly faces, the Slayer stomps them into the ground, and so on and so forth. Others have changed a lot—it was a lot easier to have a secret identity in the days before computer records, photography and the Internet, for example. So let's do a short summary of the last ten thousand years or so.

One sad fact about human history is that for most of it, women have faced a rough deal. In a few hunter-gatherer societies, things weren't too bad, but most of the time women have had less rights and freedom than men.

That can't have been good news for Slayers. Young girls were typically under the control of their parents or guardians (considered akin to property) and they didn't have much of a say about what they did, where they went, or even who they married. And you thought your parents were bad. It's hard to do much slaying when you're locked up in a convent (or a harem). The Watchers helped a lot, of course, by acting as guardians or (pretend) parents, but in those less-gentle days young women were not taken seriously.

This had its advantages though. Few people (or even most demons or vampires) would suspect a tiny slip of a girl to be able to snap a strong man's neck like a twig. Women were often less noticeable, so they could get away with a lot if they were a little bit careful. Also, before the invention of firearms, Slayers were pretty much unstoppable. Men with swords had to enjoy odds of twenty to one or better to hope to take on a Slayer (vamps and demons were not as disadvantaged of course).

Now, these are generalizations (what, you expected History of Civ 101 in two paragraphs? This ain't even the CliffsNotes, my friend). Life as a Slayer during the Egyptian New Kingdom was probably a lot different than being a Slayer during the Fall of Rome, or in China at the time of the Mongol conquest (all these being fun times to be a Slayer, mainly because even a Slayer's life didn't suck as bad as the average person's). The social standing of a Slayer also mattered a lot. Most Slayers were probably peasants—this is basic statistics (90+% of everybody alive during most of recorded history were peasants, so one would expect Slayers to follow suit). A Slayer of noble birth would have some advantages (regular meals, some basic education) and some disadvantages (more supervision and somewhat less freedom in some ways).

If you are planning to direct or play in a historical Slayer setting (some more ideas are provided in the other chapters of this book), you should keep those things in mind. What social and legal restrictions would a Slayer face? How would others view a woman warrior in their midst? The short answer to that last question is—not very kindly, most of the time. Women warriors existed, but they were rarely welcomed with open arms.

In more modern settings, things have changed. That has created a lot of problems for the Watchers—as the Slayers have become more independent, they've been less willing to give the Council their full obedience and loyalty. These new Slayers have been more inclined to try to do their own thing, which has often backfired. In other cases, it has worked much better than blind subservience ever did (you've heard of Buffy, haven't you?).





Name: The Primitive
Motivation: Just the kill, baby
Critter Type: Spirit
Attributes: Str 8, Dex 8, Con 8, Int 3, Per 6, Will 6
Ability Scores: Muscle 22, Combat 22, Brains 20
Life Points: 89
Drama Points: 8
Special Abilities: Attractiveness -2, Dream Visitation, Slayer



Maneuvers			
Name	Score	Damage	Notes
Dodge	22	—	Defense action
Flint Knife	22	22	Slash/stab
Kick	21	24	Bash
Punch	22	22	Bash
Spear	22	33	Slash/stab

THE FIRST SLAYER

Buffy: You're not the source of me. Also, in terms of hair care, you really wanna say, what kind of impression am I making in the workplace?

—4.22 *Restless*

The First Slayer is still around—in spirit anyway. She is a primeval force, a living embodiment of the rage that burns in the hearts of all Slayers at some point in their lives. Nobody knows when she became the Chosen One, but it seems to have happened sometime in the Stone Age, when most humans lived by hunting and gathering, and the state-of-the-art weapon was the stone-tipped spear.

After her death, the Primitive remained in the world to act as a sort of spirit guide and enforcer. Slayers with a mystical bent can communicate with her through special rituals. She can also reach others through their dreams, and punish or even kill them. The First Slayer exists only for the hunt and the kill, and resents those who want other things. She probably wasn't a fun date even in the Paleolithic.

The TV show has also hinted at a demonic aspect to the First Slayer. It may be that the wondrous powers of the First Slayer and all her progeny (including Buffy) are derived originally from a demonic source. That would be a real kick in the pants, wouldn't it?

In case your Director wants the First Slayer to show up in your game to smack down the Cast for whatever reason, we have stat-ed her out in all her bad-hair-day glory. As a spirit, the First Slayer does not have physical stats, except when she manifests herself in the dream world,

where she can reach out and touch people (usually with sharp or pointy objects). The Primitive's Dream Visitation power allows her to create dreams using the victim's subconscious hopes and fears; dreams realistic enough to kill. The victim must beat the Primitive's Brains Score with a Willpower (doubled) roll or be dragged into a nasty and deadly nightmare.

The First Slayer's nightmares use the person's own fears, hopes and desires and turn them against the victims. At the end of each nightmare, when the victim has been psychologically crushed by the dream visions, the Primitive moves in and attacks her directly. And for some reason a cheese-obsessed guy appears in all the dreams (this is clearly a cosmic mystery that needs unraveling).

INVOKING THE FIRST SLAYER

Since the Primitive isn't quite gone from this world, she can be contacted and even summoned through mag-





ical rituals. In some cases, she is there to help guide Slayers in quests of mystical self-discovery. She can also be invoked to lend her strength to the current Slayer. This is handy when there's a really big Big Bad to fight, but keep in mind that once the First Slayer is summoned, she almost always overstays her welcome.

Some spells can call the spirit of the First Slayer to increase the strength of the current one (this, among other things, was the result of the spell the gang cast during 4.21 Primeval). This spell would have a base Power Level of four or five (as modified by other features, see *BTVS Corebook*, pp. 144-145). Most spells of this type are "one-shots"—they can only be cast once with any chance of success, or require unique and hard to find components (this would reduce their Power Level, of course). For example, Giles' spell in 4.21 Primeval has never been used again, even during the desperate struggle against Glory, probably because there was no way to repeat it.

If the spell is available and successfully cast, things are great, at least at first. The Slayer suddenly turns into a butt-kicking machine (or more so than usual). Increase the Slayer's Strength, Dexterity and Constitution by three levels each (Life Points are affected accordingly). While the spell is active, the character is not fully herself though. The essence of the Primitive infuses her and she may find herself doing things she normally wouldn't do, like killing any supernatural friend she has. If what the Primitive wants to do conflicts with the Slayer's personality, she has to beat the Primitive's Brains Score with a Willpower (doubled) roll to restrain herself.

The fun isn't over when the spell is done either. The Primitive has been awakened from whatever slumber primal ghost-spirit forces endure, and she begins to take an interest in the current Slayer. And if our heroine hasn't been following the rules of Slaying to the letter (and where's the fun in that?), the First will probably punish her and those around her. Somebody like Kendra might

not have a lot to fear from the Primitive (but you never know where she will find fault), but your typical 21st-century Slayer (i.e., anybody with friends or even the barest hint of a life) will be in danger of being struck by lethal nightmares. Which is a good reason why this type of spell is not commonly used.

OTHER HISTORICAL SLAYERS

Giles: Here's another one. Early 18th Century Slayer.

Buffy: Good. Let's hope she'll be more helpful than this last one.

Giles: Why? What does it say?

Buffy: Same as all the others. Slayer called . . . blah blah . . . great protector . . . blah, blah . . . scary battles . . . blah, blah . . . oops! She's dead. Where are the details?

—5.7 Fool for Love

As of Season Six, the TV show has only specifically referred to five Slayers before the current crop. A few others have been mentioned offhand—an 18th century Slayer, one that forged her own weapons, and the one before Buffy, whom we only know to be less pretty than the Buffster herself. All in all, it's not much of a roster, but here they are—the Known Slayers. Although we have little to go on with most of these worthies, we worked up some *BTVS RPG* stats and pictures for them (use at your own risk).

unofficial material

Besides the RPG and the various episodes of *BTVS*, fans of the show have access to a ton of books, comic books and other media tie-ins, a lot of which have information on historical Slayers including the ones in this list. Names and more background history can be found in those sources. They are not considered "official" in the same way that an episode of the TV show is though, and we aren't allowed to use them when describing or setting up the stats of characters.

So, if you want to use any of that material, you're on your own bubba. We hope that the guidelines and advice in our books will help you to bring any characters or ideas from *BTVS* novels, comics and other sources into your games (as well as material from other sources, or—gulp—even things you make up yourself!).



LUCY HANOVER

Lucy Hanover came to Virginia in 1866 to deal with the disappearance of several Civil War widows. The disappearances stopped, indicating that Lucy took care of whomever or whatever was causing the disappearances. Who knows what other adventures she had during the Reconstruction years?

Lucy was only briefly mentioned in the original telecast of the *Buffy Series Premiere*. Nothing is known about her except her name. She could make a great character for an Old West game. Since she is never described in the TV show, her abilities and experience are up to you. You could use the stats of the Slayer described in *Stakes and Six-Shooters* (see p. 90)—maybe after Lucy dealt with the trouble in Virginia she set up shop in *Apocalypse, Texas* . . .

BOXER REBELLION SLAYER

In 1900, during the Boxer Rebellion in China, a Chinese Slayer fought and was killed by Spike. Her last words were "Tell my mother I'm sorry." This was a period of complete turmoil in China. The old Empire was tottering as Westerners imposed their will on the country and the countryside suffered the depredations of warlords and secret societies. To make things worse, Spike and his friends decided to visit the area and take in the sights.

This character could be the core of a *BtVS* meets *Crouching Tiger, Hidden Dragon* game. You can have exotic martial artists fighting alongside the Slayer while confronting Asian demons and spirits as well as the more traditional vampires.

The Chinese Slayer appeared in 5.7 *Fool for Love*. She dies shortly after we meet her, getting a whole handful of minutes of airtime. The stats nearby are based almost entirely on conjecture, and the fact that she lost to Spike.

CHICAGO SLAYER

In 1927, Chicago was being terrorized by a mysterious serial killer who racked up an impressive body count. An unnamed Slayer arrived and put an end to the murders, although similar killings started once again in 1997—probably a new killer but you never know.

The setup and the unnamed Slayer could inspire a "pulp" style game (see *Pulp Slayage*, p. 69). 1927 is a bit early for pulp fiction (you kinda need a Great Depression and that doesn't happen until 1929), but you've got all that Roaring Twenties action instead—mob wars, Prohibition, the first drive-by shootings, and then all that good Lovecraftian horror, with mousy scholars digging up all kinds of unspeakable horrors.

Like Lucy Hanover, this Slayer was mentioned in passing during the initial broadcast of 1.1 *Welcome to the Hellmouth*. Not much to go on there, stats-wise. 'Fraid you're on your own on this one.

Name: Chinese Slayer
Motivation: Honor her mother, slay
Critter Type: Human (Slayer)
Attributes: Str 5, Dex 6, Con 5, Int 4, Per 5, Will 5
Ability Scores: Muscle 16, Combat 17, Brains 16
Life Points: 65
Drama Points: 10
Special Abilities: Attractiveness +2, Slayer

Name	Maneuvers		Notes
	Score	Damage	
Dodge	17	—	Defense action
Jump Kick	14	21	Bash; Acrobatics + Dexterity roll first
Kick	16	16	Bash
Punch	17	15	Bash
Staff	17	23	Slash/stab
Stake	17	15	Slash/stab
(Through the Heart)	14	13	x5 vs vamps
Sword	17	25	Slash/stab



KOREAN SLAYER

Mentioned off-hand by Sid the demon hunter (who at the time was inhabiting a puppet) in 1.9 The Puppet Show, this Slayer operated during the 1930s, apparently all over the world (the implication is that Sid met her in the U.S., although it's not clear if that's the case). According to Sid, the Slayer and the demon hunter got downright chummy for a while, although that could have just been guy talk (also known as "bull-spit").

Given the closeness in dates, it's possible that the Chicago Slayer was the immediate predecessor of the Korean Slayer, or maybe the two were one and the same. The 1930s is a great time to set Slayage adventures (see Pulp Slayage, p. 69), and you have two ready characters, a Korean globe-trotting Slayer who has to deal with a (Western) world that considers most Asians to be social and even physical inferiors, and a young Sid (you can use a modified version of the Demon Hunter in the *BtVS Corebook*, p. 64), joining forces with cynical private eyes, crazed scientists and masked mystery men.

NEW YORK SLAYER

Spike's second kill, this young black woman appeared to be a tough and streetwise stake-totin' mama until meeting her match in a fanged Billy Idol wannabe. It was a nasty, brutal fight in a 1977 New York City subway car, and it ended with Spike breaking the Slayer's neck.

This Slayer (called Nikki in the 5.7 Fool for Love script) could be used in a 1970s retro game—you've got your disco, your returning Vietnam veterans with mental problems and military training, hippies with mind-altering powers (or just drug-altered moods), and all kinds of

drugs, sex and rock-and-roll. Throw in some bell-bottoms, afros and wide-lapel shirts, load up on the polyester, and you're all set!

The New York Slayer meets her end in 5.7 Fool for Love. Again, the screen time is not lengthy, but we put together some stats that seem to work.

THE NEW CROP

Buffy: You guys didn't come all the way from England to determine whether or not I was good enough to be let back in. You came to beg me to let you back in. To give your jobs, your lives some semblance of meaning.

Nigel: This is beyond insolence—

(Buffy throws sword into wall very close to Nigel)

Buffy (clears throat): I'm fairly certain I said no interruptions.

—5.12 Checkpoint

Moving on to the present, we've got the latest three Slayers. They clearly show the changing times—out of three Chosen Ones, only one has been a "typical" Slayer, trained for the job and faithful to the Council and its edicts. The other two have been something of a disappointment to the Council. One ended up in prison, and the other has proven highly "uncoachable." Still, she has saved the world half a dozen times or more, and keeps doing it.

Buffy herself, of course, is the best known example. Since she already has a whole TV show based around her adventures (maybe you've heard of it), we don't need to go into details here, except to say that she's probably the only Slayer who's died twice and lived to tell about it.

Name: New York Slayer
Motivation: To be a bad mother—Shut your mouth!
Critter Type: Human (Slayer)
Attributes: Str 7, Dex 5, Con 7, Int 4, Per 4, Will 5
Ability Scores: Muscle 20, Combat 18, Brains 15
Life Points: 81
Drama Points: 10
Special Abilities: Attractiveness +2, Slayer

Name	Score	Damage	Notes
Dodge	18	—	Defense action
Kick	17	21	Bash
Knife	18	19	Slash/stab
Punch	18	19	Bash
Spin Kick	16	22	Bash
Stake	18	19	Slash/stab
(Through the Heart)	15	18	x5 vs vamps



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Two more Slayers have risen in recent times. Kendra appeared when Buffy died (a temporary condition) at the hands of the Master. By dying, Buffy stopped being the Chosen One (although she's still a Slayer with everything it entails). The Slayer "lineage" was passed onto Kendra. Less than a year after her appearance though, Kendra was killed by Drusilla. The next Slayer to be called was Faith, who after several misadventures and a murder became a renegade.

KENDRA THE VAMPIRE SLAYER

Kendra: Here. In case the curse does not succeed . . . this is my lucky stake. I have killed many vampires with it. I call it Mister Pointy.

Buffy: You named your stake.

Kendra: Yes.

Buffy: Remind me to get you a stuffed animal.

—2.21 *Becoming - Part One*

Kendra's origins are left vague and mysterious on the show. By her accent, she could have been born and raised in the British Caribbean, or perhaps in Africa. She was taught by Watchers from her early childhood, so her accent could come from her teachers rather than her nationality. Whatever her culture was, her family knew of her potential to become the Chosen One, so she was ready to accept the burden. They also felt it was an honor to have their daughter become a Slayer. Her Watcher was Sam Zabuto, a well-respected man in the Watchers Council. Not only was she presented with the Slayer handbook, but she read it cover to cover.

Life was not kind to the young Slayer. She led a cloistered life with no friends. Indeed, she likely had few associations outside her Watcher and other teachers. Kendra was a dedicated warrior, fearless and deadly, but she was about as much fun as a funeral. All she could think about was doing her duty.

Her eagerness almost spelled doom for Angel and Buffy. Arriving in Sunnydale to deal with the growing darkness in the town, Kendra nearly killed both of them. Fortunately the misunderstanding was resolved without anything more serious



than a few bruises and some destroyed furniture. Kendra left Sunnydale and no doubt had a few adventures on her own. She returned a few months later to help Buffy against Angelus and his coterie. That proved to be the end for the new Slayer. Drusilla's hypnotic powers were too much for the girl, and she died at the hands of the psychotic vampire. Before she passed on, she left Buffy her lucky stake, "Mr. Pointy."

Roleplaying the Character: Think Giles, but without the laughs. Kendra is your basic type-A personality. Her duties come first, and she's never had a social or personal life to get in the way. Kendra is feline, almost feral, and has an accent that is vaguely Caribbean. She is uncomfortable in social situations though, especially around boys. Furthermore, her version of tact would make Cordelia or Anya take notice.

Kendra was beginning to mellow out a (very tiny) bit during her return to Sunnydale, but she didn't live long enough to see if the changes would stick. Kendra was not a bad person. She was genuinely touched by Buffy's friendship, and, had she the chance, she'd probably have been a good Slayer (certainly better than Faith).

Seasonal Adjustments: Kendra was around only for Season Two. If played as a Slayer-in-Training, use her stats as listed (see p. 28). If you play Kendra as part of a Series set during Season Two, rewrite canon to avoid her death, or even find a way to bring her back, she uses the higher stats (in parentheses). Her Obligation Drawback is upgraded to Total with her ascension to Slayerhood. These stats reflect her abilities during 2.21 Becoming - Part One. For her first appearance, reduce her Dodge, Kung Fu and Getting Medieval Skills by one level each. If she'd managed to survive, Kendra would probably have increased in skill and power much like Buffy has. Add one level to all her basic Slaying Skills and one level to any one Attribute for each Season after the second.



FAITH THE VAMPIRE SLAYER

Faith: And all of a sudden, I hear this screaming from outside. So I go tearing out, stark nude, and this church bus has broke down, and there's these three vamps feasting on half the Baptists in South Boston. So I waste the vamps, and the preacher comes up, and he's fugging me like there's no tomorrow, when all of a sudden, the cops pull up and they arrested us both.

Xander: Wow. They should film that story and show it every Christmas.

—3.3 Faith, Hope & Trick

The third Slayer to be introduced to the series, Faith was bad to the bone—an outlaw and a rebel, the kind of girl you'd expect to see hanging out at biker bars. In many ways, she was Buffy's dark reflection, her polar opposite. In other ways, she was very much like her fellow Slayer. Faith started out as a fellow hero, but soon changed sides and became a villain in her own right.

Little is known about Faith's past except that she was living a miserable existence with her alcoholic mother when the death of Kendra activated her as Slayer. At some point, she and her Watcher traveled to Missouri to face the powerful vampire Kakistos, a foe that eventually tortured and killed Faith's Watcher. Faith was running for her life when she first arrived in Sunnydale. Unwilling to admit her fear, Faith lied through her teeth about her situation—a sign of things to come. Even when she joined the Scooby Gang, she was a wild card, acting on impulse and not thinking about the consequences of her actions. Her "I don't give a crap" attitude started affecting Buffy and soon the two Slayers were living on the edge.

Both outrageous and visceral, she covered her envy of Buffy's friends and her deep-seated loneliness with her extreme actions—one time seducing Xander as a post-slay tension-release. When her replacement Watcher betrayed Faith for her own gains, her inability to trust people grew and her penchant for pushing those around her away intensified. Wesley Wyndam-Price was assigned as her next Watcher, but events quickly rendered that appointment irrelevant.

Faith killed an innocent person—Allan Finch, the deputy mayor—while on patrol with Buffy. It was an accident, but Faith tried to hide the evidence, then lied about it. Instead of facing up to her actions, she hid her true feelings beneath bravado and avoidance. Angel almost got her to face up to her darkness and seek redemption before it was too late, but Wesley's actions shattered any trust she had left.

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In the end, she betrayed her friends and became one of the Mayor's flunkies. Indeed, Faith became Buffy's nemesis. The two tussled a number of times until the final confrontation when, as a last resort to save Angel's life, Buffy tried to kill Faith. Faith survived but wound up in a coma.

Several months later, Faith came back for revenge. Using a few tricks the Mayor left for her, Faith briefly switched bodies with Buffy. Among other things, she slept with Riley, borrowed Buffy's clothes, and discovered she really liked being Buffy. Still, it worked on her conscience and she started to lose her real identity, even striking out in disgust at herself and what she had become. When the spell was reversed, Faith left town heading for L.A. There she tormented Angel and tortured Wesley before finally turning toward the path of redemption. It is going to be a long and hard road before anyone can forgive her, least of all herself. She is currently in prison, having confessed to her crimes.

Roleplaying the Character: Faith is a cold-blooded murderer, but is not totally devoid of feeling. She actually felt affection for the Mayor (it was mutual—a twisted father-daughter relationship) and she cared for Buffy. She does a bang up job of hiding her feelings behind apathy and a "devil may care" attitude.

Mostly, what you see is the bad girl attitude—the total lack of respect for everything, the recklessness, the willingness to hurt people. Deep inside though, Faith hates herself for what she does. Angel managed to make her face her inner evil and she may one day get a chance to make amends. Buffy is through trusting her though. If Faith wants to redeem herself, she'll have to do it somewhere other than Sunnydale (of course, barring a prison break, Faith isn't going anywhere soon). Of course, what the Watchers Council decides to do about Faith is another matter. With the current holder of the Slayer lineage incarcerated, if anything were to happen to Buffy, the world would be without a free and active Slayer. Even with Buffy around, the Council may decide that an incarcerated Slayer is a waste of good manpower (er . . . Slayerpower). Bringing Faith back into the Slayer biz would take some doing though.

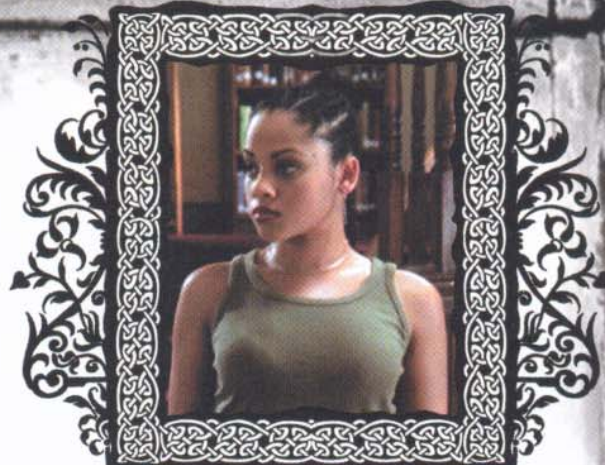
Seasonal Adjustments: Faith only had one season to toughen up, but by the end of Season Three she was plenty potent. She was certainly a match for Season Three Buffy, but she might have a tougher time with Season Five Buffy unless she's been getting a lot of practice in prison. At the beginning of Season Three, her Acrobatics, Getting Medieval, and Kung Fu are reduced by one each. She would also still have the Obligation (Total) Drawback. This is the best time to make her a Cast Member—before the murdering and the betraying bits, which kinda get in the way. There's a quality person somewhere inside Faith, but most of the time her dark side is slapping the decent side around.



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LIFE POINTS
 DRAMA POINTS
 EXPERIENCE POINTS



CHARACTER NAME Kendra
 CHARACTER TYPE Hero
 DESCRIPTION _____

ATTRIBUTES

STRENGTH 4 (6) INTELLIGENCE 5
 DEXTERITY 3 (7) PERCEPTION 3
 CONSTITUTION 3 (6) WILLPOWER 2 (4)

QUALITIES

Attractiveness +3 Nerves of Steel
 Fast Reaction Time Slayer-in-Training
 Hard to Kill 5 (7) (Slayer)

SKILLS

ACROBATICS 4 (6) KNOWLEDGE 4
 ART 1 KUNG FU 4 (6)
 COMPUTERS 0 LANGUAGES 3
 CRIME 2 MR. FIX-IT 0
 DOCTOR 2 NOTICE 4
 DRIVING 0 OCCULTISM 3 (5)
 GETTING MEDIEVAL 4 (5) SCIENCE 2
 GUN FU 0 SPORTS 0
 INFLUENCE 3 WILD CARD 0

DRAWBACKS

Adversary (Lots) 4 (6) Humorless
 Emotional Problem Misfit
 (Fear of Commitment) Obligation (Important)
 Honorable (Rigid) Teenager

USEFUL INFORMATION

INITIATIVE (DIO + DEX) _____
 PERCEPTION (DIO + PER + NOTICE) _____

COMBAT MANEUVERS

MANEUVER	BONUS	BASE DAMAGE	NOTES
Axe	7 (12)	20 (30)	Slash/stab
Dodge	7 (13)	—	Defense action
Jump Kick	4 (10)	15 (21)	Bash; Acrobatics + Dexterity roll first
Kick	6 (12)	10 (14)	Bash
Punch	7 (13)	8 (12)	Bash
Spin Kick	5 (11)	12 (16)	Bash
Mr. Pointy	7 (12)	8 (12)	Slash/stab
(Through the Heart)	4 (9)	8 (12)	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	

Buffy

the Vampire Slayer

roleplaying game

LIFE POINTS

DRAMA POINTS

EXPERIENCE POINTS



CHARACTER NAME Faith

CHARACTER TYPE Experienced Hero

DESCRIPTION _____

ATTRIBUTES

STRENGTH	<u>8</u>	INTELLIGENCE	<u>3</u>
DEXTERITY	<u>9</u>	PERCEPTION	<u>3</u>
CONSTITUTION	<u>7</u>	WILLPOWER	<u>4</u>

QUALITIES

Attractiveness +3	Nerves of Steel
Fast Reaction Time	Slayer
Hard to Kill 10	

SKILLS

ACROBATICS	<u>7</u>	KNOWLEDGE	<u>2</u>
ART	<u>0</u>	KUNG FU	<u>7</u>
COMPUTERS	<u>0</u>	LANGUAGES	<u>0</u>
CRIME	<u>4</u>	MR. FIX-IT	<u>2</u>
DOCTOR	<u>1</u>	NOTICE	<u>3</u>
DRIVING	<u>2</u>	OCCULTISM	<u>2</u>
GETTING MEDIEVAL	<u>6</u>	SCIENCE	<u>0</u>
GUN FU	<u>0</u>	SPORTS	<u>0</u>
INFLUENCE	<u>4</u>	WILD CARD	<u>0</u>

DRAWBACKS

Adversary (Lots, including the law and the Watcher's Council) 7	Emotional Problems (Fear of Rejection)
Covetous (Serious Lechery)	Mental Problems (Severe Cruelty)
Emotional Problems (Fear of Commitment)	Reckless

USEFUL INFORMATION

INITIATIVE (DIO + DEX) _____

PERCEPTION (DIO + PER + NOTICE) _____

NOTES

SUCCESS LEVELS TABLE

ROLL TOTAL	SUCCESS LEVELS	DESCRIPTION
9-10	1	ADEQUATE
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21-23	6	EXTRAORDINARY
24-26	7	MIND-BOGGLING
27-29	8	OUTRAGEOUS
30-32	9	SUPERHEROIC
33-35	10	GOD-LIKE
+3	+1	

COMBAT MANEUVERS

MANEUVER	BONUS	BASE DAMAGE	NOTES
Big Knife	15	24	Slash/stab
Dodge	16	—	Defense action
Jump Kick	13	27	Bash; Acrobatics + Dexterity roll first
Kick	15	18	Bash
Punch	16	16	Bash
Spin Kick	14	20	Bash
Stake	15	16	Slash/stab
(Through the Heart)	12	16	x5 to vamps



Heroes 'R Us

Buffy: I think I know why Joan's the boss. I'm like a superhero or something.

—6.8 *Tabula Rasa*

More choices, you say?

The *BtVS Corebook* provided you with everything you needed to build and play characters in the Buffyverse. But did it provide you with everything you wanted? No way!

This chapter has all kinds of nifty accessories to customize your heroic (or not-so-heroic) Cast Members. From new Qualities and Drawbacks to advice on fighting the supernatural to new equipment to more sample Archetypes—think of this chapter as *Some Assembly Required* version 1.2.

A Little Something Extra

Buffy: Oh, i-it's...

Ethan: Magnificent. Yes, I know. There. (Holds the dress up to her in a mirror) My. Meet the hidden princess. I think we found a match. Don't you?

Buffy: Oh, uh, I-I'm sorry. There's no way I could ever afford this.

Ethan: Oh, nonsense. I feel quite moved to make you a deal you can't refuse.

—2.6 *Halloween*

Here're a few extra bells and whistles for your character—some new Qualities and Drawbacks to play with. Most of the Qualities are package deals—your character buys one Quality but gets a number of benefits, or some benefits and some downside. In general, your Cast Member is limited to purchasing one of these types of Qualities. Combos are possible, but make sure they are okay with your Director first.

Also, some of these Qualities may not work for every Series, so don't be mad if the Director doesn't allow them in her game.



COP/EX-COP

5- OR 4-POINT QUALITY

Officer: Freeze! Put your hands up. Back away from the girl slowly.

Buffy: Look, I didn't do anything.

Officer: Do it! Now!

—2.22 *Becoming - Part Two*

If you're a cop, you get to say cool lines like "Just the facts, ma'am," "I like this perp for the Jones murder," and that timeless phrase, "Freeze, scumbag!" Plus you get to call for backup (although most movie cops never bother), flash a badge, and carry a gun. On the down side, the pay's bad and you can get killed on the job. Now, don't get us wrong, life-threatening is part and parcel of being a Slayer or White Hat. It's just that being a cop adds a whole bunch of mundane (guns, knives, hit and runs) ways of dying to the mix.

Cops get a +1 to any physical Attribute (Strength, Dexterity, or Constitution; guess that time at the Academy paid off), and a +1 bonus to the Crime, Driving and Gun Fu Skills. They also have the force of law behind them—with reasonable cause, they can search people, detain suspects, and other nifty things.

On the other hand, if your character abuses her authority, she can get in trouble—there are bosses to answer to if she does anything wrong. Break too many rules and the lieutenant is going to demand her gun and her badge. At that point, your character becomes an Ex-Cop, with all the skills of a normal police officer but none of the authority. Ex-Cops usually have a lot more attitude, but there's no shortage of that among the regular maverick cops (at least on TV and in the movies).

This Quality costs five points if the character is a serving police officer; four points for a retired (or fired) cop.

CRIMINAL

2-POINT QUALITY

Snyder: You do know this is a crime scene, don't you? (Buffy looks up.) But then . . . you're a criminal, so that pretty much works out.

—2.22 *Becoming - Part Two*

Crime doesn't pay, but try telling her that. Your character can be a suave expert safecracker and second-story woman, or an angry mob enforcer looking for revenge—basically anybody involved in shady deals and illegal shenanigans.

Criminals get +1 to any Attribute (Intelligence, Perception, or Willpower if they are thinking-type criminals, Strength, Dexterity or Constitution for the brawn-over-brain types), +1 to the Crime Skill (what else?), and +1 to a skill related to their criminal career. A getaway driver, for example, would get a +1 to her Driving Skill, while a cat-burglar would use her bonus on Acrobatics and a leg-breaker would put it into Kung Fu.

On the down side, Criminals have poor impulse control when it comes to money. They have to make a Willpower (doubled) roll whenever the opportunity for a fast buck presents itself—for example, taking time off to ransack a crypt instead of watching out for vamps. The Director can add penalties to that roll, depending on the amount of loot available—no penalty for a few hundred bucks, -1 for several thousand dollars, -2 for over \$10K, -3 for over \$100K, and -5 for a really big score (a million dollars or more). Also, there's the whole "it's not a good idea to break the law" thing. That kind of stuff can land you in jail.

MENTAL PROBLEMS (PHOBIA)

1- TO 3-POINT DRAWBACK

Anya: What?

Xander: That's your scary costume?

Anya: Bunnies frighten me.

—4.4 *Fear, Itself*

Here's a new type of Mental Problems (see *BIVS RPG Corebook*, p. 41) to inflict on your character.

Phobia: Something gives your Cast Member the wiggins—snakes, or heights, or enclosed spaces, or public speaking, or whatever. The harder it is to overcome the fear, the more this Drawback costs. Whenever the character faces the subject of the phobia, she has to make a Fear Test (see *BIVS RPG Corebook*, p. 106) with a penalty equal to the value of the Drawback. If the situation is normally frightening (say, the character is afraid of snakes and now she faces a giant demon snake, which would frighten anybody), add the value of the Phobia to the regular Fear Test penalty.

Note that Buffy's fear of dummies and Xander's fear of clowns aren't severe enough to classify as Mental Problems (Phobia) Drawbacks. Willow's stage fright is and this Drawback should be added to her character sheet for Seasons One and Two. After that, she gains more confidence in herself and her fear is not so debilitating. Anya's problems with bunnies are . . . well . . . we'll leave that to your Director to judge.



NOSY REPORTER

5-POINT QUALITY

News Anchor: We go now live to our field reporter, who is standing by at the waterfront with this breaking news about the murder that has shocked the Mayor and residents of Sunnydale.

Field Reporter: Fishermen discovered the body today, the victim of a brutal stabbing. Authorities and citizens alike were shocked when the slain man was identified as Deputy Mayor Allan Finch.

—3.15 Consequences

The truth is out there, and if your Cast Member has her way, it's going to be on the eleven o'clock news. Your character has an uncanny ability to pry into other people's business and make it public knowledge. It doesn't make her many friends, but she gets her name in the papers a lot. Of course, reporters in the Buffyverse soon discover that the world is a very dark and complex place, and that most newspapers and TV stations cannot handle the truth. Might be time to open a rogue web site and spread the news yourself.

Nosy Reporters get a +1 to both Intelligence and Perception, +1 to the Notice Skill, and +1 to a skill related to their field (crime reporters would get, duh, Crime, while a political beat type would raise her Knowledge Skill). They also get two points worth of Contacts to represent assorted sources of information.

On the minus side, these characters cannot restrain their innate inquisitiveness, and they almost always end up in trouble. Whenever your character tries to resist her curiosity (deciding that, for example, meeting alone with an unknown source at midnight in the cemetery might not be a good idea), she must make a Willpower (doubled) roll.

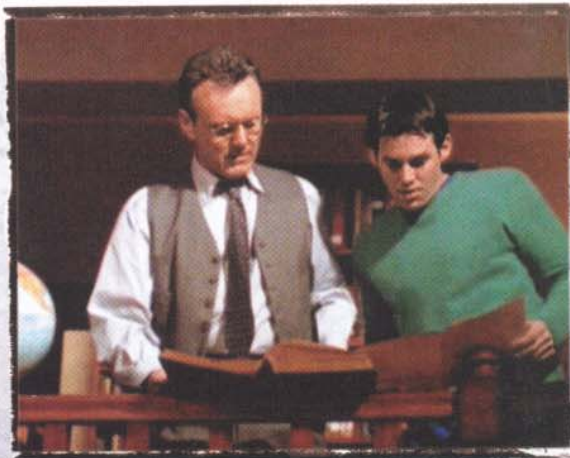
OCCULT INVESTIGATOR

4-POINT QUALITY

Spike: I know this bloke. Well, not so much a bloke so much as a demon. But still, bookish. All tuned in to the nastier corners of this our magic world. It's a bit of a last resort really, but still, we might persuade him to suss out Glory's game plan.

—5.21 The Weight of the World

The Buffyverse is full of things that humankind was not meant to know and Occult Investigators make it their business to study these things. A lot of them end up in



mental asylums, or dead, or worse. The survivors learn a lot of more-or-less useful stuff, from the mating habits of the Fyarl demons (trust me, you really don't want to know) to the best way to defeat the next Big Bad to rear its ugly head over the neighborhood. Their knowledge makes them better able to overcome their fears (or maybe they are a little bit too insane to be afraid anymore).

Occult Investigators get a +1 to any two mental Attributes (Intelligence, Perception, or Willpower) and a +2 bonus to the Occultism Skill. Furthermore, they get a +1 bonus to Fear Tests, thanks to their relentless drive to learn the Truth. This is not always a good thing, though.

When presented with an opportunity to learn something supernatural—stopping to gather a few ancient scrolls as the temple starts to collapse, for example—they must do it unless they make a Willpower (doubled) roll, with penalties of -1 to -5, depending on how valuable the find is.

SLAYER-IN-TRAINING

4-POINT QUALITY

Kendra: I study because it is required. The Slayer handbook insists on it.

—2.10 What's My Line? · Part Two

Many Slayers become the Chosen One without having a clue about what's going on (can you say . . . Buffy?). Others are more lucky (or less, in some ways). There are methods to determine if a given girl has the potential to become the Slayer after the current one passes to the Great Beyond (read: has been horribly munched on by some Big Bad). In some places, these Chosen Maybes are trained and prepared to assume their role. The lovely and late Kendra (see p. 25) was one of those; she was ready and willing to assume Slayerhood (not that it did her a lot of good when Drusilla cut her throat).

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Like Slayers, Slayers-In-Training have to be humans of the female persuasion (girls, meathead!). They get a +1 bonus to any two physical Attributes (to represent their exhaustive physical training), and +1 to the following skills: Acrobatics, Kung Fu, Getting Medieval and Occultism. They do not get any of the special powers of a real Slayer, however. They get a 1-point Obligation (Watchers Council) Drawback (they've got to spend a lot of time training and learning about the occult) and a 1-point Adversary (Various) Drawback (it's possible to determine who has the potential to be a Slayer and some bad guys like to get all pre-emptive-y).

If a character with this Quality becomes the Slayer during play, she gets the Slayer's physical bonuses, but doesn't get the skill bonuses (they are already taken care of). The new Slayer must pay 14 experience points to reach her "upgraded" status.

Characters can have both Slayer and Slayer-in-Training as Qualities during character creation (this would result in a Kendra-like character). The Attribute bonuses of both Qualities stack, but the skill bonuses do not. Total cost for the combo is 18 points.

TOTEM WARRIOR

12-POINT QUALITY

*Hus: I am vengeance. I am my people's cry.
They call for Hus, for the avenging spirit to
carve out justice.*

—4.8 Pangz

Canon Alert

Buffy faithful, don't despair; you haven't missed anything here. The Totem Warrior isn't from any *BtVS* TV episode. This sucker is 100%, genuine Eden-created, and thus totally non-canon. It's hinted at by the Native American ghost types in 4.8 Pangz, but even so it's pretty far from that.

A Series incorporating Totem Warriors is presented in **Chapter Four: Buffyverse Sampler Pack** (p. 75), but they may be introduced into any game. How precisely they relate to Slayers and White Hats and how they fit the whole Buffyverse cosmology all rest in the Director's capable hands.

Gifted with the power of animal spirits, Totem Warriors were created to battle the forces of darkness. Never numerous, the last Totem Warriors were killed by the evil entity, but a new generation has arisen in the small town of Grizzly Peak (see p. 75).

Characters with this Quality get to be ass-kicking mystic warriors, almost as powerful as Slayers and with no gender restrictions. Pretty cool, eh? On the other hand, their abilities are primal in nature, which means they can sometime lose control to their animalistic impulses (remember the hyena teens from 1.6 The Pack? Well, Totem Warriors can get almost as bad).

Totem Warriors get eight bonus points to spread among their Attributes, with a maximum bonus of +4 on any one Attribute. The exact spread depends on the animal totem chosen by the character (see p. 82 for the Totem descriptions). As extra goodies, the characters get Acute Senses (again, the exact type depends on the animal spirit chosen), Fast Reaction Time and three levels of Hard to Kill (up to ten levels can be acquired in total). Also, the Warriors gain +1 to the Kung Fu (ah . . . Animal Fu?) Skill.

It's not all sweetness and light for these animal folks though. Totem Warriors have a -1 penalty to Willpower rolls to resist their basest impulses (as determined by their mental Drawbacks). They also gain an automatic Adversary (the Wendigos, their ancestral enemies) worth three points.

Totem Warriors cannot be Slayers or Werewolves. If they are turned into vampires, zombies or other undead, they lose their Totem powers.



WORKING TOGETHER

Things are always better in twos, or threes, or . . . Anyway, you will most likely want to gather the gang at one point or another to perform some group activity. So what happens then?

We've already covered magical research in the *BtVS Corebook* (see p. 138). Everyone makes their own skill roll and the Success Levels are totaled together. That fits the research situation nicely—there's plenty of time, everyone can go off to their own portion of the library and do their own thing, communication is easy. In any similar activity, adding Success Levels when working together is the way to go. If anyone fails her roll, she adds no benefit but also imposes no penalty.

When time is in shorter supply, when distractions (say drooling demons or flying fatality) abound, when things have to be coordinated precisely (casting a spell or lifting a heavy support beam from a pinned compadre), it's not so simple. 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 to the leader's roll per Success Level. Then the leader rolls and adds the benefits of her helpers before determining Success Levels. Messing up can be a big problem; any helper's failure subtracts two from the leader's final result. Ouch.

NEW MANEUVER

The following maneuver adds an extra trick to the well-rounded gunslinger's repertoire.

Fast-Draw: You can't have a cool gunfight in the Old West without a fast-draw contest. Each drawing character uses a Dexterity and Gun Fu - 3 roll, or just her Combat Score - 3. The one with the highest total on the roll or modified Combat Score gets to shoot first (which requires a separate Gunshot maneuver roll or Combat Score). Fast Reaction Time adds +3 to the roll or Score. If one of the people involved has a gun already in her hand, she gets a +6 to the roll or Score, for obvious reasons. If the shooter takes out the shootee with her first shot, assume the shootee misses completely.

This maneuver is unique enough that it can also be picked up as a Wild Card Skill. In that case, the Wild Card (Fast-Draw) Skill replaces Gun Fu for this roll and no penalty is applied. Fast-Draw can also be used for other weapons, like knives or stakes, in which case use the Getting Medieval Skill instead of Gun Fu. If taken as a Wild Card Skill, the character can use Fast-Draw on any weapon that can be holstered or pocketed.

NEW WEAPON AND EQUIPMENT DESCRIPTIONS

Faith (examining a carved hunting knife): This is a thing of beauty, Boss.

Mayor: Cost a pretty penny, so you just take good care of it. And be careful you don't put somebody's eye out with that thing. Until I tell you to.

Faith: Got any particular eyes in mind?

—3.19 Choices

In the list below, we have included a number of different items that may be used during the game. Among the new toys are objects from different historical eras or alternative universes (like those presented in **Chapter Three: It's a Different World** and **Chapter Four: Buffyverse Sampler Pack** settings). For the weapons, the base damage formulas are gathered with those from the *BtVS Corebook* and listed in the Appendix (see p. 154).

Among the equipment presented here are several heavy weapons. When the Big Bad comes to town and things seem beyond hope, some folks will want to go with the Rambo solution. Though it's always recommended that the boom-sticks stay firmly in the hands of the military, Directors may let you players take the extreme way out just for that one kewl rocket launcher scene. Still, there should be repercussions for using such extreme firepower. The police and the military will probably investigate missing weapons (if the Cast start hoarding for the Big Bad) or any resulting explosions, etc.

The weapons are, of course, generalized. Directors who have subscribers to *Guns and Ammo* in their Cast can go into more detail if they must.

Also, please note that some items are only available in alternative Buffyworlds. Far future, cyberpunk, Old West, or something else—if you ain't playing there, you probably aren't going to get your hands on the goodies from those settings. Check first, okay?

Analyzer: A favorite device of science-fiction shows, the analyzer is a super-Palm Pilot that lets your character find out just about anything—as long as your Director decides she should know it. Otherwise, the device malfunctions or encounters weird “sub-space distortions” and so forth. Analyzers can provide the exact chemical composition of an object, or the atmosphere; they can also give you a quick medical diagnosis, detect life signs, and play any Game Boy Advance games. With an analyzer in hand, you can say things like “Captain, that woman walking toward us has no life signs.”

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Using an analyzer requires an Intelligence and Knowledge roll. People who haven't been trained in its use incur a -2 penalty, -6 if they are from a primitive culture (i.e., no TV sets). Available in games set in the Far Future or those where high-tech stuff can be found, at the Director's discretion.

Aural Enhancement: To keep in constant contact with your cybersetting Watcher, this handy transceiver is surgically placed close to the inner ear. Optional upgrades can increase auditory perception (which is great for safe-cracking) or pick up broadcast radio and TV audio. With the increased auditory perception feature, this item grants the same bonuses as the Acute Hearing Quality (see *BtVS Corebook*, p. 34).

Blunderbuss: This ridiculously huge caliber weapon is used for the pulp-genre "Big Game Hunting" so popular among the rich elite. It is also called an Elephant Gun.

The Blunderbuss has a funnel-shaped barrel, making it the most ludicrous looking weapon of the era. Still, at some point, an exceedingly clever Watcher used a long wooden bullet, reinforced at the back with lead, to create the first of the mythical "wooden bullets" feared by vampires worldwide.

The Blunderbuss requires a Dexterity and Gun Fu roll to use. With wooden bullets, it may be used with the Through the Heart Combat Maneuver, suffering the usual -3 penalty. The wooden bullet does 15 points of Slash/stab damage, and gains the x5 bonus vs. vampires if their hearts are successfully targeted (no doubling if the dusting fails). Normal ammo does 25 points of Bullet damage. The gun takes a Turn to reload after each shot.

Buffalo Rifle: The Big Ass Pistol of the rifle world, a Buffalo Rifle will drop a one-ton quadruped in its tracks, and will do much the same for most two-legged critters. The gun usually has one or two shots, after which it must be reloaded (takes about one Turn). Base damage is 22 points (Bullet type). Buffalo Rifles are available in games set in the Old West and after.

Camouflage Suit: Gone are the days of dressing in green, looking like "Army Guy." This cybersuit scans your character's environment and adjusts its color and tone to match, making her almost completely invisible. The suit doesn't reduce the sounds she makes, but anyone trying to locate her suffers a -4 on Notice rolls. The suit is easily damaged. If it takes more than ten points of damage, the camouflage effect is lost.

Giles (standing up slowly): 'What do you want?'

Angelus: I wanna torture you. I used to love it, and it's been a long time. I mean, the last time I tortured somebody, they didn't even have chainsaws.

—2.22 *Becoming - Part Two*

Chainsaw: The ultimate power tool of destruction, chainsaws in real life are more dangerous to their wielders than any intended victim, but we'll not go against a dozen horror movies here. Just to keep things interesting, we'll make them a bit chancy, though. On an attack roll of one, roll again. If the second roll is a failure or a "one" result, the character has hit herself with the saw. Major ouch-time.

Using a chainsaw requires a Dexterity and Getting Medieval - 3 roll, or a Dexterity and Mr. Fix-it - 3 roll, or just the Combat Score - 3. Its base damage is 6 x (Strength + 1) points (Slash/stab type; to a max base damage of 60).

Chemical Booster: After a shot of adrenaline mixed with some experimental cyberchemicals, your character can suddenly have the boost of strength that she needs to lift the car off of the trapped victim or ignore those nasty wounds for a while. A small vial of the solution is kept on the surface of the skin with an implanted delivery device that senses the need for the shot. The booster lasts for ten Turns, increasing the character's Strength by two. Also, the user can ignore all penalties for injury right down to -10 Life Points. If your Director wishes to see a Cast Member perform a final heroic deed, she could allow the character to go without penalty beyond -10 Life Points, kept alive purely by the chemicals. Still, at the end of ten Turns, Survival rolls must be made as normal.

Some heroic vampire hunters have modified the delivery system to send a shot of holy water into the bloodstream, triggered by a vampire's bite. This will send holy water straight into the mouth of the bloodsucker as a final act of revenge (40 points of damage, see *BtVS Corebook*, p. 168). Pointless, perhaps, but at least you know you've gone out with a splash.

Cybernetic Prosthesis: The latest trend in the dark cyberfuture is the addition of enhanced limbs, even if the former ones were healthy. The old ones are sold on the black market. Usually cybernetic limbs increase the character's Strength and Dexterity by one, but only when using the replaced limb. Stronger limbs are available, but without extreme modification the limb has its limitations. Stories of cybernetically powered individuals who push the limits of their abilities usually end in disaster—the limbs pop messily off of the bodies. Whole-body replacements are available, with the subject's brain sur-



gically implanted into a new body. This is the equivalent of having the Robot Quality (see *BtVS Corebook*, p. 47), except the Attributes of such a cyborg can be increased as far as your Director will allow.

One of the strangest trends in cybernetic prosthesis modification comes from the “vampire wannabe.” Many wannabes have undergone drastic surgery to have retractable fangs, and some even have sub-dermal muscle enhancements to give the impression of a vampire’s game-face. Suddenly slaying has become far more complicated . . .

Dermal Armor: Some people just know they are going to get into a fight and like to be prepared for the worst. Armor of varying thickness can be surgically grafted onto or even under the skin. Plates of Kevlar can be attached to both front and back of the ribcage to prevent staking—a particularly useful bit of preventative medicine for the vampire on the streets. Strips of flexible steel can be applied to the arms and legs to strengthen the bones, while thin layers of chainmail can be laid under the skin of the neck to protect against bites. Sheets of thin Kevlar have an Armor Value of ten (five against Slash/stab attacks), while chainmail has an armor value of eight (four against Bullet attacks). If the armor takes too heavy a battering, it may be rendered useless at your Director’s discretion.

Dynamite: Early dynamite was simply sawdust soaked in nitro. Nowadays, it’s much more sophisticated. Still, you light it (or use a detonator) and it goes boom.

Use a Dexterity and Getting Medieval roll (or Sports if your field of expertise involves throwing) or the Combat Score. With three or more successes, the stick goes exactly where you want (usually at the feet of an unsuspecting vamp). Any less, and it goes a little astray (minimum damage imposed). On a failure, the stick doesn’t land close enough to the target to do any damage. Base damage for olden-days dynamite is 20 points at “Ground Zero,” 12 points within a ten-yard radius and five points within a twenty-yard radius (all Bash type). Modern stuff does 25, 15, and 6 points respectively.

Energy Disruptor: A ray gun for Far Future or high-tech games. Wielding this puppy requires a normal Dexterity and Gun Fu roll, or the Combat Score. The gun fires beams that do 15 points of base damage (Bash type). Triple the damage (after modifiers and armor are applied) to living tissue. Oh, and any armor (natural or worn) that gets in the way of the beam protects with only half of its Armor Value. Obviously not available in most settings, unless aliens from another planet or particularly vicious nerds invade your Series. The shot capacity is up to your Director (how big is your battery?).

Warren: We got the money. We got the lair. And our one loose end has been taken care of by the Slayer. (Flames shoot out of the device he is holding.) Flamethrower’s up.

—6.4 *Flooded*

Flamethrower: Flamethrowers are nasty. Seriously nasty. So horrible are these weapons that the Geneva Convention banned their use. It doesn’t mean that there aren’t any out there, it just means that the U.S. Military doesn’t officially have any. However, the flame-thrower is probably the most efficient anti-vampire (and anti-ascended-Mayor for that matter) weapon around. Rather than the incendiary gel used in military flamethrowers, these are the details for your average homegrown flamethrower, MacGyvered together in the chem-labs to trash the Big Bad in true A-Team style.

Using a flamethrower requires a Dexterity and Gun Fu roll - 2, or the Combat Score - 2. Base damage is six points (Fire type), then three points per Turn until somebody puts the target out. Anything flammable hit by the burst ignites. The average tank can hold 10 “bursts” of fuel.

Flamethrower (makeshift): In an emergency, a handy way for the Slayer on the go to fend off vamps is with her most essential grooming item: hairspray. This trick has been done in hundreds of movies, but in reality is a dangerous exercise. Spraying any kind of aerosol onto a naked flame produces a “burst” as a real flamethrower (only at close range—three yards at most). Base damage is three points (Fire type), then three points per Turn until the target is put out. Your average beauty product holds about five “bursts” before you’re going to have a bad hair day. We did warn you not to try this at home—on an attack roll of “one,” roll again. If the second roll fails to hit, or is a “one” again, the flame back-flashes to the can causing the damage to the wielder. Not cool. Definitely not cool.

Flare Gun (Signaling Pistol): Hey, your Slayer may not be on a boat, but she could still be in trouble. This little pistol can be bought at any camping/leisure store for about \$75. Used mainly to attract the attention of the Coast Guard or mountain rescue, it’s also ideal for hitting vamps or other light/fire-sensitive demons.

Using a Dexterity and Gun Fu roll, or the Combat Score, the signal flare can impale the victim and ignite. Base damage for the flare is nine points (Fire type). The victim then makes a Dodge roll. If successful, she is blinded for one Turn but otherwise escapes further damage. If failed, the flare catches in her clothing, causing five points (Fire type) damage per Turn (until she can get far away or cover it with something—flares are almost



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impossible to put out, even underwater) and blinding her for that duration. The flare pistol itself holds one flare at a time, reloading taking one Turn.

Gasoline Lantern: A gasoline lantern casts a yellowish glow and burns for four to eight hours. This is an essential item for stalking around all those spooky, old, pulp-era houses. Slayerettes should be careful though as these lanterns can explode if dropped or turned upside-down (15 points of Fire damage to any and all in a three-yard radius).

Grenade: When you have to clear out a vamp lair and you don't have a superstar-Jonathan around to help you, grenades are the way to go. Riley's little confrontation with the vamp gang in 5.7 Fool for Love is a prime example. Grenades make a lot of noise, attract a lot of attention and have a knack of not going where you wanted to throw them. But in enclosed spaces, they do the job just fine, thank you very much.

Use a Dexterity and Getting Medieval roll (or Sports if your field of expertise is Baseball), or the Combat Score. With three or more successes, the grenade goes exactly where you want (usually at the feet of a group of vamps). Any less, and it goes a little astray (minimum damage imposed). On a failure, the grenade doesn't even land close enough to the target to do any damage. Base damage for the grenade is 30 points at "Ground Zero," 20 points within a three-yard radius and eight points within a five-yard radius (all Bash type).

Hacker Computer: This computer, known as a "Deck" among cybersetting hackers, is the size of a laptop and looks like your average computer. You plug directly into cyberspace through your Mindjack (see p. 38), controlling your actions with data-gloves. To the casual observer, the hacker looks like she's conducting an invisible orchestra. In reality (oh, bad phrasing), she is mentally within cyberspace, manipulating data streams and flying through restricted network domains. The Deck is the



only way to hack into any computer in a cyberpunk setting and any budding hackers should be warned of bio-electrical feedback and mind-death caused by ultra-hard firewalls and anti-intrusion software. Do we know computer geekspeak, or what!

Hand Taser: This is the little boxy device that you often see on TV or in the movies. You press one end against somebody and they get shocked—big time. It works just like the Taser Rifle, except it uses a Dexterity and Getting Medieval roll, or the Combat Score, and cannot be used at range. 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).

Holdout Gun: These small, concealable weapons are just the sort of thing you attach to a tricky little extendible mechanism up your sleeve. Or for those not so clever with their hands, a boot works just fine. In any event, they usually hold one or two shots, and do 12 points of base damage (Bullet). Any roll to notice them suffers a -4 penalty.

Lasso: This is a great non-lethal weapon, perfect for capturing hostages or villains your character needs to take alive. Or, if she lassoes someone around the neck, she gets to be her own lynch mob. Lassos need some room to work—indoors is not good, unless you're in a cathedral or huge warehouse or the Bronze. They need a minimum distance of three yards between Lasso Gal and the chosen victim; maximum is the throw range for the user (see *BIVS Corebook*, p. 113). Lassoing uses a Dexterity and Getting Medieval - 4 roll, or the Combat Score - 4. On a successful "hit," the victim's arms are roped to her sides. This weapon usually does no damage unless the neck is targeted, in which case it does (2 x Strength) base damage (Bash; tripled against living, breathing beings after Success Levels and armor are accounted for).

Figuring out who is in control requires Resisted Action rolls—use Strength (doubled) or the Muscle Score. The winner gets to pull the loser around or knock her to the ground. If the legs are targeted (impose a -2 penalty), the victim resists at -4 to her Strength roll (or -8 to the Muscle Score). Lasso is a tough maneuver to learn, but it can also be taken as a Wild Card Skill.



Memory Storage: In the hackable world of cyberpunk, valuable data is taken from place to place via information couriers. People wipe their earlier memories for more storage space and upload the information straight into the brain via a Mindjack. The courier is unable to access the information. She can only download the data at the destination when certain visual stimuli are present. With some modification, human beings can become data stores for vast amounts of information. The Watchers Council has experimented with the idea of erasing the early memories of a Watcher, replacing them with a vast occult library, including the entire contents of the Watchers' diaries. Such a memory store would give the Watcher the equivalent of the Occult Library Quality at level five. Information can only be retrieved by the carrier when in a state of meditation, downloading the information directly to a deck via a Mindjack, or reciting it verbally.

Mindjack: The key feature of any cyberpunk setting is the ability to "jack in" to computers and technology directly without all those fiddly keyboards and mice. With a single fiber optic cable, plugged into the surgically implanted socket (usually behind the right ear), characters can access cyberspace, upgrade skills and tune into her weapons of slayage. This multipurpose socket is connected directly to the brain and is about the size of a pen-top. Once fitted, the wires seek out the correct parts of the brain themselves and the socket is almost impossible to remove without causing serious brain damage.

Musket: Can't be a musketeer without a musket, y'know. These big guns are not very accurate (use pistol ranges) and reloading is a bear. Way back then, most people carried a sword or knife or bayonet around, just in case. This puppy is available from the "Three Musketeers" era all the way to the end of the Civil War (and still available in the hands of collectors or war-reenactment fans even after that). Damage is 17 points (Bullet type). Reloading a musket takes 12 turns, minus the Success Levels of a Dexterity and Gun Fu roll.

Optical Replacements: A common piece of cyberware for everyone. No longer does your character need glasses or contacts. Still, why stop there when she can have the time constantly on display in the corner of her vision? TV or virtual programs can be beamed in as well. For a few extra bucks, zoom features, infra-red and thermal imaging (not so handy for spotting vampires unless they've just fed), camera-like recording to send images to your Watcher (be sure to switch it off before using the bathroom), X-ray vision . . . the list is endless. But as always, the more special features you want, the more it's gonna cost you. Without the optional enhance-

ments, this item provides the same benefits as the Acute Vision Quality (see *BtVS Corebook*, p. 34).

Portable Sun: A pulp-era combination of mad science and dangerous magic, this is one of the ultimate anti-vampire tools. Worn on a harness, this heavy lantern fires a beam of "sunlight" at the undead. The lantern itself must be charged with six hours worth of direct sunlight (tricky in Britain, what with the weather and all). At full charge, it holds two minutes of solar energy. Range is minimal though, limited to the average room, but if caught in the cone of light any vampire faces damage as if from the mid-day sun.

Rippers: Concealed just under the fingernails, these are retractable steel blades that can be used in close combat or for food preparation. These nasty little cyberitems do 2 x Strength Slash/stab damage, and use either a Dexterity and Kung Fu roll, or a Dexterity and Getting Medieval roll, or the Combat Score.

Xander (indicating rocket launcher): 'Do you want me to show you how to use it?'

'Buffy: 'Yes, I do.'

—2.14 Innocence

Rocket Launcher: For them what requires the big bang. But it ain't easy. Without military knowledge, this item is about as useful as a big drainpipe. Sure, your character could swing it around like a big club, but to really take out the demons she needs a Gun Fu 3 or better, one or more levels of the Military Rank Quality, and the Initiative Commando Quality (or a handy friend who had an unnerving turn as "military guy" one Halloween to show her what to do).

Using a rocket launcher requires a Dexterity and Gun Fu - 2 roll, or the Combat Score - 2. Base damage is 100 points at the point of impact, 35 points within a two-yard radius, and ten points within five yards (all Fire type). You definitely don't want to fire this thing at anyone standing too close to you! Maximum range is roughly 150 yards. These stats are for a relatively small and portable launcher, as seen in 2.14 Innocence. If the gang manages to snatch more than one shell, reloading takes five Turns.

Six-Shooter: Your basic revolver, Colt Peacemaker or one of the many other handguns of the wild, wild west. Available starting shortly after the Civil War, it does 15 base points of Bullet damage. Oh . . . and it only holds six bullets (hey, we're just making sure).

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Smartchips: Ever find yourself needing to know how to pilot the odd helicopter or jetski to escape the bad guys? Just pop in a Smartchip that holds the skill. Your cybersetting character can only plug one Smartchip in at a time. Once removed, no knowledge of the skill is retained. Each chip grants the user a Wild Card Skill of five in one particular skill area. The chips are very specific and set to the one level. If the character needed to perform surgery on an injured teammate and already had Doctor 3, she would still only get Wild Card (Surgery) 5 (the Doctor Skill would make no difference while she's relying on the pre-programmed information). Some of the more dangerous chips, such as Demolitions, are only available on the black-market.

Smartgun: This gun has more computing power than your typical workstation. Linked directly into the Mindjack (see p. 38), it uses the images from the user's brain to assess ranges, possible targets and movement. It pretty much aims itself, using a complex system of gyros and muscle feedback to the user's hand, giving shooters a +3 bonus on their Gun Fu rolls. As it uses the shooter's eyes to assess targets, it cannot aim where the shooter cannot see, although if she has IR implants, she will be able to aim in near darkness. The gun does 15 points of Bullet damage and halves any Armor Value. It carries 25 bullets.

Skin Suit: A particularly nasty bit of covering available to cybervampires is a full-body "sun suit." This skin-tight black material, complete with a full hood and face mask, is sewn over every part of the body. The eyes are protected by thick lenses that may be lightened or darkened as necessary. To feed, a pair of syringe-like retractable needles spring from the index and middle fingers of each hand, and the blood is pumped directly into the vamp's mouth. Of course, this type of coating may be completely unnecessary if pollution in the cyberworld has obscured the sun.

Super-conductor Reflexes: With one painful injection directly into the spinal cord, the subject's entire nervous system is enhanced with a superconductive material that relays messages from the brain faster than before. It can take weeks to become oriented to the new reflexes. During that time, the character often over-estimates when reaching for objects or places her foot wrong when moving down steps. Once she is accustomed to her new abilities, she gains the equivalent of the Fast Reaction Time Quality (see *BtVS Corebook*, p. 39).

Thompson Machine Gun: The classic of gangster movies, the Thompson (or "Tommy Gun") is most recognizable for having the drum magazine in between the handles. Not exactly the best weapon against vampires, but if

Al Capone shows up with zombie goons, this could be the gun that tips the balance. Also not big on the aiming front, the Tommy Gun is best used by hosing down everything in the area. With a drum magazine that holds 100 rounds, it is brutally effective in the hosing area. The gun uses a Dexterity and Gun Fu roll, does 12 points of Bullet damage and can fire bursts (see *BtVS Corebook*, p. 116).

Vampire Detection Goggles: Another eccentric invention from the pulp era, this is a complex array of mirrors posing as a heavy set of goggles. The lenses protrude five inches from the face and weigh heavily on the nose. Even so, due to the partial use of mirrors, vampires appear translucent, almost ghostlike, revealing their nature instantly. Handy, no?

Whip: Favored tool of lion tamers, masked vigilantes of the Spanish Old West, and professional dominatrices (dominatrices?), whips do not inflict a lot of damage but they are loud, painful, and can entangle and trip victims. Your typical bullwhip also has a lot of reach, so it works more like a ranged weapon out to five to seven yards. Like lassos, they need space to work, and a minimum distance of two yards to be effective.

Whips use a Dexterity and Getting Medieval - 2 roll, or Dexterity and Wild Card (Whip) roll, or the Combat Score - 2. The damage is not spectacular (2 x Strength Bash), but it really, really smarts. No matter what, the victim loses her next action due to the ouch-factor. Worse, if she fails to make a Willpower (doubled) roll minus half the Strength of the attacker (round up), she is paralyzed by pain for an entire Turn.

Whips can also be used to entangle or grab stuff (like guns, cigarettes and, if you're really good, full glasses without spilling a drop). Targeting a limb incurs a -2 penalty. A small object (gun, stake, knife) is at -4, and something small and fragile (cigarette) is at -6. These attacks do no damage—if limbs are entangled, use the lasso rules.

Winchester Rifle: Or other similar repeating rifles of the Old West era. These guns do 18 points of Bullet damage. They hold 15 bullets.

NEW ARCHETYPES

For players who can't have enough Archetype choices, the remainder of this chapter presents eleven more fun-loving gals and guys to throw into battle with the forces of darkness. The characters have their own stories and backgrounds, and can be used as-is or modified by players as they see fit. Enjoy!



Former Runaway

ARCHETYPE

CHARACTER TYPE HERO

Life Points 77 Drama Points 10



Attributes (20)

Strength 8 (3 levels part of Slayer Quality)
Dexterity 8 (3 levels part of Slayer Quality)
Constitution 5 (3 levels part of Slayer Quality)
Intelligence 3
Perception 3
Willpower 4 (2 levels part of Slayer Quality)

Qualities (20)

Acute Hearing (2)
Attractiveness +2 (2)
Fast Reaction Time (Part of Slayer Quality)
Hard to Kill 5 (Part of Slayer Quality)
Nerves of Steel (Part of Slayer Quality)
Slayer (16)

Drawbacks (8)

Adversary (Vampires & Demons) (Part of Slayer Quality)
Emotional Problems (Fear of Commitment) (1)
Mental Problems (Mild Cruelty) (1)
Obligation (Total) (Part of Slayer Quality)
Paranoid (2)
Secret (Slayer) (2)
Teenager (2)

Skills (20 + 8 from Drawbacks)

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

Maneuvers

	Bonus	Base Damage	Notes
Big Knife	13	24	Slash/stab
Dodge	13	—	Defense action
Jump Kick	10	27	Bash; Acrobatics + Dexterity roll first
Kick	12	18	Bash
Punch	13	16	Bash
Stake	13	16	Slash/stab
(Through the Heart)	10	16	x5 vs vamps
Steel Pipe	13	24	Bash; as Baton

BACKGROUND ON THE FORMER RUNAWAY

Life can be funny. A few months ago, a good day was getting a meal or two without having to do something disgusting to get it. Now I have a roof over my head and I'm even back in school. And I have a night job; the pay isn't that good, but I get to kill things. Vampires are just as bad as pimps, and the best part is I can really let them have it. It's all legal-like. Well, sort of.

I left my home when I was fifteen with the clothes I had on and a backpack crammed with all of my stuff I could carry. Somebody stole the backpack when I dozed off at a bus station. It went downhill from there. When you're on your own, you learn the hard way that you can't trust anybody. Everybody wants something from you, and you have to decide if what you can get back is worth it. 'Course, sometimes you don't have a choice.

On the streets, you learn quick that there are things out there besides humans that you have to worry about. I saw a friend of mine bled dry in a back alley by something that pretended to be human. Then there was the thing from the sewers that dragged a screaming wino through a manhole, and the fat woman with the dreadlocks that could put a curse on people who pissed her off. If you know how to read the tags painted on the walls, you can find the address of a witch doctor and learn what places to avoid after dark.

Then came the night I ran into three gang-bangers who wanted to party with me. I was scared, but desperate enough to fight back. All of a sudden, I started tossing them around like they were rag dolls. I went berserk—I would have killed them if my Watcher hadn't stopped me.

Now I know what I am, and I'm off the streets. I help out at a shelter and have my own room there. At night, I make things right. My Watcher is very kind, but I know it's only because of what I am, not who I am. He says he cares, and he puts up a good act, but if I wasn't the Slayer, he wouldn't be here, now would he? Everybody wants something from you, you see. For now, it's a good deal.

Quote: "Did that hurt, fang-face? Don't worry, I'll fix it so you don't feel anything."

ROLEPLAYING THE FORMER RUNAWAY

You were already dealing with matters of life and death before becoming the Slayer. Your history makes it very difficult for you to trust people, but deep down you desperately want to. You are very caring toward people who have been victimized and abusive, but brutal towards those who prey on them.

Reluctant Slayer

ARCHETYPE

CHARACTER
TYPE
HERO

Life Points 73 Drama Points 10

Attributes (20)

Strength 6 (3 levels part of Slayer Quality)
Dexterity 8 (3 levels part of Slayer Quality)
Constitution 6 (3 levels part of Slayer Quality)
Intelligence 4
Perception 4
Willpower 3 (2 levels part of Slayer Quality)

Qualities (20)

Attractiveness +4 (4)
Good Luck 2 (2)
Fast Reaction Time (Part of Slayer Quality)
Hard to Kill 5 (Part of Slayer Quality)
Psychic Visions (1)
Slayer (13; without Nerves of Steel)

Drawbacks (6)

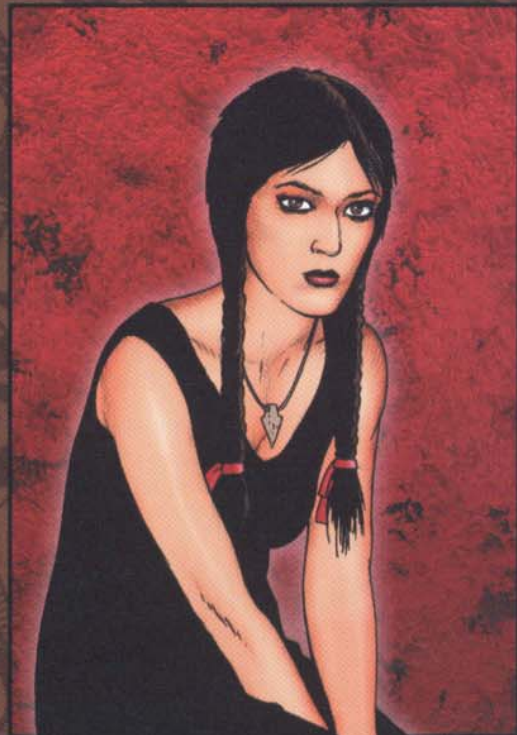
Adversary (Vampires & Demons) (Part of Slayer Quality)
Dependent (Young Brother) (2)
Emotional Problem (Fear of Commitment) (1)
Mental Problem (Mild Cowardice) (1)
Obligation (Total) (Part of Slayer Quality)
Teenager (2)

Skills (20 + 6 from Drawbacks)

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

Maneuvers

	Bonus	Base Damage	Notes
Dodge	13	—	Defense action
Kick	10	14	Bash
Punch	11	12	Bash
Stake	11	12	Slash/stab
(Through the Heart)	8	12	x5 vs vamps



BACKGROUND ON THE RELUCTANT SLAYER

I just can't do it. I tried, but I can't. I feel terrible about it, but I can't be the Slayer. They're going to have to find another one.

I wanted to do the right thing. After this Watcher-guy told me what was going on, and why I was like super-strong all of a sudden, I said, sure, I'll help save the world. It'll be like my way to give something back. Some people volunteer at a soup kitchen, and I'll kill monsters at night.

But someone screwed up. They don't make Slayers tough enough, I guess. The first vampire I ran into really hurt me. I almost got killed that night, and if the Watcher hadn't been around to help, I would have died. Then he tells me he's really not supposed to help me, that I have to do this on my own. That's so bogus! They dump all of this stuff on you and expect you to go do it on your own?

So I quit. I mean, I never signed a contract. What are they going to do, sue me? Why don't they have the police deal with this? Instead, they pull a random person out of her life and tell her, here, you get to risk your neck for the rest of your short existence. It's crazy, and I don't want to have any part of it. I want to be a pianist, not another dead Slayer.

The Watcher-clown keeps trying to change my mind, of course. I'm gonna have to get a restraining order or something. And yes, I feel guilty. Someone got killed last night, and maybe I could have saved him. But then I realize maybe it could have been my name in the paper instead. I don't like doing this, but I can't help it. Problem is, I'm having these weird dreams, and they are coming true. Am I going insane? Or is God or whoever trying to bully me into doing as I'm told? I don't know, and right now I don't care. I guess I can live with the dreams.

Quote: "Here, let me use small words. No, but thanks for asking. Not just no, but Hell, No! Clear enough for you?"

ROLEPLAYING THE RELUCTANT SLAYER

You're not a bad person, but you are very afraid. You are basically unable to cope with the whole Slayer bit to do much good right now. Your Slayer Quality doesn't have the Nerves of Steel Quality "bundled in." You only become involved in situations that affect you or your loved ones directly, at least at first. Overcoming your fears will play a major role in the Series—will you rise to the occasion, or let evil triumph because of your cowardice?

Dark Slayer

Life Points 83 Drama Points 10

ARCHETYPE

CHARACTER
TYPE
HERO



Attributes (20)

Strength 7 (3 levels part of Slayer Quality)
Dexterity 8 (3 levels part of Slayer Quality)
Constitution 6 (3 levels part of Slayer Quality)
Intelligence 3
Perception 2
Willpower 5 (2 levels part of Slayer Quality)

Qualities (20)

Acute Senses (Hearing) (2)
Fast Reaction Time (Part of Slayer Quality)
Hard to Kill 7 (5 levels part of Slayer Quality)
Nerves of Steel (Part of Slayer Quality)
Slayer (16)

Drawbacks (6)

Adversary (Vampires & Demons) (Part of Slayer Quality)
Mental Problem (Severe Cruelty) (2)
Obligation (Total) (Part of Slayer Quality)
Showoff (2)
Teenager (2)

Skills (20 + 6 from Drawbacks)

Acrobatics 4	Knowledge 2
Art 0	Kung Fu 6 (1 level part of Slayer Quality)
Computers 0	Languages 0
Crime 0	Mr. Fix-It 1
Doctor 0	Notice 3
Driving 1	Occultism 1
Getting Medieval 6 (1 level part of Slayer Quality)	Science 0
Gun Fu 0	Sports 0
Influence 4	Wild Card 0

Maneuvers

	Bonus	Base Damage	Notes
Axe	14	35	Slash/stab
Dodge	14	—	Defense action
Jump Kick	11	24	Bash; Acrobatics + Dexterity roll first
Kick	13	16	Bash
Punch	14	14	Bash
Stake	14	14	Slash/stab
(Through the Heart)	11	14	x5 vs vamps
Sword	14	28	Slash/stab

BACKGROUND ON THE DARK SLAYER

Last night was sweet. Seven vamps and a big ugly demon got all sliced, diced, and staked. One of the vamps even begged for mercy. I had a good laugh before I dusted her.

I hunt monsters, get it? They aren't poor people who got abused when they were little. They don't have any excuse or explanation. They live to hurt us humans. So they don't get any breaks from me. None. Slaying is like exterminating roaches, and who'd waste any sympathy on a roach? Not me, that's for sure.

It sure can be fun, though. The look in their eyes when they realize that poor little old me can actually hurt them is just priceless. I love finding them and making them pay for what they've done.

My Watcher's worried—he thinks I'm enjoying this a little too much. What am I supposed to do, mope and cry? I didn't ask to be the Slayer, but now I'm in a situation where it's kill or be killed—24-7. The vamps and the demons aren't going to give me a break, ever. So I might as well enjoy the ride. I'm going to exterminate them until one of them gets lucky and exterminates me. That's the way the cookie crumbles.

My so-called friends don't like the new me, either. I guess they are scared of me. I'd never hurt them, but I can understand why they're afraid. Slayers should be scary; we're killers, after all.

*Quote: "You're okay, vampie. I'm going to give you a break." (Sound of bones breaking)
"That better? What, you gonna cry now?"*

ROLEPLAYING THE DARK SLAYER

Think Faith, but with less attitude and more sadism. You have decided that supernatural creatures don't have any "rights" and you will happily kill, maim and torture them. The question is: where will you draw the line?

Slayer Heiress

ARCHETYPE

CHARACTER
TYPE
HERO

Life Points 73 Drama Points 10

Attributes (20)

Strength 6 (3 levels part of Slayer Quality)
Dexterity 7 (3 levels part of Slayer Quality)
Constitution 6 (3 levels part of Slayer Quality)
Intelligence 3
Perception 4
Willpower 5 (2 levels part of Slayer Quality)

Qualities (20 + 6 Drawback)

Attractiveness +2 (2)
Fast Reaction Time (Part of Slayer Quality)
Hard to Kill 5 (all levels part of Slayer Quality)
Nerves of Steel (Part of Slayer Quality)
Resources 4 (8)
Slayer (16)

Drawbacks (8)

Adversary (Vampires & Demons) (Part of Slayer Quality)
Honorable (2)
Obligation (Total) (Part of Slayer Quality)
Teenager (2)
Tragic Love (4)

Skills (20 + 2 Drawback)

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

Maneuvers

	Bonus	Base Damage	Notes
Dodge	10	—	Defense action
Kick	9	14	Bash
Punch	10	12	Bash
Stake	10	12	Slash/stab
(Through the Heart)	7	12	x5 vs vamps
Crossbow	10	16	Slash/stab
(Through the Heart)	7	16	x5 vs vamps



BACKGROUND ON THE SLAYER HEIRESS

My life used to be so boring. My future was all mapped out—private school, then college at some Ivy League school or another, then marry somebody with the right breeding. Meanwhile, I could have anything money could buy and I got to see my parents four times a year. It seemed so hollow and empty.

When I became the Slayer, everything changed. Now I could make a difference. Lucky for me, my parents barely know I exist, so patrolling isn't a problem. They didn't even mind when I told them I would take a year off after high school to "find myself." And thanks to Daddy's platinum card, I can make sure we're never short of crossbow bolts, body armor, and rare books.

The biggest problem is the change in my social life. My old friends just didn't understand. My boyfriend Cliff thought I was insane at first, and then when I took him out on a hunt, he had a nervous breakdown. I guess life among the rich and famous doesn't really prepare you for this kind of thing.

So now I'm hanging out with various friends and associates I've run into during my Slaying times. Most of them don't have a lot of money and I think they resent me a little bit. It's not like it's my fault my allowance is bigger than a doctor's yearly income. They are pretty good people to have around, though. I only wish they'd stop calling me "Princess."

Quote: "Sea monster? No problem, I'll just borrow the yacht. When should I inform the captain we're casting off?" (beat) "Why are you guys looking at me like that?"

ROLEPLAYING THE SLAYER HEIRESS

You aren't really spoiled, but you are used to buying your way out of trouble, something that may cause hardship down the line. You're a nice person trying to do the right thing, but you've never had it really rough. When something bad finally happens—and since you have the Tragic Love Drawback, that's going to happen soon—will you be able to handle it?

Slayer-In-Training

ARCHETYPE
CHARACTER
TYPE
HERO

Life Points 57 Drama Points 10



Attributes (20)

Strength 4 (1 level part of Slayer-in-Training Quality)
Dexterity 5 (1 level part of Slayer-in-Training Quality)
Constitution 4
Intelligence 3
Perception 2
Willpower 3

Qualities (20)

Acute Senses (Vision) (2)
Attractiveness +3 (3)
Fast Reaction Time (2)
Good Luck 2 (2)
Hard to Kill 5 (5)
Natural Toughness (2)
Slayer-in-Training (4)

Drawbacks (7)

Adversary (Assorted Monsters) (3)
(1 level part of Slayer-in-Training Quality)
Humorless (1)
Minority (1)
Misfit (2)
Obligation (Important; Watcher's Council)
(Part of Slayer-in-Training Quality)

Skills (20 + 7 Drawback)

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

Maneuvers	Bonus	Base Damage	Notes
Dodge	10	—	Defense ad
Kick	9	10	Bash
Punch	10	8	Bash
Stake	10	8	Slash/stab
(Through the Heart)	7	8	x5 vs vamp

BACKGROUND ON THE SLAYER-IN-TRAINING

When I was nine, my parents told me about the Chosen One, and that I was one of the candidates to become her. Since that day, I have prepared for the time when the current Slayer dies and a new one is selected. I can only hope I will prove worthy.

My family sent me to America to further my education. Life here is very different from my village in the Andes Mountains. People are much louder and do not show proper respect for their elders. Oh, and the place is full of monsters.

When I arrived in Sunnydale, I discovered that a Watcher and the Slayer lived there. I was honored to meet the Slayer, although I must say her Watcher has done a terrible job teaching her the ways of the Chosen One. I appear to know more about the rules of being a Slayer than the Chosen One herself. It is deplorable.

I should not be too critical, however, since I am breaking the rules myself. A Slayer-in-Training should not fight the supernatural directly, and I am doing just that. I could not help myself, however. The Slayer has surrounded herself with mere children (no younger than I, but children nonetheless) and she needs help keeping her "helpers" alive. At least my training has prepared me for this life. And, if I become the Chosen One, the additional experience I gain fighting alongside the current Slayer will be invaluable.

So far, I have discovered that things are often not as simple as they appear in the handbook. My skills have been very helpful, but without the powers of the Slayer, they are only marginally adequate. I almost wish . . . but no, that would be a terrible thing to wish for, since it would mean the death of a friend.

Quote: "I really wish you would carry enough weapons with you rather than rely on makeshift substitutes. The vampires are not always going to fight you in locales with readily available pool cues, you know."

ROLEPLAYING THE SLAYER-IN-TRAINING

While the similarities to Kendra are pretty obvious, you are a lot less sure of yourself. You are not a Slayer yet, after all. You defer to the Slayer and Watcher's wisdom a lot more, although you often wonder why they don't do things more "by the book."

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Paranormal Expert

ARCHETYPE

CHARACTER
TYPE

WHITE HAT

Life Points 29 Drama Points 20

Attributes (15)

Strength 2
Dexterity 2
Constitution 2
Intelligence 4 (1 level part of Occult Investigator Quality)
Perception 2
Willpower 5 (1 level part of Occult Investigator Quality)

Qualities (10)

Contacts (2)
Hard to Kill I (1)
Nerves of Steel (3)
Occult Investigator (4)

Drawbacks (6)

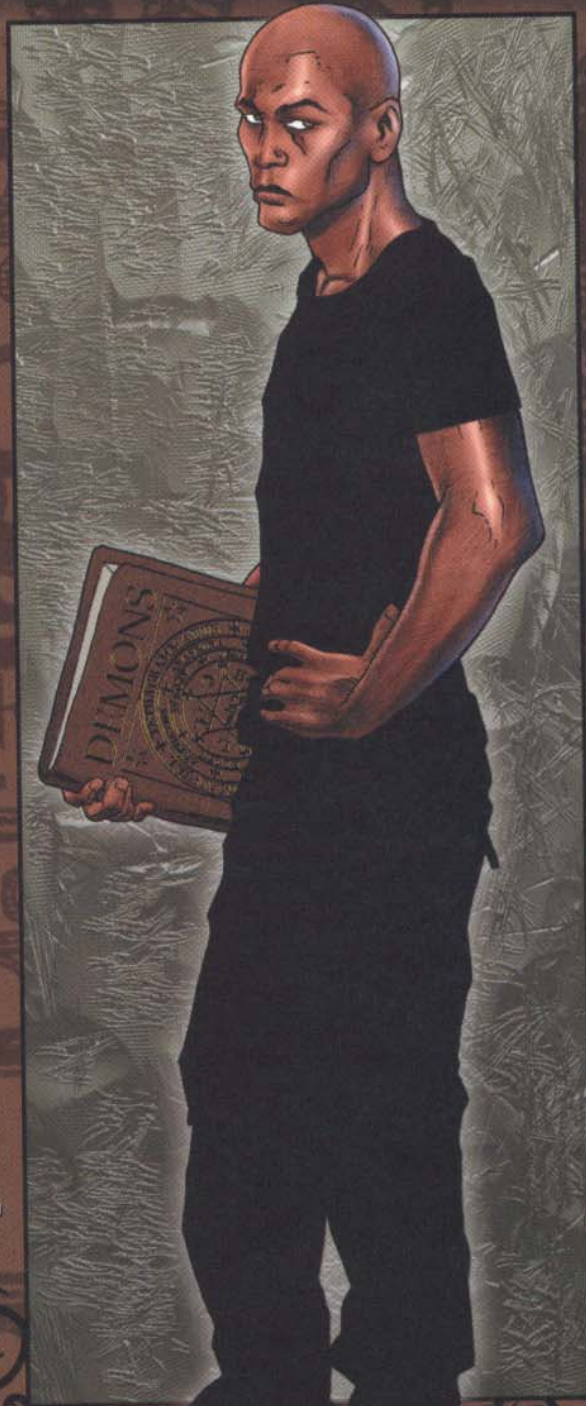
Emotional Problems (Fear of Commitment) (1)
Misfit (2)
Recurring Nightmares (1)
Obsession (Destroy the Supernatural) (2)

Skills (15 + 6 Drawback)

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

Maneuvers

	Bonus	Base Damage	Notes
Cane	4	6	Bash
Crossbow	4	16	Slash/stab
Dodge	4	—	Defense action



BACKGROUND ON THE PARANORMAL EXPERT

When I was seven years old, my mother summoned an entity from beyond our world. Before that day, I hadn't known she was a witch. When I saw that thing manifesting out of thin air, I thought I had lost my mind. When the thing turned on my mother and killed her, I ran away. They found me nine miles away from my house, still running.

Doctors and counselors spent much of the next ten years trying to convince me that I had imagined the event. My mother, they said, had been killed by an intruder, and my childhood imagination had done the rest. I eventually learned to tell them what they wanted to hear, but I knew better.

I've spent twenty years learning the truth. I used a small inheritance my parents left behind—my father committed suicide a year after my mother's death—to travel the world. I apprenticed under mystics and shamans in several cultures; many were charlatans or con-men trying to exploit a crazy American, but others taught me many useful secrets.

My research led me to a small U.S. town, a locus of supernatural activity. There I met the Slayer and her Watcher companion. I was able to render them some assistance in the matter of a rampaging demon, and I have worked alongside them ever since. I have been offered a membership at the Watcher's Council, but I regretfully turned it down. I have nothing but respect for the Council, but I have a different goal in mind.

One day, you see, I will find a way to cleanse the supernatural taint from this world. Magic and demons and spirits must all be eradicated. Then the mundane existence that most people accept as reality will truly come to pass.

And my mother will be avenged.

Quote: "I think it's obvious. The purple secretion found at the murder scene shows we are dealing with a member of the Sek'tak family of demons. From the claw marks, a Duarr-shi. And on its second molting, if I'm not mistaken. Fascinating."

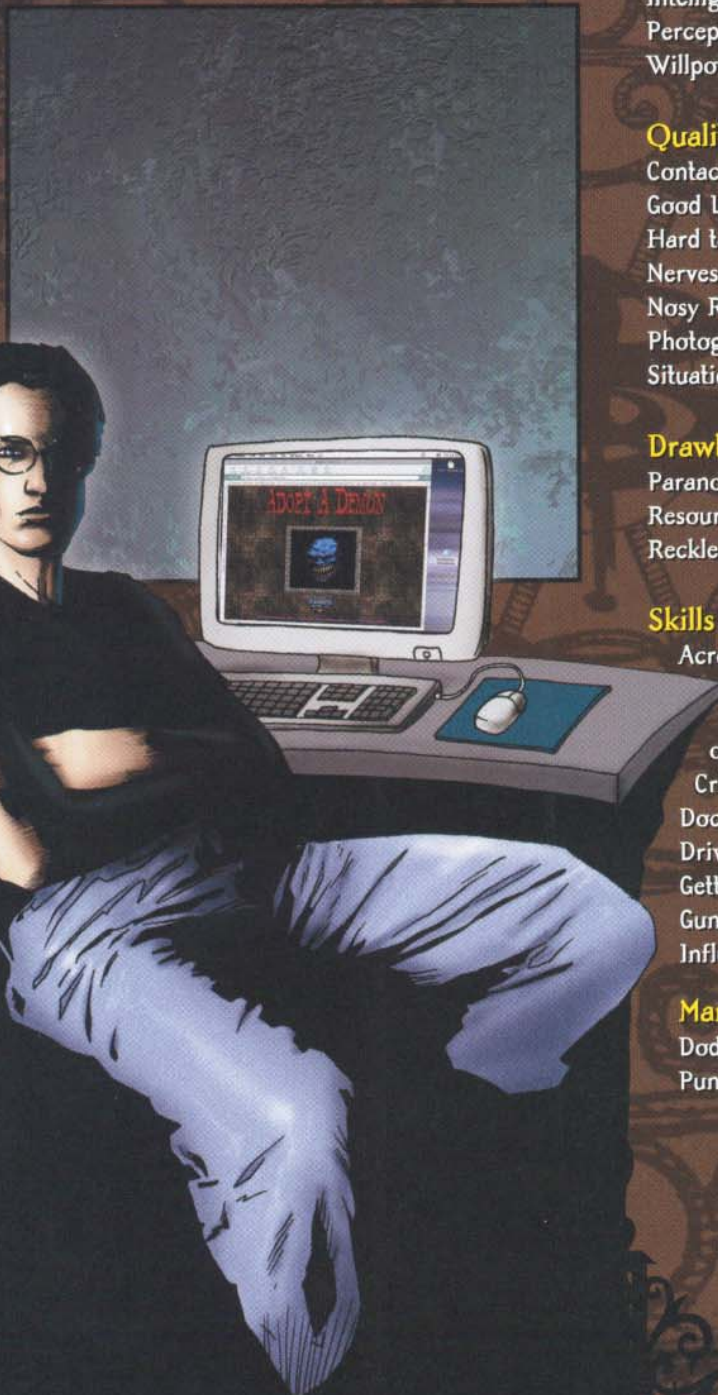
ROLEPLAYING THE PARANORMAL EXPERT

You are obsessed with learning as much as possible about the paranormal, and eventually using it to destroy everything supernatural in the world. This would include things like "good" demons, beneficial magic, and even the Slayer, but to you there is no such thing as a "good" supernatural force. For the time being, you are content with learning and helping out.

Intrepid Web Journalist

Life Points 42 Drama Points 10

ARCHETYPE CHARACTER TYPE HERO



Attributes (20)

Strength 2
Dexterity 3
Constitution 3
Intelligence 5 (1 level part of Nosy Reporter Quality)
Perception 5 (1 level part of Nosy Reporter Quality)
Willpower 4

Qualities (20)

Contacts (Assorted) (2) (Part of Nosy Reporter Quality)
Good Luck 4 (4)
Hard to Kill 4 (4)
Nerves of Steel (3)
Nosy Reporter (5)
Photographic Memory (2)
Situational Awareness (2)

Drawbacks (6)

Paranoid (2)
Resources -1 (2)
Reckless (2)

Skills (20 + 6 Drawback)

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

Maneuvers	Bonus	Base Damage	Notes
Dodge	7	—	Defense action
Punch	5	4	Bash

BACKGROUND ON THE INTREPID WEB JOURNALIST

Wait until you see this week's update. I've got a three-minute MPEG of a vampire getting dusted. Cool stuff. It's a little dark and blurry, but if you've got a high-speed connection you can stream the high-quality version, and you can see its skeleton just before it explodes into powder.

Hey, somebody's got to put the word out. The mainstream isn't gonna do it; they're being controlled by vampires and demons, that's what I think. Or the government is covering up the whole thing. Or the government is controlled by vampires. I don't know, but I'm gonna find out.

I got into all this stuff in college. There were these weird murders happening, and I saw one of them. It was like *Twilight Zone* meets *From Dusk till Dawn*. Nobody would believe me, of course, so I dug out my old digital camera and went hunting. I almost got killed, but I got a couple pictures. Except nobody would publish them.

So I dropped out of college and used the partial refund (my parents still won't talk to me 'cause of that) to start my own web site at www.trueterror.dot. I'm already up to twelve hundred subscribers and the annual subscription money is what's keeping me fed (well, fed with canned chili most of the time, but fed).

When my research led me to Sunnydale, I realized this was the place to be, so I moved in. I wanted to shoot a documentary on the Slayer, but that Watcher doesn't believe in the First Amendment, so I'm stuck covering the monsters rather than the people killing them.

The revolution is going to be web-cast and freeware.

Quote: "Wait, don't kill it yet! I still haven't got a good angle!"

ROLEPLAYING THE INTREPID WEB JOURNALIST

You want to spread the word among true believers, but you're very worried you'll become part of the story if you aren't careful. And then who would tell the world? You'll help fight supernatural threats, but your primary concern is to get the news on tape (or disk).

rt of Nosy

e action

Adventurous Teacher

ARCHETYPE

CHARACTER
TYPE
WHITE HAT

Life Points 26 Drama Points 20

Attributes (15)

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

Qualities (10)

Acute Senses (Hearing) (2)
Attractiveness +2 (2)
Good Luck 6 (6)

Drawbacks (7)

Adversary (Monsters) (3)
Honorable (2)
Mental Problems (Severe Snake Phobia) (2)

Skills (15 + 7 Drawback)

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

Maneuvers

Bonus Base Damage Notes

Dodge	5	—	Defense action
Stake	4	4	Slash/stab
(Through the Heart)	1	4	x5 vs vamps



BACKGROUND ON THE ADVENTUROUS TEACHER

People warned me not to go to Sunnydale. There had to be something wrong with a place with nearly a 100% turnover rate. And it's not just teachers quitting or getting fired, but disappearances, even a few murders. I thought I would have to be careful, that's all. I was tired of being a substitute; it was time for me to do something with my teaching certificate.

At first, I thought Sunnydale was perfect. Most of the students were very well behaved, and the rest of the faculty seemed nice enough. There was always something not quite right, though—people would flinch at any sudden noise and I'd never seen kids look so worried whenever somebody didn't show up for class. After the first murders, I realized they had good cause to worry. An absence could mean a cold or a touch of the flu—but it could also mean that something horrible, something unspeakable, had happened.

When something unspeakable happened to one of my best students, I decided I couldn't let it go. The police were such dunces—they labeled the death a "suicide." How on Earth did a suicide manage to drain all of his blood without leaving any traces of where it went? I decided I must get to the bottom of this. I did, and uncovered things I hadn't imagined in my worst nightmares.

Most people would have tendered their resignations and left town as quickly as possible. I'm sure that's why most teachers leave—even if they don't know what is happening, their suspicions are more than enough to send them packing. I couldn't do it. Some of my students were putting their lives on the line and fighting the forces of darkness. If I couldn't stand by them, what kind of teacher would I be? Besides, there is something exhilarating, I must admit, about studying an evil entity, divining its weaknesses, and then using that knowledge against it.

I do wish that we could warn the world about this danger. Unfortunately, we are up against a conspiracy of silence and the unwillingness of people to accept unpalatable facts. For now, we must work in the shadows and do our best.

Quote: "You were a terrible student in life, and an even worse vampire now."

ROLEPLAYING THE ADVENTUROUS TEACHER

You are tough, dedicated and courageous. You are better at researching than slaying, but when the chips are down, you can swing a baseball bat or stab with a stake as well as any other White Hat.

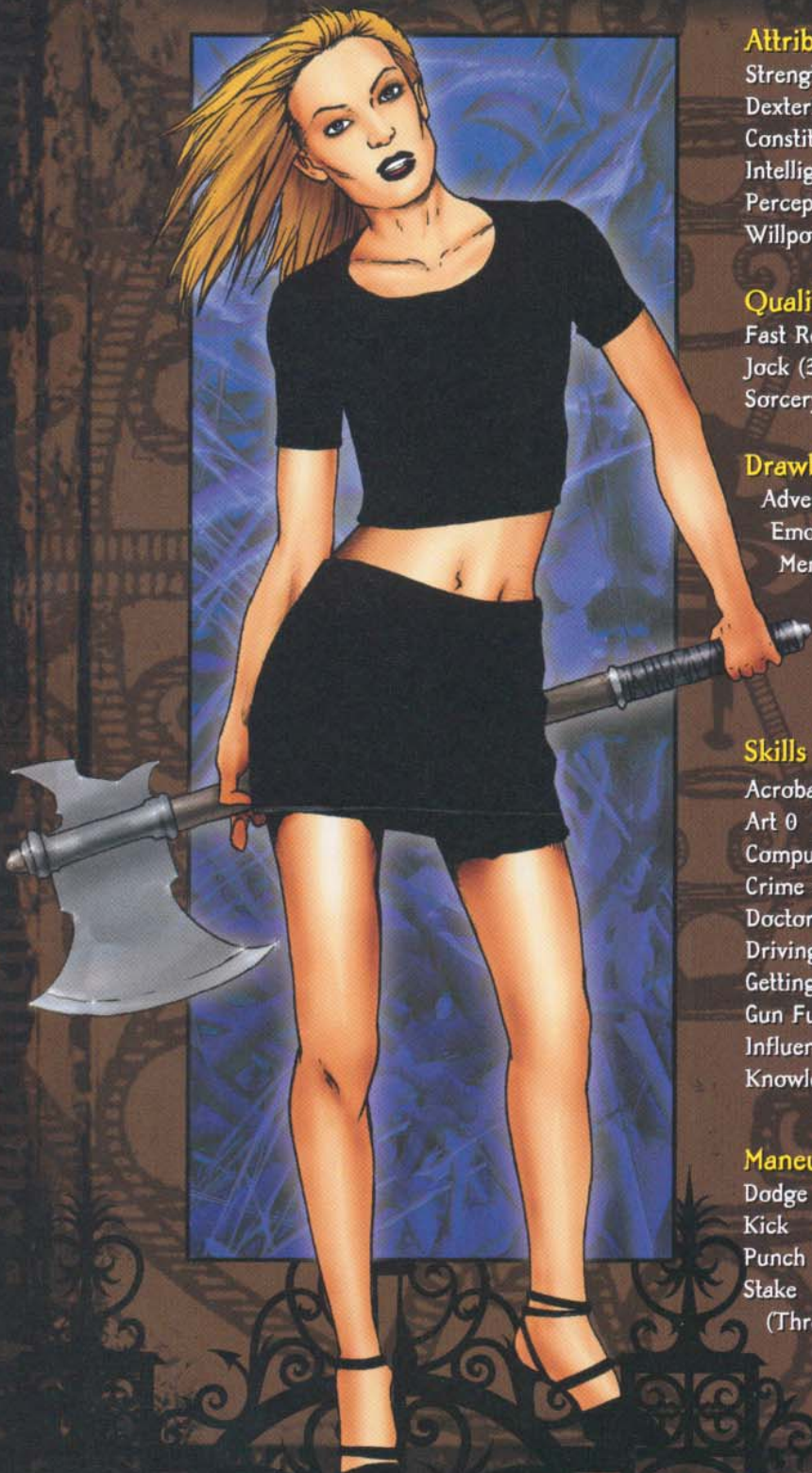
Slayer Poseur

Life Points 34 Drama Points 20

ARCHETYPE

CHARACTER
TYPE

WHITE HAT



Attributes (15)

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

Qualities (10 + 5 Drawback)

Fast Reaction Time (2)
Jock (3)
Sorcery 2 (10)

Drawbacks (10)

Adversary (Assorted Critters) (2)
Emotional Problems (Fear of Commitment) (1)
Mental Problems (Mild Cruelty) (1)
Mental Problems (Severe Delusion:
Anybody can become a Slayer) (2)
Obsession (Become a Slayer) (2)
Reckless (2)

Skills (15 + 5 Drawback)

Acrobatics 6	Kung Fu 4
Art 0	Languages 0
Computers 0	Mr. Fix-It 0
Crime 0	Notice 2
Doctor 0	Occultism 1
Driving 1	Science 0
Getting Medieval 3	Sports 2 (2 levels part of Jock Quality)
Gun Fu 0	Wild Card 0
Influence 1	
Knowledge 2	

Maneuvers

	Bonus	Base Damage	Notes
Dodge	10	—	Defense action
Kick	7	8	Bash
Punch	8	6	Bash
Stake	8	6	Slash/stab
(Through the Heart)	5	6	x5 vs vamps

BACKGROUND ON THE SLAYER POSEUR

My mom always said I could do anything I set my mind to. Well, now I want to be a Slayer. I don't care about that Chosen One stuff; I'm going to be a Slayer, and that's that. People didn't think I'd make the gymnastics team, and I did it. My coach even talked about me making the Olympics, but I wasn't that interested. I had done it, that's all I needed to know.

I didn't really know what a Slayer was until a few months ago. I didn't know vampires were real, either. Kinda found out about both on the same night. My date turned out only to want me for my blood, and this weird girl kicked his ass and turned him into dust. It was freaky, but it was so cool too. She was so strong, so in control. I knew I had to be just like her.

So I started hanging out with her and her geek friends, and this Guardian or Watchman or whatever tells me you don't become a Slayer, you are born into it or something. Elitist crap, I thought. I just need to practice, train, and visualize it, and I'll be just as good as she is. I trained, did my kickboxing aerobic routine, did a hundred stake-ups, gymnastics, all that jazz. Then I went hunting.

And almost got killed. The Slayer saved me again. It was so humiliating. The vamps were laughing at me. They took my stakes from me like I was a child. But when the Slayer got started, she tossed them around like they were children. That's when I realized it would take more than training and kickboxing aerobics to become a Slayer.

Magic. That's got to be the key. The Slayers must be created by some sort of magic spell, so all I have to do is figure out a spell to do the same thing for me. Magic is hard work—I'd rather be doing stuff than reading stuff—but I have an aptitude for it. Soon I'll figure out a way to get my own super-powers, and I'll be a Slayer. Meanwhile, I'll keep training; even without super-powers, I can get good enough to dust a vamp or two.

Quote: "Dusted! Not too bad for a wannabe, right?"

ROLEPLAYING THE SLAYER POSEUR

You have decided you want to be the Slayer, and by God you're gonna be the Slayer. You are driven to success; in another time or place you'd have been an Olympic athlete or run your own corporation or ruled your family of six with an iron fist. Here and now, you want to be the Chosen One.

Night Shift Cop

ARCHETYPE

CHARACTER
TYPE
HERO

Life Points 43 Drama Points 10

Attributes (20)

Strength 3 (1 level part of Cop Quality)
Dexterity 3
Constitution 3
Intelligence 5
Perception 4
Willpower 3

Qualities (20)

Acute Vision (2)
Contacts (Snitch) (2)
Cop (5)
Fast Reaction Time (2)
Good Luck I (1)
Hard to Kill 3 (3)
Nerves of Steel (3)
Situational Awareness (2)

Drawbacks (8)

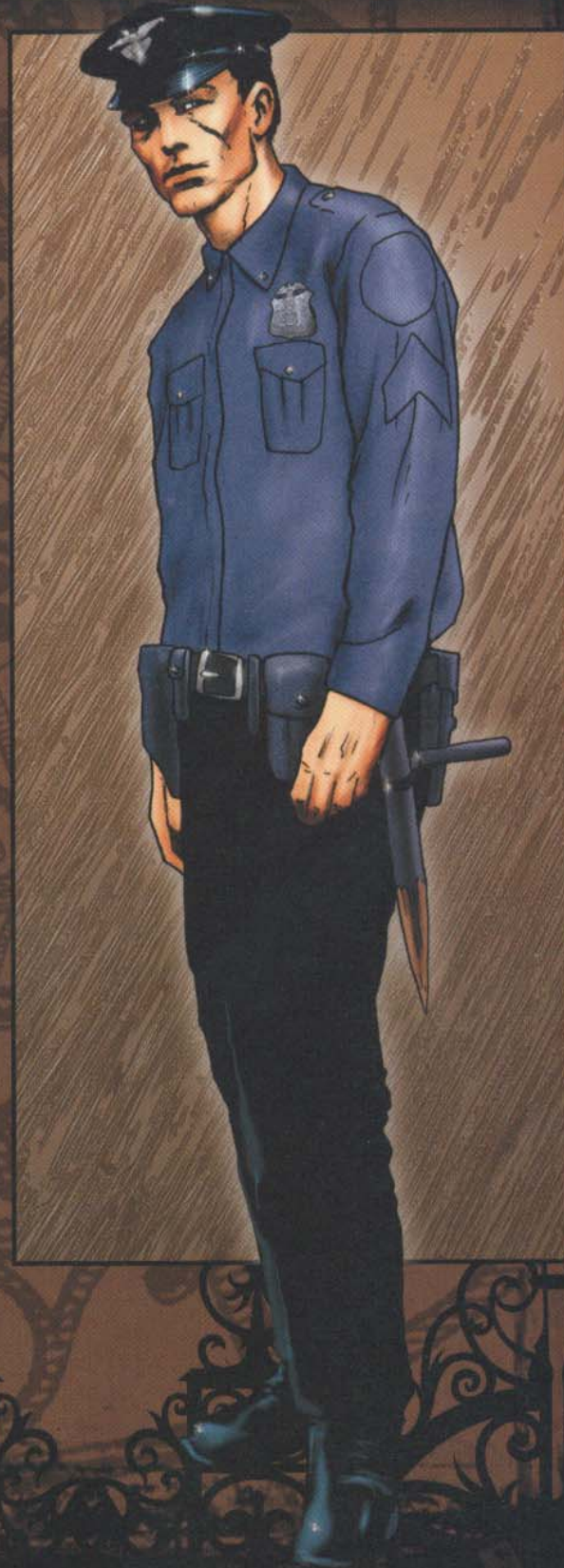
Addiction (Painkillers) (2)
Attractiveness -I (1)
Humorless (1)
Mental Problems (Mild Cruelty) (1)
Paranoid (2)
Recurring Nightmares (1)

Skills (20 + 8 from Drawbacks)

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

Maneuvers

	Bonus	Base Damage	Notes
Dodge	7	—	Defense action
Hand Taser	6	5	Bash; knockout
Kick	6	8	Bash
Nightstick	6	9	Bash
Pistol	6	12	Bullet
Punch	7	6	Bash
Stake	6	6	Slash/stab
(Through the Heart)	3	6	x5 vs vamps



BACKGROUND ON THE NIGHT-SHIFT COP

It all used to be simple. You'd investigate the crime, you'd find the perp, you'd arrest 'em and haul 'em off to lock-up. At least that's the way it used to be.

My partner Frank taught me the ropes. Everything a rookie needed to know. Okay so it's not a huge town, but every place has crime. Frank taught me where the contacts were, the various turfs and who ran them . . . you know, the usual suspects. Sure, he cut the odd corner. And he sure looked to be everything the cop stereotype was . . . overweight and middle aged with a running tab at the local donut shop. But he was a good man. Believed in the goodness of humanity too.

Then a new gang appeared in town and we tracked them to a quiet district. Figured we'd give them a bit of a warning not to get into trouble. We didn't even see them coming. Smashed through the window of the cruiser and dragged Frank out into the shadows. I tried to find him, but there was no trace. Even backup was stumped. We combed the area the following day, but no sign. He was gone.

Frank returned a couple of nights later. I was doing some late-night TV watching when he came to my apartment. I foolishly invited him in. He explained what had happened and the new world he'd discovered. The world of vampires, demons, and the terrors we fail to see. He wanted me to join him. That was when he attacked me. My neck was a bloody mess when I finally fought him off with the only thing I had at hand—a pencil. Now he doesn't look like anything anymore. Just a pile of dust.

Quote: "You have the right to remain dusted . . ."

ROLEPLAYING THE NIGHT-SHIFT COP

You are hunting the vampires that killed your partner. You've requested the night shift, every night, and this time you're prepared. The end of your nightstick has been sharpened into a stake, and you will not rest until your town is clean.

Redemption Seeking Criminal

Life Points 47 Drama Points 20

ARCHETYPE

CHARACTER
TYPE
WHITE HAT
(OR SLIGHTLY SULLIED GRAY HAT)



Attributes (15)

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

Qualities (10)

Contacts (Fence) (2)
Criminal (2)
Hard to Kill 3 (3)
Nerves of Steel (3)

Drawbacks (7)

Addiction (Habitual Drinking) (1)
Covetous (Mild Greedy) (1)
Dependent (Daughter) (2)
Mental Problems (Mild Cruelty) (1)
Secret (Murder) (2)

Skills (15 +7 from Drawbacks)

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

Maneuvers

	Bonus	Base Damage	Notes
Dodge	6	—	Defense action
Kick	4	10	Bash
Knife	6	8	Slash/stab
Punch	5	8	Bash
Stake	6	8	Slash/stab
(Through the Heart)	3	8	x5 vs vamps

BACKGROUND ON THE REDEMPTION-SEEKING CRIMINAL

I didn't mean to kill him. But they locked me up anyway. She was cheating on me with him you see. It was like a red mist came down . . . but that's all in the past. I've done my time and now I'm a changed person. I'm sorry for that. I just wanted to hurt him . . . a lot.

Parole time came and they decided to ship us off to the courts to review our cases. Something about giving them a chance to redecorate the cells or something like that. Said a field trip would do us good. If only they knew. The things descended on the bus like something from a horror movie, smashing through the windows with sledgehammers. The guard was the first to die. He emptied his clip into one of them, but it didn't even slow him down. And there was something wrong with the maniac's face.

When they killed the driver, the bus went out of control and flipped into a ditch. The other cons took the chance to escape through the windows. I managed to get away and into town but I know many of the others didn't. God, you can't imagine the screaming . . .

It's only a matter of time before the things that freed me reach the town. I can't let them get there. My daughter is there. I'm not going to let anything happen to her, not anything.

And you know what? I'll probably get the blame for this.

Quote: "You think I'm here to help you? You're wrong, I only help myself . . ."

ROLEPLAYING THE REDEMPTION-SEEKING CRIMINAL

You've been locked up for the last five years. The world outside has changed without you, more than you realized when you saw your first vampire attack. You may have just recently gotten rid of your handcuffs and stupid orange suit, but you're not the man they locked away. You're reformed. You'd have made parole if you'd only made it to the courthouse. Now that's all gone to hell and the only thing you can think about is your eight-year-old daughter, and the monsters heading to her town.

action

ab

ab

amps



3 It's A Different World

Cordelia: No. No! No way! I wish us into Bizarro Land, and you guys are still together?! I cannot win!

Xander: Probably not. (vamps out) But I'll give you a head start.

—3.9 The Wish

Going somewhere?

Not everybody wants to use Sunnydale for their Series (those who do can use **Chapter Five: Sunnydale After Dark** in the *BtVS Corebook* and the upcoming *Welcome to Sunnydale* sourcebook). So the question is where and when to set a game? The Buffyverse is a big place, chock full of monstrous goodness. There are lots of different places to set your game; heck, there are a number of different times to work with. Slayers weren't just born yesterday y'know.

While we wouldn't dream of telling Directors what to do (all we did was . . . like . . . write the book on role-playing in the Buffyverse), we would like to offer a few suggestions and ideas to inspire interesting non-Sunnydale Series.

But first, we do want to make sure that there's no confusion here. We are not describing aspects of the *BtVS* TV series that you missed, or don't know about, or are going to be revealed just around the corner. We are totally making this stuff up. (Just like you likely do when you make up your *BtVS* game.) None of this is canon for the Buffyverse, nor will it ever be. We are in uncharted territory here. Proceed at your own risk.



published alternate settings

A wealth of Buffyverse material has already been published in various forms. There're comics, novels, short stories, graphic novels, and lots of fan fiction. Any of these can be expanded and stat-ed out to form the basis for a *BtVS RPG* Series. A number of them have been penned by writers or actors from the *BtVS* TV show. Whether that makes them part of the official canon of the Buffyverse is a subject we'll to each Director. Just part of the beauty of the *BtVS RPG*.



THE BASICS

A Series setting should have places to go, people to see, and things to do. Each of these elements has to be interesting, or the players will get bored and change the channel (i.e., stop showing up for the game). Let's explore each of these, and see if we can come up with some ideas.

PLACES TO GO

Buffy: There's something I'm supposed to be doing.

Faith: Oh yeah. Miles to go. Little Miss Muffet counting down from seven three oh.

—3.22 *Graduation Day - Part Two*

Sure, you'll spend more time interacting with the locals, but sometimes the locale is as important as the players. A cemetery is more conducive to terror than a *Dairy Queen*, for example, unless it happens to be one weird-ass *Dairy Queen* (or an oracle posing as a fast food drive-up intercom). Once you've decided where the Series is going to play out, you'll want to think of a few choice locales—places to hang out, battlefields in the fight against evil, and moody (and moldy) sections of town to add flavor to the game. Filling in some details also helps make the setting come alive. Places can have interesting stories, just like people.

There's No Place Like Home: This is one area that the players can help with as they create the Cast. Everybody's got to live somewhere, even if it's only a cardboard box in a back alley. Sure, home sweet home can be a generic house in the suburbs, but where's the fun in that? If the players are creative, their characters' cribs can be cool and interesting as well. It doesn't have to be anything fancy—instead of a plain apartment, a converted loft in an old factory building could add a little bit of character, so to speak. The more wealthy folks should have nice digs, or maybe more than one. You can also tie a few subplots into the homes of the Cast—haunted houses, funny neighbors, and so on. And if someone has a country house outside of town, well that's just asking for a load of trouble.

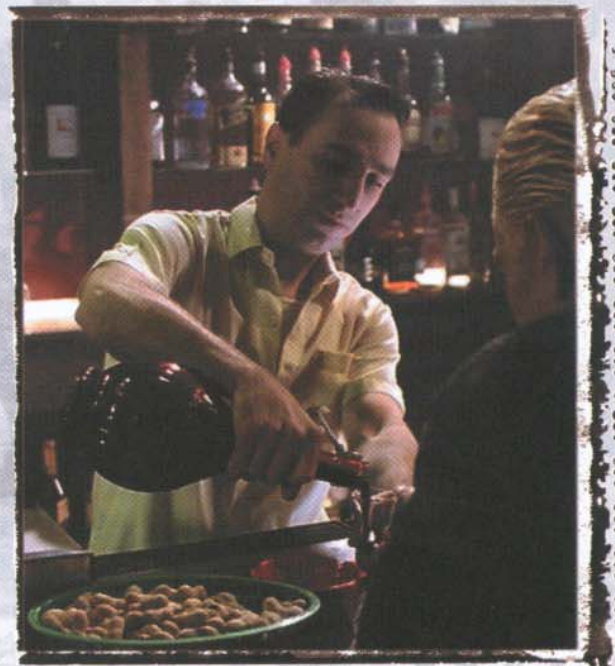
Work & School: Those places where your average person spends most of her waking hours. As long as the Cast Members have to work for a living or are going to school, you'll have those places to develop. While most of the time they'll be part of the background (the stuff the Cast does when not "onscreen"), work and school also offer a lot of hooks for Plots and Subplots—they

provide a nice source of victims, for one. While most characters would get a kick out of telling their bosses to "take this job and shove it," it's not good for the whole regular paycheck stuff if the head honcho at your firm keeps getting into mysterious and tragic messes.

Good Times: Everybody needs to have fun, so when designing a setting you Directors should provide a place where the Cast can relax and have a good time. Clubs, bars, student lounges and the like should be detailed so our heroes have a place to hang out.

This kind of place is also going to attract vampires and other supernatural critters, of course, which only adds to the fun. On the other hand, it might also attract various species of the opposite sex. That whole date-, relationship-, and even smoochies-potential? Such places might form key components of the Love or Tragic Love Drawbacks.

Don't Go There: Then there're the bad areas in town—crime-ridden neighborhoods, the sewers, toxic waste dumps, abandoned factories (or churches or hotels or whatever), cemeteries, the "adult Cineplex" and other scary places that you don't want to visit. Of course, that's where the monsters are likely to set up shop. A nice twist is to make a seemingly harmless place into a monster's den to keep the Cast off-balance. Everybody expects the sewers to be crawling with demons (well, everyone in the Buffyverse, at least), but how about a nursery school, beauty parlor, bowling alley, or video arcade?



PEOPLE TO SEE

Buffy: I gotta go. Big night for us Slayer-types. People to see, demons to kill, you know the drill. Better hurry before somebody figures out what we're doing.

—3.7 Revelations

Unless the setting is a desert island (with beached tour boat, intrepid crew, and . . . ah never mind), the Cast is going to be running into people as well as the occasional monster. Making the Supporting Cast stand out is not an easy job, but it's worth doing. A few memorable minor characters can help add humor and drama to the Series. Try to give everybody some motivation and personality beyond the character's purpose in the Episode.

Regular Folk: These are your basic normal people, the ones the Cast is going to run into at libraries, the DMV, and on the streets. There's the guy (or gal) working behind the counter at the Double Meat Palace while studying acting at night, or the dry cleaner's wife who always gives treats to "the kids" (up to and including those in their mid-twenties), or the video store clerk who has memorized every zombie movie ever made. Some of them could be unexpected sources of help—a lonely widow who only reveals a vital clue if the Cast talks to her for a bit (and perhaps have some tea . . . oh, and pet her cats, all forty of them), a crazy homeless person whose mad babbling conceals some dark secret, or an annoying little kid who happens to be at the right time and place to save the Cast's collective butt.

Getting in the Way: Then there're the minor characters whose main goal is to annoy, hinder, and slow down the Cast. These people aren't monsters, so the Cast can't just kill them—at least not without getting into more trouble than it's worth. Principal Snyder is a prime specimen of this sub-species, of course. Other possible mini-nemesis types include idiot bosses at work, obnoxious family members, whiny neighbors, suspicious local priests, and noisy reporters. Dealing with these pests requires wits, not brute force—punching a whiny neighbor in the nose may feel good, but it's not likely to solve anything. In the case of the minister or old lady Finster, violence is decidedly not the answer. Convincing them that you are a hero and getting their grudging help and respect—that's the ticket. Or probably best just to keep that whole demon/vampire stuff under wraps.

Friends and Family: Relatives and loved ones can be very useful sources of storylines and Subplots. These characters need to be fleshed out quite a bit. Where does Mom work, when does best bud Nancy pick the character up for school, what does Uncle Fester drive (and will

he let you borrow it), who's in dad's regular Thursday night poker game, why does bro hang out with those dweebs, how can cousin Mildred afford that swanky apartment downtown? These folks are going to be close to the Cast Members and it's nice if there's some emotional level to their relationship, even if the emotion is annoyance or loathing. Otherwise, you'll get situations like "Ohmygod! They've killed, er, what's his face, my, uh, best buddy. Those bastards!"

I'm the Law: The authorities are to be avoided in most Buffy games, where the Cast are usually operating outside the law (even the Initiative faces this problem due to its covert nature). Cops can be bumbling idiots, or quiet heroes risking their lives on a daily basis. A detective can be an interesting foil or potential ally, depending on how the Cast play their cards. Having some contacts with the police can come in handy, too. An ally who will "adjust" evidence or give an early warning would be even better. On the flip side, a lawyer (particularly one in the District Attorney's office) could be a troublesome antagonist.

The Usual Suspects: Then you have people the Cast only goes to when they need something—information, illegal items, occult supplies, and other stuff you can't get through normal means. These shadowy characters include snitches, minor supernatural critters that are more useful alive than dead, and dubious allies with their own agendas. They are never completely trustworthy, but they are reliable enough that the Cast will use them once in a while. If you develop these characters well enough, they may become more important down the line, either as allies or enemies. Heck, they might even be love interests (hey, it could happen). It's also nice to have certain locales for these folks—a particular bar, a shop with esoteric items, an abandoned apartment building with numerous (human and not) squatters. Rounds out the character and gives the Cast a place to "run into" them.



Things to Do

Xander: Yeah. It's gone.

Anya: Yes. But where did it go? I mean, evil things have plans. They have things to do.

—6.3 *After Life*

What's to do in the setting? Besides hunting monsters, that is—after all, even the Slayer has a day job. There're careers, school, and daily life to deal with. Basic things like making a living can provide you with numerous Plot and Subplot ideas.

The Daily Grind: So what is life like for the Cast? What is their daily routine in their hometown? People with jobs have more of a set schedule, of course. Full-time demon hunters pretty much make their own hours, although the pay usually sucks. The setting is going to determine what options the characters have when it comes to making a living. A mining town doesn't give the Cast a lot of choices, for example. A big city has perhaps too many. Opportunities for mayhem should be easy to fit into the Cast's time card—hit them with a demon attack while they are trying to beat rush hour traffic and avoid being late (for the third day in a row).

Special Occasions: Having a list of important days in the setting can help create a sense of continuity in the Series. Holidays are a great source for "theme" Episodes—you've got your Thanksgiving Episodes, your very special Christmas Episodes (of course if you're going to rip off *It's a Wonderful Life*, at least try to be semi-original about it), and so on. Then there are graduations, inventory days at work, end-of-year sales, and other days where the daily routine changes, for better or worse. Throw some monsters in right in the middle of it all, and watch the Cast try to handle both problems at once. It should be fun.

Changing Times: The more things change, the more things change. You've got global warming, the economy, international politics, and all that good stuff. As the world changes, the setting should evolve. Unless you're in sunny California, the seasons also change the setting—chasing a vamp through a cemetery takes on a whole new dimension during a raging snowstorm, for example. If the area is in a recession, taking time off work to hunt a demon is a lot riskier than when jobs are easily available. Some of the changes could be supernatural, and the source of major plots, but it's good to also have "normal" changes in the setting. For example, a real natural disaster can provide a change of pace for the Series (and you can always toss in a monster or two to add spice to the mix).



CHANGE OF VENUE

Buffy (to vamp): Thanks for the re-locate. I perform better without an audience.

—4.6 *Wild at Heart*

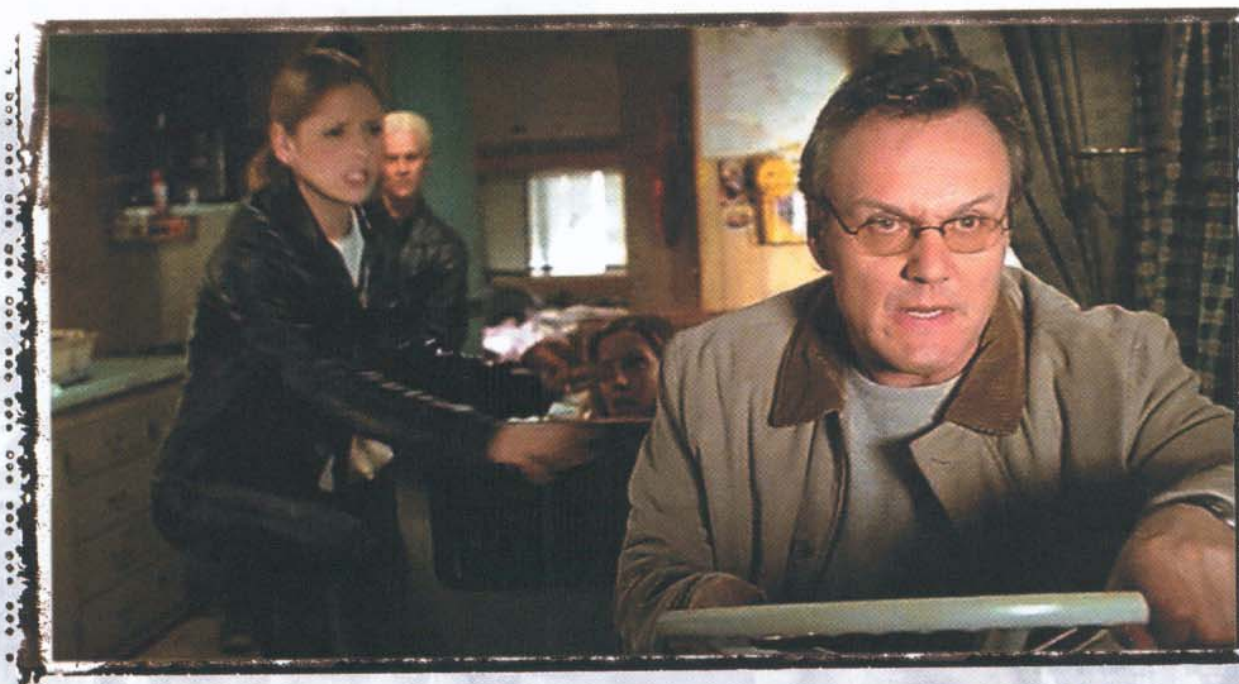
The simplest way to vary a *BIVS RPG Series* is by changing the locale. Just move the setting of the game to a different part of the world. Buffy and company are still in Sunnydale, and your Cast is somewhere else. There is more than enough supernatural trouble in the Buffyverse to go around.

Look at Angel and company's misadventures in L.A., for example. What hidden horrors lie beneath New York City, or in quiet towns in New England, or exotic New Orleans? How about Chicago, the plains states (maybe a weird meteor shower hit several years ago and "changed" a number of the residents, or maybe even deposited a new one), or the Pacific northwest (we'll get into that more next chapter).

And why stop in the U.S.—Europe has even more history and potential plots to go around. That's where the really old vampires live. Or try Asia for a change of pace. All you have to do is mix in some Chinese mythology, some Hong Kong action movie mayhem, and you're all set to go. Heck, make the Cast Members international vamp hunters and visit all of the above. The sky's the limit with a little imagination and creativity.

Outlined here are two possibilities for alternative venues. A full-fledged Change of Venue is described in detail in **Chapter Four: Buffyverse Sampler Pack: the town of Grizzly Peaks with its own little Hellmouth and a new breed of hero.**





SLAYER ON TOUR

This variant has no fixed location. Our heroes get to travel all over North America (and maybe the world), looking for adventure and playing some tunes along the way. The Cast are members of an up-and-coming band. The players can decide what the band's name (*Slayer and the Slayerettes?*) and style are when they create their characters. Their characters can be the performers themselves or their roadies, agents, or groupies.

The opening Episode starts them out as normal characters just looking forward to playing some tunes and becoming rich and famous. Then one of them becomes the Slayer (let's assume that Faith suffers an untimely end in prison), and things start getting complicated. Our heroes still have to deal with finding places to sing, facing hostile crowds and corrupt music promoters, and living on the road. They also have to fight supernatural evil wherever they go, and, as luck would have it, they'll be running into supernatural evil about once a week. Hey, as bad as it sounds now, what happens if they get "discovered?" Just imagine all the fighting and career stuff on top of success. The gang should redefine the rock-and-roll lifestyle.

The gang doesn't need to be a band to make this setting work. They could be other kinds of entertainers—part of a circus, gymnastics troupe, or traveling actors. They could be a biker gang, happiest on the open road. They could be truckers running cargo from one end of the country to the other. Or they could just be a wan-

dering crew of Slayer and friends, righting wrongs and fighting the good fight. Going to be hard to explain that when you get pulled over for a speeding ticket though.

For this type of game, you need to do a bit of research about all the places the Cast will be visiting from one Episode to the next. It'd be nice if you can find a few tidbits about the town and city that will add a bit of color to the description. You don't need to go into any serious detail, as the gang will be moving on soon.

This setting lends itself to an episodic Series. Each session has its own Plot and nasties, but it will be more difficult to incorporate on-going stories as the locale changes from week to week. That's not to say it can't be done, but most such Subplots will have to involve the Cast, rather than the surroundings.

Setting a Big Bad can also be tricky. You can have Mr. Bad chasing the Cast for some reason (maybe he wants something the Cast has). Or our heroes are chasing the villain, and they schedule their tour stops based on where their quarry may be heading. They would require some means to track the Adversary—a mystical amulet, a ritual, a demonic bloodhound, or even a supercharged Slayer-sense. Or it could be a race—a scavenger hunt with both the Cast and the Big Bad looking for the same thing. Perhaps the "thing" is a key to something, a mystical Key perhaps. And perhaps that Key is in a strange form . . . something that no one would think of. Hey, we may be onto something here . . .



HELLMOUTH HOME DELIVERY

Xander (calling out): I didn't order any vampires . . .

—4.22 *Restless*

Why should Sunnydale have all the fun? To bring that familiar touch that means so much, you could have a Hellmouth pop up in your hometown. Maybe this gateway to the demon worlds has been lying dormant for some time, but something just woke it up and things are getting real weird real fast. Or maybe a stranger wandered into town with tales of a strange dimensional portal nearby. This portal has been quiet for hundreds of years but unless something is done soon, it will open or at least become active enough to make life much more difficult. Can your crew stop this from happening? Of course not, that would make for an extremely dull Series.

This approach has a lot going for it. You don't have to spend a lot of time describing things to the players. They should pretty much know where everything is. The local school, downtown, hangouts, restaurants, parks, neighborhoods, and other spots are very familiar. Place names need not be invented and local history facts are easy to find. You can grab local maps and brochures. Heck, you can head out and map things before any given session if you have the time.

You can also adapt people you know to serve as the Supporting Cast. Teachers, cops, neighbors, politicians, and celebrities can be brought into the game lock, stock and personality. Kids at school can make cameos, playing themselves. Hey, if you are feeling mean-spirited, you can (figuratively, of course) turn a few of them into vamps, other creatures, or even victims.

Stories can be found in local tales or events. You've always wondered why Old Man Harvey was so hyper about folks trespassing on his lawn. Now you can reveal the true reason. Or you can get to the bottom of why



the local Class A baseball team has a fifteen-game winning streak. And just what are those lights the kids keep seeing over in Sumpter's Park? Other kinds of local legends or stories can be worked in as well.

For an extra twist, the Cast could play *Buffy RPG*-sized versions of themselves. That can cause a few problems during character creation though, especially if some of the players have an, er, inflated view of themselves. But if it can be managed, that approach can be a great deal of fun. Maybe they start as themselves but as the Series unfolds each discovers a super power or ability that they never knew they had. Of course, there's always a downside and that will have to be revealed in time as well. Be careful with this one though—don't want anyone wandering around the local sewers or doing stupid stuff like that. Keep it in the living room, den, or study. That's the ticket.

TIME AND TIME AGAIN

The default *BIVS* setting is the present day—our brave new world of the early 21st century. But that doesn't have to be the only option. Slayers have been around since prehistoric times (at the the First Slayer's hair style was totally prehistoric).

Historical games give you a lot of more interesting options. Now, "historical" may be an exaggeration—you don't have to get carried away with accuracy and detail. Keep it fun and don't worry about such things as whether or not there were horseshoes in the 5th century CE—chances are, there weren't any vampires in the 5th century either (we're just guessing on that though). Some research is good, but the world of the Buff is the world of movies and TV shows, and we don't mean from the History Channel.

Then there's the future—move things out into the realm of science fiction and the Slayer can hunt vampires alongside cyborgs and aliens. This can get cheesy in a hurry though, so think things through before breaking out the phase-beamers and plasma torpedoes.

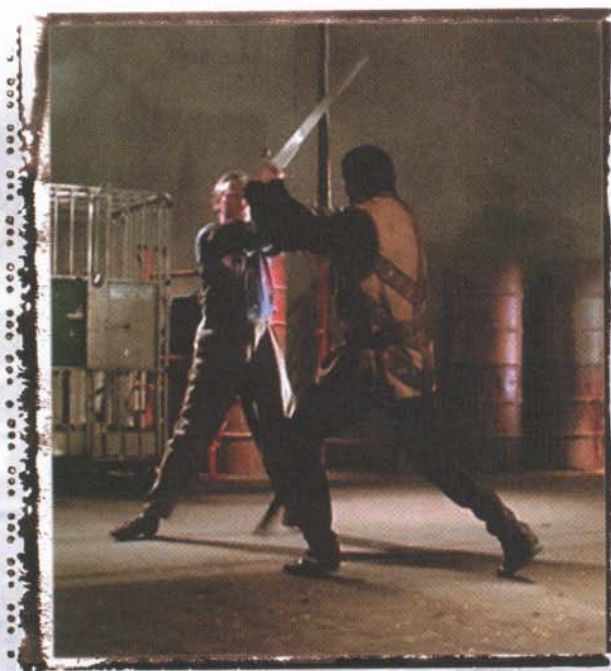
The key, both in the past and future, is to keep the main themes of the Buffyverse integrated with the new elements. You need to keep the fast and furious action, the supernatural horror, the humor, and the romantic soap opera. Whether the action relies on swords or starships is just the dressing.

Chapter Four: *Buffyverse Sampler Pack* has a sample historical setting for your enjoyment, *Stakes and Six-Shooters*, set in the Wild West. Here we have three more mini-settings for you.



Buffy

the Vampire Slayer™



REALLY GETTING MEDIEVAL

Willow: I'm Joan of Arc. I figured we had a lot in common, seeing as how I was almost burned at the stake. Plus she had that close relationship with God.

Xander (to Oz): And you are . . . ?

(Oz places a nametag on his chest—God.)

—4.4 *Fear, Itself*

The year is 1431—the Hundred Years War rages in France. Joan of Arc, the Maid of Orleans, has been burned at the stake. The French are newly empowered, but England still holds sizeable sections of their country, and English and French knights battle each other across the countryside. It is a time of sieges and constant warfare, with soldiers ravaging the countryside and killing without mercy. It is a time of kings and nobility, of courtly manners and desperate currying of favor. It is a time of great chivalry and base villainy.

It is also a time for the forces of darkness. Aided by the chaos and lawlessness of war, vampires and worse prowl the night and hunt at will. And possibly the most depraved among them is a human, the sorcerer-knight Gilles de Rais. De Rais is a child-sacrificing, demon-worshipping beast who holds sway over a large barony and commands a small army of vampires and demons. He grows ever more powerful as a variety of evils flock to his banner and he sends them against nearby enemies. No army can stand against their might and seeming

invulnerability—even castles hold out only so long. Real safety can only be had in the daylight hours and even this has become a tenuous hope. No doubt some conflict will appear in his ranks sooner or later as the horrors sort out their varying levels of power, but great harm is being done in the meantime. And who can say when de Rais will falter?

But now, in a small village in the Loire Valley, a young peasant girl has acquired amazing powers. The new Slayer has appeared at a time and place where women warriors are considered to be witches or worse. Can she stop Gilles de Rais while hiding her abilities from both church and state?

This setting has knights in shining armor, although in reality they behaved more like bad Hell's Angels in shining armor. There is war and turmoil in the land, so a small group of stalwart heroes can travel and kick butt with relative impunity. Castles are all over the place and in them barons and knights rule their own private fiefs as they see fit. Outside their walls superstitious peasants toil in their fields. Beyond the fields are large tracts of wooded wilderness where strange things roam. Vampires and werewolves can strike at any place and any time, and sorcerers make pacts with unearthly beings to gain power.

Besides the Slayer, other Cast Members can be knights, skilled archers using the new long bow, clerics with worldly power (and perhaps the ability to call down bolts of holy flame), medieval scholars with occult powers, and witches (although they should be very subtle if they wish to avoid death by fire). They could all be beholden to one lord, perhaps a minor baron just trying to bring prosperity to his lands and a measure of peace to his people. Or they could be part of the king's elite guard, on call to assault the most dangerous supernatural threats and constantly involved in the latest court intrigue and power plays. The crew could be errant warriors, traveling the countryside righting wrongs and acting all chivalrous. No doubt that kind of behavior is going to get you noticed by all the wrong people, and we're not just talking about the vamps and demons. No lord wants folks running around upstaging him and giving the little people hope. That kind of thing can cause rebellion and uppityness.

Medieval Stuff: Much of the equipment used during the Middle Ages—swords, spears, plate armor, etc.—can be found in the *BTVS Corebook*. As it is used in the modern day, it was used in the past. Other stuff can be found in any number of medieval resources, including a very popular roleplaying game involving underground construction and large flying lizards.

PULP SLAYAGE

Wesley: All right, everyone—monsters, demons, world in peril. . .

Buffy: I bet they have all that stuff in Illinois.

—3.19 Choices

Crazed inventors build infernal devices, mystery men battle gangsters in the mean streets of the great metropolis, lost civilizations hide in the depth of the jungle primeval: this is the world of pulp fiction. The actual year is unimportant. Call it sometime between the Crash of 1929 and the beginning of World War II. This is not strictly a historical setting, but one based on the pulp magazine stories and movie serials of the 1930s.

In Chicago, things are getting downright weird. One by one, mob leaders are changing their behavior. They only come out at night and their moods are growing more violent with each passing week. A vampire has decided to muscle in on the mob's action and he's turning crime bosses into his undead servants. His plan is to eventually take over the world by using the money and power of the mob to slowly infiltrate and corrupt the government. Who will stop him? A young Chicago socialite who turns Slayer during her sixteenth birthday, that's who.

The Slayer does not have to fight alone though. She can join forces with masked crime-fighters, hard-bitten private eyes, skilled and seductive femme fatale spies, mystics trained in the exotic Far East to cloud men's minds, and other adventurer types. They will have to see her in action of course—no one just joins up in these troubled times. They may even have tests for her or perhaps cryptic visions of their futures together.

Her enemies are many as well. Besides the undead crime lord, she will face mad scientists trying to conquer the world, ancient overlords damned with immortality, accursed artifacts brought back from archeological digs, and most likely at some point . . . Nazis. No doubt the Nazis are interested in many of the same things the Slayer is worried about. And the Nazi occultists are the worst of the bunch, always trying to tap into lost powers that don't belong to them. Maybe they are tied in somehow with the criminal vamps. That would make one insidious plot to weaken the country that they have discovered will be their greatest leader's worse enemy. Speaking of plots, what about the Reds? No doubt they are skulking about, trying to take advantage of the supernatural mayhem. They have rid Mother Russia of monsters (or perhaps just co-opted them) and now they want to see what can be done in the New World.

Our heroes don't have to stay in Chicago either. Their adventures can take them to war-torn China, ancient castles in Slavic Eastern Europe, banana republics (the countries, not the stores) in Central America, the corridors of power in England, France, Germany and Russia, or the heart of Africa. Travel wasn't as convenient as it is nowadays though. The Cast Members will have to go on long cruises across the ocean, or travel in airships or cutting-edge airplanes.

This type of game can use the regular Hero/White Hat combo. Or it can be a little more high-powered and use Experienced Heroes to represent "mystery men" (and women) types like the Shadow and Doc Savage. The Drama Point system should work pretty well to simulate the heroic feel of the genre.

Pulp Stuff: Equipment for a Pulp game is all circa '20s and '30s. Old fashioned cars and steam trains, and even a few cutting-edge (at least for that time) aeroplanes. Revolvers and hunting rifles were the guns of choice, except for the Tommy Gun. That gun and a number of other Pulp items are included in the list of equipment in **Chapter Two: Heroes 'R Us**. Still, the highlights of the Pulp era are those wild and wacky gizmos that the gadgeteers created. We've given you some of those too. Let your imagination (and any number of pulp-era roleplaying sourcebooks) guide you for the rest.

Gratuitous plug time: If you need more game stuff set in this era, check out Eden Studios' *Pulp Zombies*. It has **Unisystem** rules for all sorts of mystery and mayhem in the pulp era . . . and lots of zombies, too.

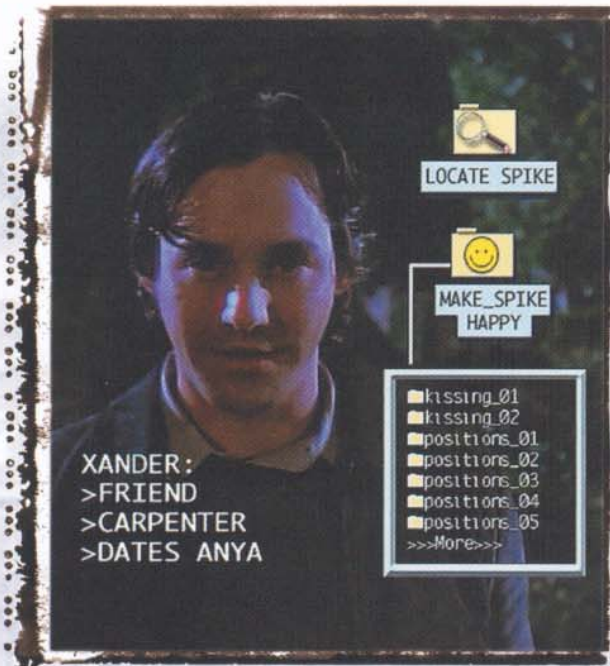
VAMPIRES AND MIRRORSHADES

Master: Welcome to the future!

—3.9 The Wish

Lets flash forward to the near (but not so dear) future. You've seen the movies and read the books—the urban sprawl, not a tree in sight; the neon lights flashing Japanese slogans over dirty streets and dirtier denizens; megacorporations with power greater than any nation, using mercenaries augmented with cybernetic implants as foot soldiers; computers so advanced they create their own virtual worlds, with hackers that prowl cyberspace and can discover any secret. It's the cyberpunk reality. So let's throw in some vampires and demons—and a girl from the bottom of the social ladder who suddenly discovers she can outfight an augmented cyber-ronin—and see what happens.





The year is 2076. The city of Hyper-California—an unending sprawl that has eaten up Los Angeles, San Francisco and most of the coastal strip between—is gearing up for one mother of a Tercentennial Celebration. All is not well in H.C. though. And we're not just talking about the growing problem of the Asian Tongs fighting it out with the La Raza Mexican gangs, or the inter-corporate assassinations that make 1920s Chicago look like a PTA meeting, or the dismal poverty of about half of H.C.'s citizens, or the proliferation of designer drugs and virtual reality games that create an entire sub-class of addicts. No, the real problems center around a small neighborhood of the megalopolis, soon to become the headquarters of Morningstar Ltd.—a small town that was once called Sunnydale.

Desmond Darke, CEO of Morningstar Ltd., used to be human but he's gotten over that. Using dark magicks, he has extended his life for centuries. In recent years, he has also enhanced his body with cybernetics, combining the dark arts with dark technology to remain immortal. He also happens to be quicker, tougher, and stronger than normal cyber-enhanced folks. Mr. Darke wants more though, and he is digging up the Hellmouth as part of his quest for the rite of Ascension. He aims to follow in the Mayor's footsteps. Except he aims to do it right.

With the reinvigoration of the Hellmouth (and perhaps its soon-to-be-posted "open" sign), supernatural forces have started to gather in Hyper-California. Vampires were already numerous throughout the city, but now

worse things are showing up like moths gathering around an open flame. A few neighborhoods over, a young orphaned girl becomes the Chosen One and all the pieces of the great game of light and darkness are set.

Potential characters include cyber-ronins with bionic implants and strict codes of honor, corporate tools with the latest equipment and wads of creds to spend, resourceful techs able to cobble together anything with a tool kit and some discarded components, streetwise punks with lots of guns and attitude, brilliant hackers with as much of their minds in the machine as on the street, and street shamans mixing magic and technology. Oh, and perhaps a certain vampire will make an appearance. He's tall and dark and all broody-like. He's watched the changes on the left coast with great interest and now he knows that something big is about to happen. Perhaps he'll adopt the young Slayer as his protégé. Who knows, maybe they'll fall in love . . .

Cool Stuff: The ultra-slick cyberpunk world of Vampires and Mirrorshades just wouldn't be the same without some ultra-cool cyberware. A bunch of this equipment is covered in detail in **Chapter Two: Heroes 'R Us**. Probably can't find this stuff outside of a cyberpunk setting, but that's really up to you, no?

WHAT MIGHT HAVE BEEN

Anya: Sure. Alternate realities. You could have, like, a world without shrimp. Or with, you know, nothing but shrimp. You could even make a freaky world where Jonathan's some kind of not-perfect mouth-breather if that's what's blowing your skirt up tonight. Just don't ask me to live there.

—4.17 Superstar

As a third avenue of potential settings and storylines, we have the settings where you take a left turn from the official timeline of the Buffyverse and make up your own version. These are the "What If?" scenarios—or perhaps they represent alternate realities like the one created during 3.9 The Wish. They can be set in Sunnydale, but it won't be the "regular" Sunnydale. Usually, things will be even worse than in the real storyline.

Chapter Four: Buffyverse Sampler Pack's Hellworld explores the possibility of Glory managing to keep open the portal to the hellworlds long enough to wreak irreparable damage on Earth during the events of 5.22 The Gift. Further inspiration can be found in the three mini-settings that follow.



THE WHITE HATS' LAST STAND

Buffy: Anya, tell them about the alternative universes.

Anya: Oh, okay. Umm. Say you really like shrimp a lot. Or we could say you don't like shrimp at all. Blah, I wish there weren't any shrimp you would say to yourself.

Buffy: Stop! You're saying it wrong! I think that Jonathan may be doing something so that he's manipulating the world and we're like his pawns.

Anya: Or prawns.

—4.17 *Superstar*

This is the world of 3.9 *The Wish*, created by the demon Anyanka when she granted Cordelia's wish that Buffy had never come to Sunnydale. Buffy doesn't make it to Sunnydale until the place has gone to hell, and she arrives just in time to get killed by the Master. Xander and Willow are vamps (very bad vamps), and Giles and a handful of heroic White Hats fight a losing battle against the Master's minions. This Sunnydale's crime rate makes the "real" Sunnydale look like Switzerland. Going out at night is like playing Russian roulette—you might make it, but it's not recommended for long-term survival. And bright colors are right out.

This world has lots of juicy bits. There're plenty of unanswered questions that can provide tons of Plot and Subplot ideas. What is the Mayor doing? Is he vying with the Master for control over Sunnydale or is he content with watching from a distance while working towards Ascension? Or is the Ascension plan going full force, with or without the Master's blessing?

Is the Initiative active in town? If they are, they should have their hands full. Does the change in circumstances affect Professor Walsh's activities? Perhaps they have been accelerated and a new group of cyberdemons is rolling off the assembly line to combat the dark forces. You think Adam was bad? What if the project goes bad after several dozen or even hundreds just like him have been deployed?

And who becomes the next Chosen One after Buffy's untimely demise? Could Kendra be alive and well in this reality? She might be heading towards Sunnydale to face the Master. If she falls, Faith has no one to soften her dark side. That leads to a Slayer who may be almost as bad as her enemies.

How about Glory and the Key? Will the monks try to hide the Key by linking it to the new Slayer? Should Glory merge the dimensions, would anyone notice?

Things are pretty bad as it is. Or perhaps one of the current nasties—the Master or Adam—takes the lead in fighting the Hellgoddess. Maybe they seek out the Slayer's help and call a hasty truce.

Don't forget about Spike and Drusilla. Will our favorite evil couple show up to cause trouble for everyone (including the Master)? No matter how you look at it, this alternative setting gives you the chance to rewrite the last five seasons of *BtVS* and turn things on their head. Is that fun or what?

The world outside Sunnydale might also be in bad shape. Without Buffy and Angel to help out, who knows what evil forces have risen in other places? Or the really bad stuff could be centered in Sunnydale, which makes the rest of the world a less dangerous (but just as interesting) place to explore.

The Cast can be made up exclusively of White Hats, who have to use teamwork, their wits (and lots of Drama Points) just to survive. Alternatively, it can revolve around the new Slayer (who could be Kendra, Faith, or someone completely different) and other heroic types. An Initiative-oriented game would work well in this setting. In military-speak, this is a "target-rich environment." The bad news is the targets are not shy about hitting back. Or you could have a little inter-dimensional travel—vampskank Willow made it to "our" Sunnydale, so why not a little trip the other way? Buffy and the Slayerettes could drop by and get a rematch with some old foes.

The really nice thing about this setting is that you don't need to invent much in the way of background. All the usual Sunnydale haunts and character may be dropped into the brave new world. You're just playing with the plotting.

ANGELUS TRIUMPHANT

Whistler: You know, it wasn't supposed to go down like this. Nobody saw you coming. I figured this for Angel's big day, but I thought he was here to stop Acathla, not bring him forth. But you two made with the smoochies and now he's a creep again.

Buffy: We didn't know...

Whistler: Hey, not here to judge. Body like yours—I'd pretty much give up my soul for a shot at that, too. But it took Angel off the roster. Which puts you on the spot in a big way. What are you gonna do? What are you prepared to do?

—2.22 *Becoming - Part Two*



Buffy

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Cut to 1898, Rumania. Darla and Angelus are doing their standard murderous rampage through the countryside. Darla spots a beautiful Gypsy girl. She's about to swoop over her—Angelus could use a nice snack—but Drusilla stops her, having had a premonition of bad things. Darla hesitates and the girl gets away. No big deal, she tells herself: plenty more where she came from and Gypsies can be trouble. That night, after the vamps feast on a Rumanian family, Darla feels strangely at peace.

No murdered Gypsy girl means no curse on Angelus. Angel, our favorite brooding angst-y vampire, is never born. And the Buffyverse takes a whole new course.

Cut to Season One. Buffy arrives in Sunnydale, but no dark handsome stranger offers her counsel, help, and romance. She still manages to thwart the Harvest and the Master realizes there's a Slayer in town. He sends Darla out to bring in some heavy muscle from Europe. She returns with the pride of the Order of Aurelius—Angelus, he who slays wantonly with "a song in his heart." And the stage is set for some major drama.

Without Angel's curse, there's no Jenny Calendar to break Giles' heart. Or perhaps she shows up tracking Angel, but she doesn't have to keep her origin hidden. Could they become the Nick and Nora of the supernatural set?

Whistler may appear, but in a different form. Perhaps he shows up to help the Slayer a bit and thus preserve the balance between good and evil.

The enmity between Buffy and Angelus doesn't have the same personal quality, at least at first, but who's to say that the chemistry between Slayer and vampire cannot carry over even without a soul for the vamp? It will not be a good chemistry, granted: Angelus may become fascinated by Buffy, and decide to toy with her, or perhaps even corrupt her and make her his own, as he did with Drusilla.



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Another possibility is to have Angelus show up after the Master is dead, perhaps with Spike and Drusilla in tow. Angelus might be looking for revenge for Darla's death (he probably won't be that heartbroken about the Master). It's bad news for the Anointed One no matter which way you slice it (no future for pint-sized Big Bads in any universe).

If the players are using the Original Cast, you can replay the whole Angel-Buffy tragedy with this new spin. Without Angel in the picture, could Xander have a chance? Not bloody likely, as Giles would say, but you never know. Maybe she could be swept off her feet by a handsome college guy named Riley, who shows up a couple of seasons early to give her a hand.

On the other hand, if you are starting the Series with a brand-new Cast, the whole tragedy can be resolved off-camera. Buffy could die at the hands of Angelus, or during one of the many battles where Angel was instrumental in saving her life. Her replacement now has to face the murderous vampire and his evil plans. It's a tough job, but someone has to do it . . . and now it's tainted with the revenge factor.

FEAR ITSELF

Riley: Oh yeah. Having the inside scoop on the administration's own Bay of Mutated Pigs is definitely an advantage.

—4.22 "Restless"

What if in 2000, a renegade Initiative agent named Riley Finn leaked the existence of Hostile Sub-Terrestrials to the media. The revelation made Watergate look like a minor squabble. In the ensuing media circus, Congressional hearings and private and public investigations, the whole can of worms was opened for all to see. Demons and vampires jumped from the pages of mythology to those of science in one fell swoop, and the world was changed forever.

So what happened when humanity realized there are monsters in its midst? Nothing good. A terrified public demanded security at all costs. Civil rights were swept aside as more horrible crimes were revealed. Religious zealots found themselves vindicated—demons were indeed walking the earth! All their warnings about Satan being at work in this world now seemed to ring true.

The 2000 elections were dominated by a single issue—what to do about the HST threat. Candidates from both parties tried desperately to out-hard line each other—no measure seemed too harsh. Could non-human beings have rights? The consensus appeared to be "No."

The year is 2002. The Initiative is now an official agency of the United States government, given extraordinary powers. The backlash has affected a lot more than vampires and demons though. Pagans have found themselves persecuted all over the country, often by government officials looking for signs of "occult-subversive activity." Music and books found to be dangerous are being censored without regard for the First Amendment. Thousands of people have been arrested without due process for suspicion of being in league with supernatural forces or even of being HSTs. Thousands of supernatural beings have been discovered and destroyed along the way. Vampires have been hit particularly hard, because their habits make them fairly easy to spot. That's perhaps the most difficult part about the situation: the tyrannical measures are working to control the spread of supernatural monsters and likely saving thousands of innocent lives. Yes, the price is high—particularly with regard to privacy and personal freedom—but is it worth it?

This setting should make the Cast (and the players) think about which side to take. If it's okay to kill vampires on sight, then is there any problem about denying them their Miranda rights? How about witches though? Or demons that don't prey on humans? Where do you draw the line? Maybe Angel and Whistler come to the Cast for help. How is that going to work out? Also, what happens if the government decides that the Slayer has some demon in her (as has been hinted at in various places)? Given her powers, resourcefulness, anti-authoritarian 'tude, and friends, the Slayer could quickly become public enemy number one.

The Cast can consist of Initiative agents, able to operate in the open and acting with the full support of the law behind them. Or they could be a group of "good" supernatural beings trying to avoid being captured or killed by ruthless government agents or the Slayer and her allies. If they are not government-sanctioned though, things are going to get real tough real fast.

On the other hand, perhaps the government is covering all its bases. While speaking out against the supernatural threat and doing all in its power to suppress it, a group of "special" agents has been formed. This elite task force uses the powers of the unnatural to fight the unnatural. A Slayer, a werewolf, a vampire, and a couple witches—devastating firepower, as long as it's harnessed and directed properly. Hey, there could even be a carefully cultivated group of psychics (say three in number) who sniff out supernatural threats before they arise. The team could be dispatched to stop the bad before it gets big. But then something goes wrong. . .

It's A
DIFFERENT WORLD





4 Buffyverse Sampler Pack

Buffy: World is what it is. We fight. We die. Wishing doesn't change that.

Giles: I have to believe in a better world.

Buffy: Go ahead. I have to live in this one.

—3.9 *The Wish*



No matter where you go,
there you are . . .

Whatever that means. This chapter details three different places to go, settings you Director types can use to create your own spin-off Series. These mini-settings are located in the present (another Hellmouth), the past (the wild, wild west) and the near but not-so-dear future (an alternate future where Glory succeeded). We've got Archetypes, Big Bads, little bads, and more fun than you can shake a stake at.

Just as we did in Chapter Three: *It's a Different World*, we want to emphasize that none of this material is canon. It hasn't been mentioned on the *BtVS* TV show and, as far as we know (quickly scanning the room for surveillance bugs), no one else knows about this stuff. The concepts introduced add to the Buffyverse mythos, stretch the boundaries of what has been hinted at, or totally rework things. Thus, they may not fit your particular Series. On the other hand, we think they add some really kewl new stuff. Hey, we're exploring the unexplored here. No telling what might happen . . .



LAIR OF THE WENDIGO

Mr. Trick: Town's got quaint. And the people? He called me "sir." Don't you just miss that? I mean, admittedly, it's not a haven for the brothers, you know, strictly the Caucasian Persuasion here in the Dale. But, you know, you just gotta stand up and salute their death rate. I ran a statistical analysis, and hello darkness. It makes . . . D.C. look . . . like Mayberry, and ain't nobody saying boo about it. We could fit right in here. Have us some fun.

—3.3 Faith, Hope & Trick

Joey stepped on the brakes carefully. A multi-ton eighteen-wheeler can't make sudden stops, no matter what. Luckily, the accident that was blocking the road had been far enough ahead that he could slow down in time to avoid plowing into the two pickup cars. Joey grumbled under his breath. Now he and his cargo were going to be late.

There were several people at the site of the accident. Joey guessed the pickups must have been loaded with passengers, since they were in the middle of nowhere. This was about as lonely a stretch of road as Joey had seen for a while. Worse, they were surrounded by looming woods.

The stranded folks waved at Joey's rig as he came to a stop. Waved and smiled. Something funny about their smiles, even in the light of his headlights. Their teeth. They were too long, too sharp. Costume party? What . . . ?

Their eyes were gleaming red.

Joey threw the rig into reverse. Too late. He heard a loud impact on the roof of the cab. Then they smashed in his windshield. Glass fragments blinded him, and he felt clawed hands gripping his shirt, tearing it and the skin beneath to shreds. The hands plucked him out of the cab.

Still in reverse, the truck slowly backed away from Joey's dying screams.

WELCOME WAGON

Welcome to Grizzly Peak, a nice town nestled within the forests of southern Oregon, home to the former Townsend School of Forestry Sciences and the Boyd Logging Company. Not to mention home to its own little Hellmouth and some very peculiar denizens—some human, some not so much.

When a Slayer arrives in town, she discovers that Grizzly Peak has its own crop of heroes—the Totem Warriors, a group of teenagers allied with animal spirits and a ghostly Native American mentor. Will the heroes work together to defeat the Dweller who is planning to open the Hellmouth and rule the world, or will they bicker and zing each other mercilessly?

HISTORY

Buffy: So what happened to the Chumash?

Willow: How about imprisonment, forced labor, herded like animals into a mission full of bad European diseases.

Buffy: Boy. Cultural partnership center really didn't stress any of that stuff.

—4.8 Pangs

The area where Grizzly Peak is located was originally inhabited by a Native American tribe, the Diroc. A small and secretive bunch, the Diroc were shunned by most of the other tribes in the region and branded as magicians and shape-shifters. During the 1860s, the Diroc were all but exterminated by a combination of disease, starvation, and massacres at the hands of white settlers.

A town grew up in the area to fuel the needs of a growing logging industry. In 1872, during a brutal winter storm, all nineteen men at Logging Camp Number Seven were killed in a bizarre combination of animal attacks and murder. Six men were dragged into the night by a vicious grizzly bear, and then fighting broke out among the survivors, who shot, stabbed, and clubbed each other to death. Hunting parties sent by the Boyd Logging Company killed every bear they could find. The story led to the area being dubbed Grizzly Peak.

In 1909, Boyd Logging moved its headquarters to the growing town. In 1923, logging baron Dale Townsend founded the Townsend School of Forestry Sciences. The town became bigger and more prosperous, just in time for the Great Depression. The place almost became a ghost town during the 1930s. Hundreds of people disappeared in a matter of months, gone to look for jobs elsewhere—it was assumed. Still, in some cases whole families apparently left without bothering to tell anybody, or even to turn off the lights and stoves in their homes.

Recovery followed quickly after WWII, and the town grew anew, despite a history of strange disappearances and a higher-than-average murder rate. The Townsend School of Forestry became Townsend College in 1964. Between the school and the logging industry, the town has reached a population of over 30,000.



Buffy

the vampire slayer™

Still, there's the occasional scandal or strange happening. The most recent one happened in 1989. Six environmental activists protesting Boyd Logging's destruction of old growth trees were killed, apparently torn apart by wild animals. Allegations that the activists were murdered led to a state investigation, but it concluded that the deaths were the result of a bizarre animal attack (see a pattern here?).

† THE SECRET HISTORY

The history above is what you'd find perusing books and newspapers or visiting the Grizzly Peak Historical Society. There is a little more to the town, of course. Okay, a lot more. The kind of thing that'd give the wig-gins to your typical Historical Society nerd.

The Diroc tribe was indeed very special. Its people were charged by powerful forces with guarding a Hellmouth and gifted with special powers to battle the forces of darkness. Many Diroc Indians became powerful shamans, but their greatest heroes were the Totem Warriors, young men and women gifted with supernatural abilities. For centuries, the Diroc guarded the region, keeping the supernatural at bay. It was tough, dangerous work—few Diroc lived to a ripe old age, and all they got in return was the fear and distrust of the neighboring tribes, many of which were only too happy to lead white settlers into their territory. The Diroc's powers might have been a match for the colonists if they were the only enemy, but the natives could not stand against both supernatural and natural foes. Beset by guns and dark forces, the Diroc were exterminated.

When the Diroc were destroyed, the Hellmouth was no longer contained and its evil started to spread. A handful of Native Americans from other tribes were given the gifts of the Diroc and they helped stave off the forces of darkness, at least in part. It wasn't enough, however; the Hellmouth was able to spread some of its corruption into the land. Ghosts, vampires, and demons started haunting the area. As if that weren't enough trouble, along came the Wendigos, malignant spirits that bind themselves to evil humans to form cannibalistic monsters. And not all the problems in the area came from inhuman beings. There were people like Hubert D. Boyd, founder of the Boyd-Townsend family, who used his knowledge of the occult to forge a pact with unspeakable entities and gain wealth and power for his family. Boyd's descendants continued to deal with the forces of darkness, to the misfortune of everyone around.

So there's a darker aspect to most of the town's history. The massacre at Logging Camp Number Seven was not the work of a bear, but a demon summoned by Hubert D. Boyd. Many of the people that vanished during the 1930s didn't emigrate to California—they fell victim to a gang of vampires that was barely beaten back by the Totem Warriors. And the tree-huggers' murders in 1989 were not the work of a wild animal but a Wendigo. The Hellmouth is waking up—and it's hungry.

PLACES TO GO

Riley: I've lived in Sunnydale a couple of years now. Know what I've never noticed before?

Giles: Uh, a castle?

Riley: A big honking castle.

—5.1 *Buffy vs. Dracula*

Downtown Grizzly Peak consists of a couple dozen buildings, including City Hall and the police station, a few churches, the old cemetery, the high school, and several bars—some catering to the lumberjack community, others to the college kids. Townsend College is about half a mile from downtown. The south side of town is dominated by low-income housing, mainly the homes of the employees of Boyd Logging. Forests surround the town on every side, except in areas recently cleared by logging activity.

Boyd Manor: Standing on a hill overlooking the town, Boyd Manor is an architectural monstrosity, a house the size of a city block. Built by the Boyd family in the 1930s, the Manor was a lifesaver for the town, mired in the Great Depression. Still, workers kept having deadly accidents during the construction of the huge mansion and assorted tragedies have afflicted most people who lived there. In 1974, the Boyd family moved out and converted the mansion into a hotel in an effort to increase the tourist trade of the town. A gruesome murder in 1975 pretty much put the kibosh on that idea and the hotel shut down for good at the end of the year. The Manor now stands silent and empty, although strange sounds and lights can sometimes be seen coming from inside.

George Washington High School (a.k.a. Gee-Dubya High): The local high school benefits from the charity of the Boyd and Townsend families, who actually insist on sending their kids there rather than to a private school. G.W. High has some of the best facilities in the state, and kids who apply themselves can get a really good education there. The main problems are an unusually high death rate among the student body and high turnover of teachers.

Townsend College: T.C. has a well-regarded Forestry and Environmental Studies program and mediocre programs in everything else. Outside that narrow specialty, Townsend has a reputation as a party college and a lot of rich spoiled kids end up there to get a diploma and have fun.

Boyd Logging Company: The largest employer in town, BLC harvests trees and ships out finished and raw wood products via railroad and trucks. The company owns plenty of facilities—sawmills, warehouses, vehicle parks—where strange stuff often happens. You have your freak accidents, unexplained disappearances, and the occasional murder and murder-suicide to make life interesting for the BLC team. To add insult to injury, radical environmentalists—usually a mixture of college kids and “outside agitators”—are always around to cause trouble, from spiking trees to sabotaging equipment.

The Forest: Despite all the logging, forests still dominate Grizzly Peak. Wander deep enough into them and you'll find yourself transported to an earlier, more primal time, when humans were but tolerated guests and not the masters of Creation. The woods are not very friendly; people disappear there all the time.

PEOPLE TO SEE

Xander: I know your secret, big guy. I know what you've been doing at night.

—2.15 Phases

Some notable denizens of Grizzly Peak are described below. The local police department can use the stat block of the Sunnydale PD (see *BIVS Corebook*, p. 159). The average person in Grizzly Peak has a Combat Score of 10 or so and knows how to use a gun (usually a single-shot rifle or a pump shotgun). Teachers and students won't be any different from their Sunnydale counterparts.

THE BOYD-TOWNSEND FAMILY

Your basic powerful and wealthy family, the Boyds and Townsends own Boyd Logging Company and much of the town's real estate and other properties. Initially there were two families, the Boyds and Townsends, who were competitors and bitter rivals. Over four generations, the two families became allies and intermarried. There are about two dozen members in the immediate family, including four kids in high school (all studying at G.W. High) and five in college (two of them at Townsend College). The current head of the family is Warren Townsend IV.

The Hellmouth

Grizzly Peak has its own little Hellmouth. Rather than assign a specific place for it, here are a few possible locations to choose from. Ideally, the Cast won't discover where the Hellmouth is exactly until sometime late in the Season (or even not until the second or third Season). Of course, finding the Hellmouth is not the end of the story, either; knowing where a volcano is doesn't much help if it decides to erupt while you are around.

Boyd Manor: The place is clearly haunted, but it's a bit obvious. If the Hellmouth is somewhere in the Manor, finding it might not be easy. It's a very big place and who knows what extensive caverns might exist underneath (hint, hint). The ghosts of Boyds past are all over the place; some of them are pretty darn dangerous, with or without a Hellmouth. And then you have the living members of the Boyd family, who include sorcerers, Wendigos, and a pack of rich and spoiled bastards. They won't take kindly to nosy kids peeking around their property, abandoned or not.

Out in the Woods: Some hidden Native American burial ground, perhaps, or an underground cave system leading to Hell itself. You know, a nice place to stumble upon while on a nature hike. You've got your huge trees (some of which may be just a little more lively than your typical plant), you've got your wild animals (and in Grizzly Peaks, the animals are pretty wild), and you've got lumberjacks, tree-hugging fanatics, Indian ghosts, and other complications in this area.

G.W. High: Been there, done that. Not every Hellmouth should be under a high school (although that might actually explain a lot). Then again, maybe that's the last place the Cast would expect you to use. But on the other hand, they might think that you might think . . . oh, never mind—don't do it (or do it, just make sure it's a big secret).

Townsend College: Maybe this Hellmouth is getting some higher education. It probably should be under some frat house or another (frat houses always seem to get hosed in the Buffyverse for some reason). Or the Freshman dorm—bad things always happen to freshmen.



Name: Warren Earl Martin Townsend IV
Motivation: Absolute Power, immortality
Critter Type: Human Warlock
Attributes: Str 2, Dex 3, Con 3, Int 5, Per 3, Will 6
Ability Scores: Muscle 10, Combat 14, Brains 19
Life Points: 42
Drama Points: 7
Special Abilities: Hard to Kill 4, Sorcery 5



Name	Score	Maneuvers Damage	Notes
Pistol	14	15	Bullet
Dodge	14	—	Defense action
Spell	24	Varies	By spell
Telekinesis	17	10	Bash or Slash/stab

The Boyd-Townsend history is full of tragedy and weirdness. Six members of the family are locked up in asylums; madness seems to run in the family. So does bad luck—the life expectancy of a typical Boyd or Townsend is fairly low, especially for rich, powerful people who can afford the best medical care. To get a feel for the B-T's just watch a couple months of any soap opera and you'll get the idea.

The family has its share of secrets; there're plenty of skeletons in those closets (in some cases literally). For generations, the leaders of the family have dabbled in the dark arts. The family has also had more than its share of Wendigos over the years, of which young Mark Harrison-Boyd is just the latest.

WARREN TOWNSEND IV

The leader of the pack, sixty-three year old Warren Townsend IV is a distinguished looking man with grayish hair. He looks ten years younger than he really is, and has the kind of presence and self-confidence one

finds in world leaders and actors in the better kind of coffee commercials. Mr. Townsend (nobody calls him Warren, except maybe his twenty-three year old trophy wife) is a powerful warlock (something few know even within the family) who is trying to take control of the Hellmouth to make himself immortal. He knows the Dweller (see p. 84) is his main rival and he will do whatever it takes, including helping the Cast, to win the race.

Townsend could make a surprise Big Bad, especially if the Cast takes out the Dweller early in the game.

MARK HARRISON-BOYD

Mark is a senior at G.W. High, the star quarterback of the Grizzly Peak Bears, a solid B+ student, and good-looking to boot. He also happens to be a serial killer who murdered his first victim at age 14 and who has racked up over two dozen kills in the last four years. Last summer he became a Wendigo and he now serves the Dweller, although Mark secretly plans to take over and use the Hellmouth himself.

HUBERT D. BOYD

The founder of the Boyd-Townsend dynasty came from Rhode Island, where he'd been a member of a family of warlocks. He had to travel the entire length of the continent to escape the results of a little summoning spell gone horribly wrong. Deciding that a life of hard work wasn't for him, Hubert used the dark arts to summon a demon to make him rich and powerful. He got his wish, but he should have read the fine print—neither riches nor power would help him or his descendants lead a long or happy life. Boyd managed to curse himself and his entire family "unto the last generation." Shortly after the birth of his son, Boyd had another summoning mishap—the Berserker Demon that arrived killed him and the crew of Logging Camp Number Seven.

Hubert's ghost is still around (naturally . . . there's a Hellmouth nearby right?). He's spent the last century and change trying to find a way to undo the curse he brought on. He would like to transfer the curse onto some innocent family, giving them all the bad luck that plagues the Boyds (and, through intermarriage, the Townsends).

Name: Mark Warren Harrison-Boyd
Motivation: Kill, control and do whatever he wants
Critter Type: Wendigo
Attributes: Str 7, Dex 8, Con 5, Int 5, Per 4, Will 4
Ability Scores: Muscle 20, Combat 19, Brains 15
Life Points: 73
Drama Points: 6
Special Abilities: Attractiveness +3, Hard to Kill 5, Jock, Wendigo



Name	Maneuvers		Notes
	Score	Damage	
Big Ass Pistol	19	23	Bullet
Big Knife	19	26	Slash/stab
Claws	19	19	Slash/stab
Dodge	19	—	Defense action
Kick	18	21	Bash
Punch	19	19	Bash

Mr. Perfect is no slouch in the brains department. He has managed to keep his activities secret and nobody in school suspects he's the Oregon Trails Slasher, as the press has dubbed him (six of the thirteen murders Mark's committed have been linked to the Slasher). His family has helped. Neither his parents nor his other relatives (including Grampa Warren) know exactly what Mark's done, but they have interfered with police investigations that pointed in his direction. Mark rarely chooses people he knows as his targets, preferring to pick up random strangers (women, mostly). On occasion, he will go after some girl at school though. Two of his victims are classmates, currently listed as "missing."

Mark can be a villain of the week, but he works best as a sub-plot villain. He could befriend or romance one of the Cast Members—and later on, choose her for his next victim. Or, since he is one of the "beautiful people" in the school, he could bully and torment our heroes.

THE SAFE EARTH ALLIANCE (SEA)

SEA is a group of radical environmentalists dedicated to stopping Boyd Logging from stripping the forests. There are about twenty SEA members in town. Nearly half of them are students at Townsend College; the rest are professional activists. The SEA does not publicly advocate violence or property damage, but members have been linked to a number of incidents including tree spiking and vehicle sabotage. On the flip side, there've also been cases where SEA members have been intimidated or beaten up by employees of Boyd Logging.

Most SEA members are well-meaning (if fanatical) people with genuine concerns for the environment. A few of them are willing to kill humans to save trees though and one of them, Tammy Firestone, actually has some magical abilities. Most of the time, SEA characters end up as victims of the many dangers that prowl the woods.

Name: Tamara Regina Firestone
Motivation: Save the whales (and trees, owls, and monkeys . . .)
Critter Type: Human Witch
Attributes: Str 1, Dex 2, Con 1, Int 4, Per 3, Will 4
Ability Scores: Muscle 8, Combat 9, Brains 16
Life Points: 24
Drama Points: 4
Special Abilities: Attractiveness +3, Hard to Kill 2, Sorcery 2



Name	Score	Maneuvers		Notes
		Damage		
Dodge	9	—		Defense action
Magic	18	Varies		By spell
Telekinesis	12	4		Bash or Slash/stab



TAMMY FIRESTONE

A small young woman with curly blonde hair and thick John Lennon glasses, Tammy used to be a Wicca until she was cast out for her willingness to use magic to cause harm to others. Now she's a very active (and very powerful) member of the SEA. From what she has seen of our treatment of our surroundings, Tammy is certain that humankind is going to destroy the world unless it is forcibly stopped—perhaps even eradicated. She has used her magical powers sparingly so far, causing the occasional accident with a spell or two, but is researching a mystical way to “cleanse” the world of humanity's taint.

Tammy may end up unwittingly helping the Dweller or she might unleash some other supernatural force that only the Cast can stop (you know, like every other week or so).

THE BERSERKER DEMON

In 1872, Hubert Boyd accidentally summoned this entity. The Berserker Demon is a bear-shaped monster—a big brute the size of a huge grizzly bear. That's just the tip of the iceberg though. The creature's main power is the ability to intensify any negative emotions people feel, eventually turning mild annoyance into murderous rage. While the Berserker killed Boyd and several of the people at Logging Camp Number Seven, most of its victims did the job on each other. Luckily for the rest of the area, one of the last Diroc shamans used his magic to banish the monster.

Unfortunately, the banishing didn't last long (shoulda checked that warranty) and the demon is about to make its triumphant comeback appearance. Since it hasn't been summoned this time, it cannot assume corporeal form right away. Instead, it uses its ability to inspire killings to gain the power it needs to manifest (sort of a “do it yourself” human sacrifice ritual). When the Berserker causes the deaths of six people, it is able to enter the world again and then the fun really begins.

The demon's main power is its Berserker ability. It's fairly weak in its immaterial state, but it's still not fun for anybody involved. Once a day, the diabolic bear can reach out and touch the minds of everybody in a twenty-yard radius. The victims resist using a Willpower (doubled) roll against the Berserker's Brains Score. If they lose, they start getting angry: any annoyance, grudge or problem they have will feel much worse than it really is. If the situation is already tense, it will likely turn violent. After a minute or so, a second resistance roll (with a +4 bonus) is needed. Those who fail completely lose it and start attacking people, starting with enemies or people they dislike, but switching to anybody else (loved ones go last) afterwards. The effect lasts for another minute or so. After that, the demon is unable to affect people for a twenty-four hour period. When the demon manifests physically though, the violence-inducing aspect of the power is “on” at all times.

The Berserker can be a monster of the week, or it could become the centerpiece of a multi-Episode plot (or even a Big Bad).

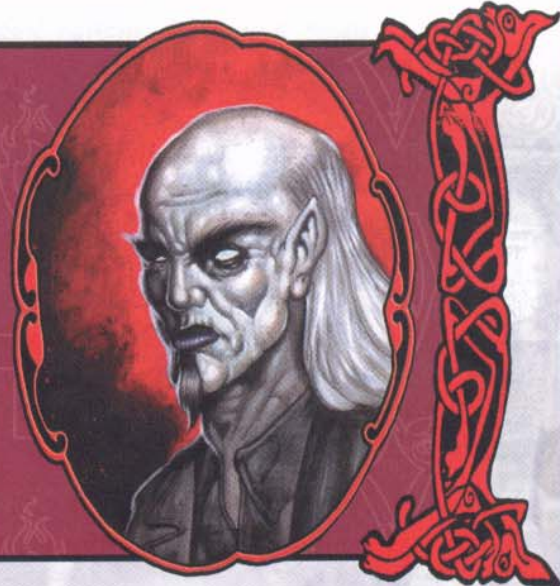
Name: Berserker Demon
Motivation: Kill and main
Critter Type: Demon
Attributes: Str 10, Dex 6, Con 10, Int 3, Per 5, Will 5
Ability Scores: Muscle 26, Combat 18, Brains 17
Life Points: 160
Drama Points: 5
Special Abilities: Armor Value 5, Attractiveness -6, Berserker Power, Increased Life Points

Name	Score	Maneuvers	
		Damage	Notes
Berserker	17	—	Anger, then violence
Bite	18	35	Slash/stab; must Grapple first
Claw	18	25	Slash/stab
Dodge	18	—	Defensive Move
Grapple	20	—	Resisted by Dodge



Name: Walther Howard Defoe (The Professor)
Motivation: Blood!, absolute power
Critter Type: Vampire
Attributes: Str 6, Dex 6, Con 5, Int 4, Per 4, Will 4
Ability Scores: Muscle 18, Combat 16, Brains 20
Life Points: 69
Drama Points: 4
Special Abilities: Attractiveness -4, Hard to Kill 3, Vampire

Name	Score	Maneuvers		Notes
		Damage		
Bite	18	23		Slash/stab; must Grapple first
Dodge	16	—		Defense action
Grapple	18	—		Resisted by Dodge
Magic	20	Varies		By spell
Punch	16	16		Bash



THE PROFESSOR

Walther Defoe, the Professor, lives beneath the utility tunnels crisscrossing Townsend College, in an old fallout shelter that he has claimed as his own. He is an old vampire (over three hundred years old), a British mystic, and scholar who turned into a monster. Being undead has not diminished his love for learning though. The Professor has traveled the world, gathering occult knowledge to find a way to become all-powerful.

His travels led him to the Hellmouth in Grizzly Peak some twenty years ago. When he tried to access it, he was nearly killed by the Totem Warriors guarding the site. The Professor then went into hiding and plotted his next move. He spent several years studying the town and discovered many of the secrets of the Boyd-Townsend family, as well as the existence of the Dweller. Now that

the Totem Warriors are gone, he's ready to make his next move.

The Professor is a skilled magician, although he does not have true Warlock powers. He has built a small army of vampires from among the local student body and he will use them to test out any opposition rather than risk himself. The vamp makes for a good recurring foe, maybe even a "fake" Big Bad to keep the Cast entertained.

NATHANIEL SHADOW-DANCER

The last of the Totem Warriors, Nathaniel fought the evils of Grizzly Peak for many years until the Dweller ambushed and killed him and his friends. He remains behind as a ghost, without any of his powers and only able to guide and support his replacements.

Amazingly enough, he hasn't lost his sense of humor.

Name: Nathaniel Shadow-Dancer
Motivation: Save the world
Critter Type: Ghost
Attributes: Str —, Dex —, Con —, Int 4, Per 5, Will 6
Ability Scores: Muscle —, Combat —, Brains 18
Life Points: —
Drama Points: 14
Special Abilities: Attractiveness +2, Can manifest as a semi-transparent figure for up to 4 hours per day.

Name	Score	Maneuvers		Notes
		Damage		
None				



Nathaniel is friendly and gently mocking. He does not demand respect—which is something that must be earned, not asked for, he would say—and gives advice rather than orders. He can only manifest himself for a few hours each day, so he cannot be at his students' side as much as he would like, but he does what he can to make sure they are ready to face the forces of evil.

THE TOTEM WARRIORS

Xander: Giles knows stuff, and I'm practically an expert on the subject.

Willow: On account of once you were a hyena?

Xander: I know what it's like to crave the taste of freshly killed meat, to be taken over by those uncontrollable urges.

Buffy: You said you didn't remember anything about that.

Xander (chuckles): I said I didn't remember anything about that. Look, the point is, is I have an affinity with this thing.

—2.15 Phases

To fight the forces of darkness, the powers of light gifted the Duroc tribe with the ability to call the spirits of the forest to their aid. A handful of select men and women became Totem Warriors, blessed with the strengths of their totem animals. And they went forth to kick evil's ass. Evil, in this case, being the Wendigos, corrupt animal spirits that possess evil humans and turn them into murderous monsters (see p. 83).

Still, the Totem Warriors could not save the tribe from destruction at the hands of white settlers and malevolent entities like the Wendigos. The Duroc's magic failed them, and they were beset by plague and famine even as colonists murdered them. The tribe disappeared. There still was a need for Totem Warriors though, and the gift started manifesting itself among other Native Americans in the area, and even among the odd European settler. This new breed of Warrior is guided by the ghosts of the Duroc.

For over a century, the new Totem Warriors carried on, rarely more than half a dozen in number. But in the 1970s, the Dweller managed to kill all of the Totem Warriors at once, and also banished the spirits of the Duroc. One of the Totem Warriors stayed behind as a ghost though, and waited for a new generation of Warriors to rise.

That's where the Cast comes in. As many as six characters could become Totem Warriors. The gift usually manifests itself among the young (never before age four-

teen, and very rarely after age nineteen). Before the lucky winner gets whacked with the Totem Warrior stick, she is plagued by dreams and visions of her totem animal, as well as deeds of previous Warriors. Normally, a Duroc shaman's ghost would appear and guide the new Warrior toward her destiny. Now, there is only one ghost—Nathaniel—to do the honors for all the Totem Warriors, which means they don't get as much one-on-one attention as they should.

Warriors gain the strengths of their animal totem. They don't turn into animals (no fur and fangs FX), they just become stronger, faster, and more attuned to their surroundings. They are still mortal though. They don't heal any faster than normal humans, and if they are shot or bashed enough with blunt instruments, they die. Still, as long as they are alive, they are faster, stronger and tougher than most human beings.

Being a Totem Warrior is not all fun and games. The powers have a price; the animal spirit inhabiting the character has its own primal drives, and they will affect her. Totem Warriors have problems controlling their passions. Anger and lust are harder to restrain, and the young Warriors have to work to restrain their animal side (see p. 33).

ANIMAL POWERS

The totem spirits that grant the Warriors their powers are listed here. If you want to increase the list with other critters, go right ahead. Typically, the totem spirits belong to predators or scavengers—no deer or moose need apply.

Each animal form gets eight Attribute bonuses, distributed differently depending on the type of animal. It also gets one form of Acute Senses (other types may be purchased separately), and one special ability, usually a bonus to a Skill or type of activity. Don't forget the usual Fast Reaction Time, three levels of Hard to Kill, and +1 level of the Kung Fu Skill that come standard with the Totem Warrior Quality (see p. 33).

BEAR

The strong, loner types, Bear Warriors are the heavy lifters of the gang. Their stubbornness makes it difficult for others to influence or control them.

Attributes: +4 to Strength, +2 to Dexterity, +2 to Constitution.

Enhanced Sense: Acute Sense of Smell.

Special Ability: Bear Warriors get a +1 bonus to any rolls to resist fear, domination (magical or mundane) or intimidation (this bonus does not apply to trickery or seduction though).



Buffy

the Vampire Slayer™

COYOTE

Coyote Warriors are tricksters and survivors. They are not very strong, but they are smarter and faster than wolves and can adapt better.

Attribute Bonuses: +2 to Strength, +3 to Dexterity, +1 to Constitution, +1 to Perception, +1 to Intelligence.

Enhanced Sense: Acute Sense of Smell.

Special Ability: Coyote Warriors get a +1 bonus to any Crime, Influence, or Notice roll dealing with trickery or deceit. This applies both to lying and tricking others, and to detecting the lies and tricks of others.

EAGLE

The far-seeing Eagle Warriors are the scouts of the bunch. They cannot quite fly like their totems can, but they sure can jump.

Attribute Bonuses: +1 to Strength, +4 to Dexterity, +1 to Constitution, +2 to Perception.

Enhanced Sense: Acute Vision.

Special Ability: Eagle Warriors get a +2 bonus on any roll involving jumping or leaping, including Acrobatics and Sports.

OWL

Owl Warriors are wise, always alert and observant.

Attribute Bonuses: +1 to Strength, +3 to Dexterity, +1 to Constitution, +2 to Perception, +1 to Intelligence.

Enhanced Sense: Acute Vision.

Special Ability: Owl Warriors can see in the dark very well. As long as there is any light available, they suffer no light penalties.

PUMA

Powerful predators, Puma Warriors are strong, fast and deadly.

Attribute Bonuses: +3 to Strength, +3 to Dexterity, +1 to Constitution, +1 to Perception.

Enhanced Sense: Acute Hearing.

Special Ability: Pumas gain a +1 bonus on any rolls involving intimidation and fear (both to cause it and resist it).

RAVEN

Raven Warriors are tricksters, not unlike Coyotes. They are also attuned to magic and its workings.

Attribute Bonuses: +1 to Strength, +2 to Dexterity, +1 to Constitution, +1 to Perception, +2 to Intelligence, +1 to Willpower.

Enhanced Sense: Acute Sense of Smell.

Special Ability: Raven Warriors get a +1 bonus on Occultism rolls involving magic (either using it or understanding its workings).

WOLF

The ultimate pack hunters, Wolf Warriors are the foot soldiers of the team, able to do a bit of everything.

Attribute Bonuses: +3 to Strength, +2 to Dexterity, +2 to Constitution, +1 to Perception.

Enhanced Sense: Acute Sense of Smell.

Special Powers: Wolf Warriors have a +1 bonus to any rolls involving teamwork with other characters, whether in sports (completing a pass), combat (helping out a teammate), or research (helping discover some secret).

WENDIGOS

Wendigos are demons inhabiting a human body, not unlike vampires (Native American occultists would usually call them "evil spirits" instead of demons, but that's a case of "you say potato, I say rutabaga"). There are some important differences though.

First of all, the Wendigo's human body is not dead; it needs to breathe and eat to survive just like anyone else. Also, unlike vamps, who basically infest the corpse of a human victim, Wendigos are welcomed in by their hosts. The Wendigos can only possess evil humans—predators who enjoy tormenting and murdering others, and who have killed at least one innocent already.

Once a human accepts the demon, the two meld together body and soul. These demonic primal creatures combine the worst aspects of human, animal and demon. They are cannibals who eat human flesh whenever possible (not because they need such food to survive, but as a matter of taste). The critters look perfectly normal most of the time, unless they decide to show their "game face"—gleaming red eyes, mouth full of razor-sharp teeth, and sharp claws at the end of their fingers. The demonic spirit inside of them makes them almost impossible to kill, except by breaking their necks, decapitation, or otherwise severing their spinal cords. Worse, they regenerate damage almost as fast as it is inflicted. All in all, not a nice bunch of folks.

Wendigos are not very numerous, but they often end up bossing around vampires, minor demons, and other similar critters. They are natural leaders and sometimes even control gangs of normal humans, or mixed groups of humans and demons or vampires (rarely demons and vampires—the two groups just don't get along).



Name: Typical Wendigo
Motivation: Cheat, steal, kill, and eat
Critter Type: Wendigo
Attributes: Str 4, Dex 5, Con 4, Int 3, Per 3, Will 3
Ability Scores: Muscle 14, Combat 17, Brains 12
Life Points: 42
Drama Points: 1-3
Special Abilities: Attractiveness -4, Claws, Regeneration



Name	Score	Maneuvers	
		Damage	Notes
Claws	17	12	Slash/stab
Dodge	17	—	Defense action
Punch	17	12	Bash

WENDIGO POWERS

Wendigos have a number of supernatural abilities. They are tough critters.

Supernatural Attributes: Wendigos have +2 to Strength, +3 to Dexterity, +2 to Constitution, and +1 to Perception.

Claws and Teeth: The Wendigos can grow and retract these at will, and they inflict 2 x Strength in Slash/stab damage.

Regeneration: If a Wendigo isn't killed, it gets better real quick. The monsters regain one Life Point per Turn (12 Life Points per minute).

Immortality: Wendigos do not grow older and cannot be killed by conventional means. Dice and slice a Wendigo, and in an hour or so the pieces pull together and reassemble themselves. The only way to kill a Wendigo is to sever the spinal cord at the neck level, separating the brain from the body. Beheading or breaking the creature's neck is the way to go. When killed, the demonic spirit consumes the flesh of the Wendigo, causing it to disappear in a burst of cold flames.

THE DWELLER

Giles: You see, opening dimensional portals is a tricky business. Odds are he got himself stuck, rather like a, uh, cork in a bottle.

—1.2 The Harvest

In 1763, a group of French trappers were caught in a snowstorm and stranded in a small cabin without enough food for everyone. One of them, Jacques Moreau, did not wait for the supplies to run out; instead, he murdered all his companions—and ate them. This evil act attracted a Wendigo spirit.

Moreau spent several decades terrorizing both the local Native Americans and the white settlers, moving all over the continent. He also spent time studying the dark arts from those evil enough to teach him. Moreau was no ordinary Wendigo—he was ambitious, wishing to rule the world in the name of an Old One. After years of research, he was able to contact the Cold Bringer, a major demon who would plunge the planet into an ice age—an ice age full of demons.

In 1873, he arrived at the Hellmouth in Grizzly Peak. He found the place infested with Wendigos, vampires and other creatures. The last Duroc Indians were too few to stop them all. Moreau tried to open the Hellmouth and summon the Cold Bringer.

Unfortunately for him (but happily for the rest of the world), a group of Totem Warriors and some shaman allies stopped Moreau. Although nearly destroyed, he escaped by plunging into the Hellmouth. He spent over a century trapped in assorted hells while his human side was endlessly tormented.

In 1989, Moreau returned, more or less. Now the Dweller, he remains trapped in a small demon dimension, which is accessible from our world through a number of mystical gateways—people can come in and out, but not the former Wendigo. This makes it impossible for him to reach the Hellmouth and try again to bring back his master. On the up side (for Moreau), he cannot be killed while in said dimension, even by standard anti-Wendigo methods, so it kind of evens out.

To escape from his prison, the Dweller needs the blood of three Totem Warriors. He engineered the ambush that wiped out the last Totem Warriors, but was unable to capture them alive (dead bodies won't serve for the ceremony). He aims to try again, using a small army of demons and Wendigos as his pawns.



Name: Jacques Moreau, the Dweller
Motivation: Rule the world
Critter Type: Wendigo
Attributes: Str 7, Dex 8, Con 5, Int 5, Per 4, Will 5
Ability Scores: Muscle 20, Combat 22, Brains 19
Life Points: 73
Drama Points: 9
Special Abilities: Attractiveness -4, Claws, Hard to Kill 5, Regeneration, Sorcery 6



Name	Score	Damage	Maneuvers	Notes
Claws	22	20		Slash/stab
Dodge	22	—		Defense action
Kick	21	22		Bash
Magic	25	Varies		By spell
Punch	22	20		Bash
Telekinesis	17	10		Bash or Slash/stab

EPISODE IDEAS

Now you have a setting, plenty of locations, assorted Supporting Cast members, and some monsters. What more do you want? Episode ideas, you say? Well . . . okay.

Series Premiere: Have the Slayer arrive in Grizzly Peak in time for the beginning of the school year. The Totem Warriors start getting their powers shortly thereafter. A group of Wendigos and demons tries to kidnap the budding Totem Warriors. Butt-kicking ensues. Nathaniel shows up to explain things. The heroes follow the trail of the minions to the Dweller's dimensional prison, fight him, realize he cannot be killed, and are forced to run for their lives.

Just Another Turkey Day: A great source of plots and subplots would be to have a member of the Boyd-Townsend family as a Cast Member. That gives our heroes a glimpse into the most powerful family in town. In this Episode, Grampa Warren is presiding over Thanksgiving. He invites all thirty of his closest relatives, and any friends they want to bring along. Right in the middle of dinner (after giving everybody a good taste of Dysfunctional Family 101), a freak snowstorm strands everybody at the Boyd Manor, with the power out and a horde of zombies trying to get in. It seems that one of Warren's spells has gone awry, and the restless spirits of everyone who has died at the hands of the family are coming for some payback. Unfortunately, zombies are not very discriminating, so they are looking to kill anybody inside the house. The Cast needs to figure out why the zombies are out there and stop them.

Tree Hugging Can Be Painful: A group of SEA activists (including, if possible, friends or relatives of the Cast

Members) head off into the woods to prevent the destruction of a very old section of forest. Then they disappear without a trace. As it turns out, the trees in that neck of the woods are very, very old, and they are not very nice. Some of the missing activists start showing up and launching homicidal attacks on Boyd Logging facilities and employees. They are stronger than normal and very hard to kill; in fact, most of their bodies have been replaced with wood. The trees are turning their captives (hidden in a cavern system created by their roots) into tree-human hybrids and sending them forth to do their bidding. Better bring a chainsaw along.

This Old House: A group of high school or college kids decide that the old Boyd Manor is just the place to go have a party. Bad idea, as the house comes to life and starts killing people. Can our heroes save the party animals? The house can bring to life anybody killed within its walls and there's been quite a collection of those folks. The materialized spirits can't be killed; if they "die," their bodies disappear for about an hour before coming back. Getting out of the house is not an option. People trying to leave are attacked by the house itself (windows turn into guillotines, doors grab and crush you like a grape, and other lovely parting gifts). How do you stop the house? Maybe it requires a magical ritual to bring the spirits to rest, or a trip down to the basement to confront the house's malignant essence, or simply staying alive until dawn (or you can come up with something even more entertaining).

ARCHETYPES

All of the Archetypes in the *BtVS Corebook* can be used in Grizzly Peak. And . . . so you don't say we don't give you enough choices, here're two more.



Rebel Without A Cue

ARCHETYPE CHARACTER TYPE HERO

Life Points 61 Drama Points 10

Attributes (20)

Strength 5 (3 levels part of Totem Warrior Quality)
Dexterity 7 (3 levels part of Totem Warrior Quality)
Constitution 4 (1 level part of Totem Warrior Quality)
Intelligence 3
Perception 4 (1 level part of Totem Warrior Quality)
Willpower 5

Qualities (20)

Acute Hearing (Part of Totem Warrior Quality)
Attractiveness +1 (1)
Fast Reaction Time (Part of Totem Warrior Quality)
Hard to Kill 5 (2; 3 levels part of Totem Warrior Quality)
Natural Toughness (2)
Nerves of Steel (3)
Totem Warrior (Puma) (12)

Drawbacks (10)

Adversary (Wendigos) (3)
Covetous (Mild Greedy) (1)
Covetous (Mild Lecherous) (1)
Cruel (1)
Tragic Love (4)

Skills (20 + 10 from Drawbacks)

Acrobatics 3	Kung Fu 6 (1 level part of Totem Warrior Quality)
Art 0	Languages 0
Computers 0	Mr. Fix-It 3
Crime 3	Notice 2
Doctor 1	Occultism 2
Driving 3	Science 0
Getting Medieval 4	Sports 0
Gun Fu 0	Wild Card 0
Influence 3	
Knowledge 1	

Maneuvers	Bonus	Base Damage	Notes
Dodge	13	—	Defense action
Kick	12	12	Bash
Punch	13	10	Bash
Spin Kick	11	14	Bash
Switchblade	11	10	Slash/stab
Sword	11	20	Slash/stab
(Decapitation)	6	20	x5 damage



BACKGROUND ON THE REBEL WITHOUT A CLUE

Life used to be simple. I did whatever the hell I wanted in school, saved some money to fix the junked Harley I'm trying to rebuild, and had a good time. Rules were for the other suckers. Sure, I was clocking more detention hours than anyone else, but I didn't care.

Then I start getting the dreams with this weird old Indian guy telling me I've been chosen to save the world. I'm like, what's in it for me? The world's never handed me any freebies. So now I've got some super-powers, which ain't bad, but I also have to follow all these rules, which ain't so good. But hey, rules are made to be broken, or at least bent a whole bunch.

It's not all fun and games though. There's vampires and demons to fight. And those weenie-dingos (or whatever they're called) are really tough, plus finding them is a lot of work. And for some reason the spirits picked a bunch of losers as the Totem Warriors—wimps and geeks every one of them, except for me. I guess I'll have to whip them into shape.

And there's the Slayer. She's a babe and she's tough. I like that in a girl. She's a little too much into following rules, but I figure I can show her the error of her ways, if that Euro-weenie teacher of hers leaves her alone long enough. Who said saving the world couldn't be fun?

Quote: "I'll get us a getaway car. There's this 'BMW I've had an eye on. A little hotwiring and we've got ourselves a ride." (beat) "What?"

ROLEPLAYING THE REBEL WITHOUT A CLUE

You were headed towards juvie or prison when you became a Totem Warrior. The change hasn't really set you straight, although you're using your energies for good, more or less. You don't have much in the way of scruples and will do whatever it takes to get the job done. Your attraction to the Slayer probably is not going to end well for anybody concerned.

Wannabe Shaman

Life Points 28 Drama Points 20

Attributes (15)

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

Qualities (10 + 2 from Drawbacks)

- Hard to Kill 2 (2)
- Sorcery 2 (10)

Drawbacks (7)

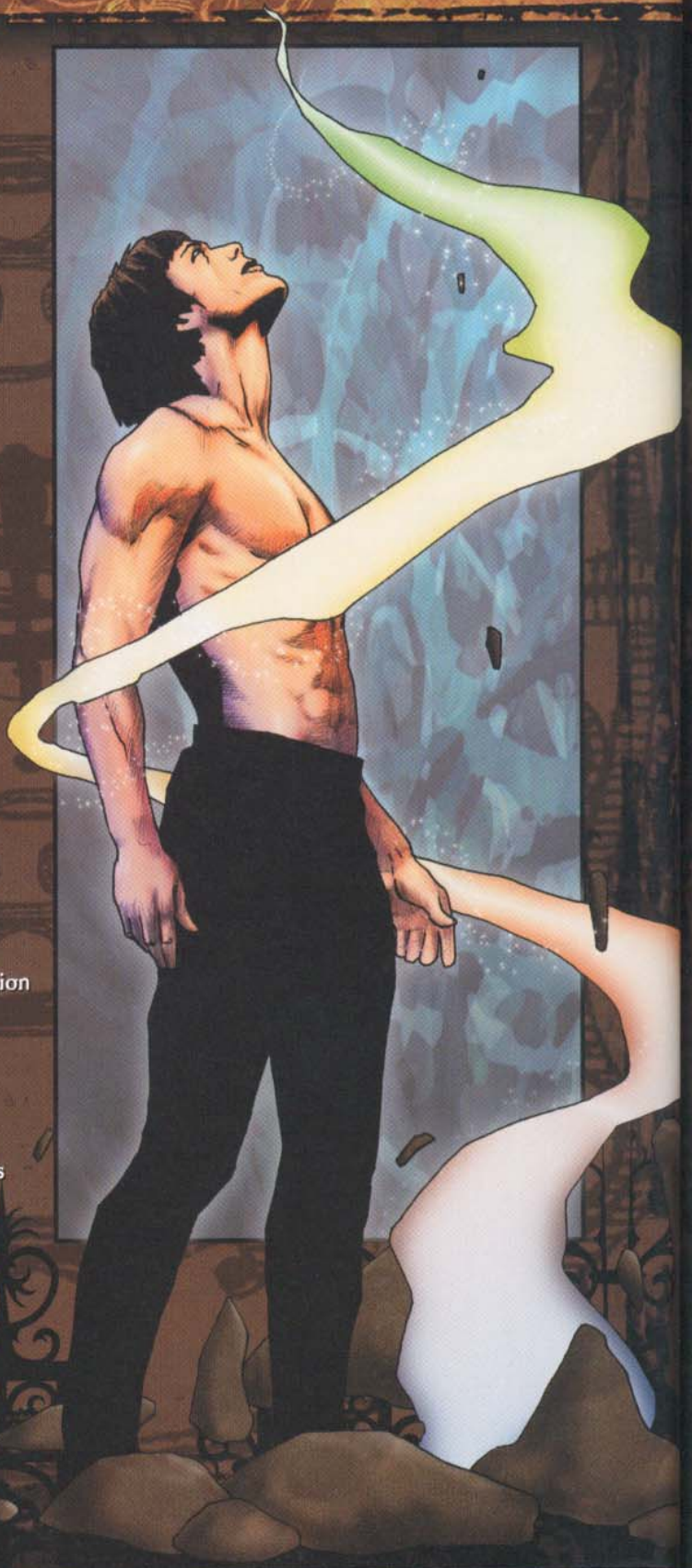
- Adversary (Assorted Critters) (3)
- Misfit (2)
- Obsession (Power) (2)

Skills (15 + 5 from Drawbacks)

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

Maneuvers

	Bonus	Base Damage	Notes
Dodge	5	—	Defense action
Kick	2	4	Bash
Knife	4	2	Slash/stab
Magic	12	Varies	By spell
Punch	3	2	Bash
Stake	4	2	Slash/stab
(Through the Heart)	1	2	x5 vs vamps
Telekinesis	6	2 x Success Levels	Bash or Slash/stab



BACKGROUND ON THE WAPPABE SHAMAN

Hey, I'm like one-sixteenth Native American on my mother's side, you know. The magic is in my blood.

I always wanted to learn about the occult. I started with the black candles and the heavy metal music, but that didn't really do it for me. I wanted something more down-to-earth, something purer. I studied the lore of the tribes that used to live in this area before the white man destroyed them and stole their land. It was tough—without a teacher around, all you have is books, and there aren't that many good books. But I picked up a few tricks.

Then some people at school hit the jackpot. It's real unfair, if you ask me—I had been trying to get in touch with the mystical world, but it's those guys who got touched by the great spirits. But I'd already figured out that life isn't fair. I finally found a teacher, though—the ghost of the last Totem Warrior. He knows a lot of the ancient ways and he says I have a lot of potential. He also says I'm too impatient.

Okay, I guess I am. It's just that it's taking so long! I can levitate small objects and am learning some rituals, but I'm still pretty pathetic. The other guys can bench-press motorcycles and bust down doors, and I can float a pebble. Woo-hoo. I want to do more than that. I want to save the world—not just from the monsters, but also from pollution and strip-mining and those greedy bastards turning forests into deserts. I'll find a way, sooner or later. It's just that sooner would be way better.

Quote: "Wait, I can do it. Just let me finish the ritual . . . oops."

ROLEPLAYING THE WAPPABE SHAMAN

You have good intentions, but you're too focused on becoming powerful. You're also a little bit too politically correct and you often get on people's nerves. Your quest for power could get you into all kinds of trouble—plenty of sub-plot opportunities here for an enterprising Director.

STAKES AND SIX-SHOOTERS

Riley: Well, you showed up late, or you'd have a better part. (Smiling) I'm Cowboy Guy.

—4.22 *Restless*

HOWDY PARDNER

The year is . . . ehh, who cares what the year is? Call it sometime after the Civil War and before the turn of the century. It's the time of the cowboy and the gunfighter, of railroads and buffalo hunters, of Indian Wars and Colt Peacemakers.

The place is a booming little town by the name of Apocalypse, Texas. Apocalypse used to be a community of holy-rollers seeking salvation from a corrupt world, but one day the whole bunch up and disappeared, leaving behind a nice church and a lot of farmhouses. As luck would have it, the railroad needed cheap land to develop, and the missing people's relatives were only too happy to sell. Now you had railroad workers that needed to be fed and entertained. Cattle ranches sprung up, and bars, and houses of ill repute.

Apocalypse has become a haven for cardsharps, prostitutes, and other troublemakers. The original founders would be rolling in their graves, if they had any. Problem is, they all sort of vanished not too long ago and nobody knows where they went. Now the place seems to attract all sorts of misfits and strangers, people who wouldn't be welcome anywhere else. The sheriff only keeps the peace if he's paid enough money not to look the other way, everybody who wants respect packs a gun, and there's one shooting per week on average.

And then there's the weird stuff—disappearances, bizarre deaths, people who die and then are seen wandering the streets at night, and even stranger things. Smart people don't go out at night in Apocalypse. Then again, there aren't a lot of smart people in town.

The town's just not a nice place to live, but people keep arriving, driven by greed or fleeing the law or seeking something that cannot be found elsewhere. Case in point: a young woman and her older "uncle," who just bought the old Apocalypse Church and turned it into their home. The young woman dresses like a man and packs a six-shooter, but also likes to carry a pointy piece of wood in her other holster. In Apocalypse, she blends right in.

"This is gonna be easy," Rufus said. Joey nodded and grinned, revealing long fangs that gleamed in the moonlight.

Down by the bottom of the hill stood a covered wagon and a flickering campfire. Two figures huddled by it, wrapped in blankets. The smell of the meal they were cooking meant nothing to Joey and his companion. He could only sense the lifeblood in the two humans, pumping in their veins and calling out to him.

"Let's do it, then," he muttered.

"Let's do it right, boy," Rufus hissed back, and Joey cringed at the older vampire's scowl. "The man has a scattergun lyin' right next to him. You don't wanna be picking buckshot out of yer backside now, do you?"

Joey shook his head. He'd been shot before and it hurt. Being a vampire meant he would get better, but he didn't like pain. Well, his pain—other people's pain and suffering didn't bother Joey one bit.

"Good boy," Rufus said, mollified. "We jus' got to wait until they go to sleep, and then we crawl down there, nice and easy . . ." He froze, looking down at the camp. Joey followed his glance.

The man with the shotgun was still down there. But the other figure, the . . .

"Pardon me, gentlemen," said a female voice behind them. "Are we on the road to Tucson? My uncle, he hates asking for directions."

Rufus whirled around. Joey started to follow suit. The girl's hands moved faster than the eye could follow, reaching down for her gun belt. Joey had seen gunslingers before—he'd drunk the blood of a couple of them, as a matter of fact—but nobody had moved as fast as the girl.

She didn't draw a gun though. For an instant, a sharp stick of wood was in her hand. An eye-blink later, Rufus staggered back, clutching his chest where the stake had sprouted as if by magic. As he fell, he exploded into dust.

"You killed Rufus!" Joey howled as he charged the girl.

"Don't fret," she replied, ducking under his wild swing. She slammed a second stake into Joey's chest. "You're right behind him," she said as the remaining vamp, eyes wide, looked at the mortal wound. Joey opened his mouth to say something, but dissolution took over.

"He was right," the Slayer said, waving to her mentor below. "This was easy."



PLACES TO GO

Lyle: Tector . . . you gonna be pesterin' me with these questions all damn day?

Tector: I just don't like it here. Ain't a decent whore in the whole city limits.

—2.12 'Bad Eggs

Apocalypse consists of a double handful of streets (the biggest and widest being Main Street) and a few dozen buildings. Beyond the town proper are several farms and cattle ranches. A few miles down is a stretch of railroad under construction. There's also an abandoned mine, sometimes used by outlaws as a hiding place, and the ruins of a Spanish mission. The railroad still hasn't reached the town, but there is a stagecoach service for people who need to travel (and horseback and shank's mare for those who can't afford it).

El Dorado Bar and Hotel: Right smack in the center of Main Street is the largest watering hole in town. El Dorado is a place where a man can get hard liquor at moderate prices, listen to the latest sheet music from the East, see some nice-looking dancing girls (who have other unmentionable talents), and play a few hands of stud poker. The stage is always in use, either by the aforementioned dancing girls, traveling musicians, singing cowboys, or even the occasional theater play (the locals don't much cotton to sissified Eastern productions though).

El Dorado does more than cater to those basic needs. The proprietor, one Jacob Damon Weaver, is also known as the man to see for those looking for the unusual and rare—anything from unusual substances to revenge. Mr. Weaver will happily deal with anyone and seems to be able to provide his customers with just about anything they wish for.

Sheriff's Office and Jail: The law can be found on the far end of Main Street (Sheriff Barlow can usually be found at the bar in El Dorado, but that's another story). The sturdy building has enough cells for twenty occupants (and usually has half a dozen residents at any given time) and is manned by two of the five deputies in town at all times. The door is often in need of repair, since every other month or so the local townsfolk knock it down on their way to lynch some miscreant or another.

Prayer Hill: This rocky hill overlooks the town from the east. Its main feature is a huge old and gnarly tree. It's said that the founders of Apocalypse gathered on top of the hill and held religious services under the shade of the tree, eschewing their church. According to a few old-timers, the people of Apocalypse had started praying to the tree shortly before their disappearance and their

ceremonies had acquired a rather heathenish character. A favorite local legend claims that hundreds of sets of clothing were found strewn all over the hill, surrounding the tree . . . looking almost as if the people wearing them had just vanished, leaving their Sunday outfits behind.

The tree on Prayer Hill is the usual place where the locals take criminals they mean to hang. Many a wretch has done the "ride to the jerky dance," as the locals refer to their traditional method of execution—put the victim on a horse, a noose around her neck tied to one of the tree branches, and then whip the horse into a run.

Brigitte's Coffee House: Nobody goes to Brigitte's for the coffee, which is lousy; they go for the service, which is excellent. Brigitte's is the best little pleasure house in Apocalypse. Visitors are ushered into the Common Room, where they are greeted by piano music, a cloud of tobacco smoke, and several smiling but steely-eyed girls of all shapes and colors. Those with the money and inclination can gain access to the Velvet Room, where the surroundings and girls are more sophisticated, the Silk Room, where all the employees are Asian and opium and other Eastern delicacies can be had for the right price, and the Back Room, which caters to those with very unusual tastes. Many customers of Brigitte's wake up the next morning feeling rather weak-kneed and suffering from the symptoms of severe blood loss. A few check in but never come out, although those are rare. And there are rumors that not all of Brigitte's girls are there of their own free will.

K-Bar Ranch: The largest ranch in the area is owned by Dale Cunningham, a cousin to one of Apocalypse's founders who claimed his relative's land after the mass disappearance. He started raising cattle, just in time to start feeding the railroad crews working nearby. K-Bar employs a lot of ranch hands, many with shady pasts, and the cowboys often get a tad rowdy on the weekends.

The ranch also has a bad reputation when it comes to disputes with other ranches. There've been well poisonings, a few beatings and a couple of shootings. When the dust settles after those events, K-Bar usually ends up acquiring more land.

Railroad Camp: Outside town, the railroad company employs a work crew of hundreds of men, including a large contingent of imported Chinese workers. Working conditions are harsh, especially for the Chinese, many of whom have died of disease. Work on the rails is far behind schedule; accidents have plagued the work crew for the past year. Two engineers have already quit in despair and one vanished without a trace. The railroad company is determined to complete the line though, and is sending teams of troubleshooters to find out what is holding up the project.



Buffy

the vampire slayer™

Name: A.T. Cowboy
Motivation: Herd cattle, drink, get rowdy
Critter Type: Human
Attributes: Str 3, Dex 2, Con 3, Int 2, Per 2, Will 2
Ability Scores: Muscle 12, Combat 13, Brains 10
Life Points: 34
Drama Points: 1-3
Special Abilities: +3 to the Lasso

Maneuvers			
Name	Score	Damage	Notes
Dodge	13	—	Defense action
Fast-Draw	10	—	Gunslingin' stuff
Lasso	12	—/12	Bash; 3x vs living
Punch	13	9	Bash
Six-Shooter	13	18	Bullet
Winchester	13	21	Bullet (15 shots)

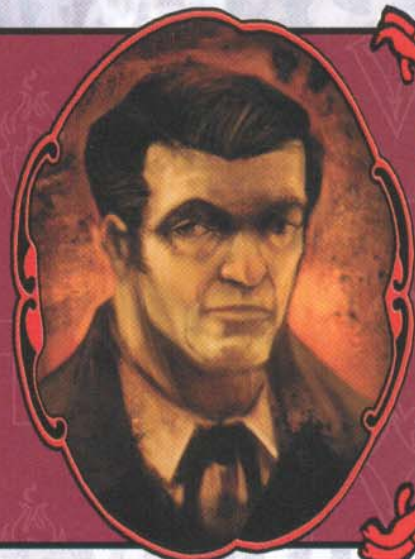


The Old Church: Even before the people of Apocalypse disappeared, their church had fallen into disuse. It seems the locals had taken to holding outdoor services. The largest building in town until the new spate of construction, the church has a bell tower, a nave large enough to fit over two hundred people, and spacious rooms to house the leader of the congregation. When Apocalypse started its recent boom, a pastor claimed the church and tried to tend to the needs of the local flock. The local flock did not care to have its needs tended to though, and church attendance was not very good. It got even worse when the pastor was found hanging from the bell tower, apparently a suicide. The church has changed hands a couple of times since, but all owners came to bad ends. The most recent purchaser was a British firm; the new residents have just moved in.

The Badlands: This desert is dotted with canyons, cacti, and lots of dust and rocks. There isn't much to see out in the badlands, but they aren't totally uninhabited. Some people think there's gold in them thar hills, and a few hardy prospectors have headed down there. Nobody's come back with gold though. A few prospectors have spoken of strange "Indian ruins" in the area, except they're the weirdest Indian ruins anybody's heard of. No Indians in the region have been known to build large tunnel complexes underground, complete with carvings of bizarre snake-like humanoids. Most denizens of Apocalypse don't pay any mind to the Indian stories about Snake People that eat humans though. There's enough trouble in town to worry about without fretting over some Indian myths supposedly come to life out in the boonies.

Name: Generic Gambler
Motivation: Money
Critter Type: Human
Attributes: Str 2, Dex 4, Con 2, Int 3, Per 4, Will 2
Ability Scores: Muscle 10, Combat 13, Brains 14
Life Points: 26
Drama Points: 1-4
Special Abilities: +3 to Brains Score when cheating at cards (both to cheat and to spot someone cheating)

Maneuvers			
Name	Score	Damage	Notes
Dodge	13	—	Defense action
Fast-Draw	10	—	Gunslingin' stuff
Holdout Gun	13	15	Bullet (2 shots)
Knife	13	7	Slash/stab
Punch	13	7	Bash
Six-Shooter	13	18	Bullet



Name: Generic Gunslinger
Motivation: Complex or simply money
Critter Type: Human
Attributes: Str 4, Dex 5, Con 3, Int 3, Per 4, Will 3
Ability Scores: Muscle 14, Combat 18, Brains 13
Life Points: 53
Drama Points: 2-4
Special Abilities: Hard to Kill 5, +4 to Fast-Draw



Name	Score	Maneuvers		Notes
		Damage		
Dodge	18	—		Defense action
Fast-Draw	19	—		Gunslingin' stuff
Punch	18	13		Bash
Six-Shooter	18	20		Bullet
Winchester	18	23		Bullet (15 shots)

PEOPLE TO SEE

Lyle: Alright. I'm gonna beat you like a red-headed stepchild. Throw your ass out in that sunlight. C'mon.

Tector: You think you can?

Lyle: Giddy-up, son.

—2.12 *Bad Eggs*

For your amusement and edification, we've listed a few likely characters for Cast Members to run into during a stay in Apocalypse, Texas.

TYPICAL COWBOY

Cowhands can be good ol' boys doing their jobs on the range or bullies who like to use their fists and guns on those weaker than themselves. Cowboys can be found in such places as El Dorado and Brigitte's Coffee House.

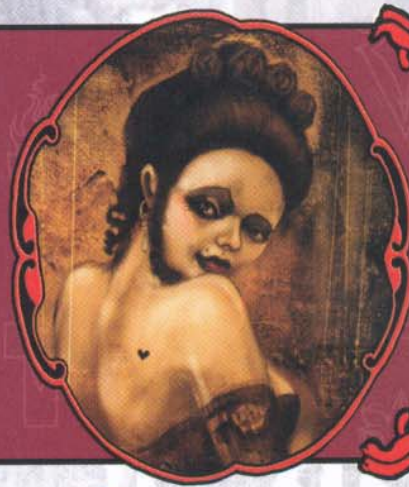
GAMBLER

You gotta know when to hold 'em, and you gotta know when to run . . . or something like that. The gambler knows all those things. He also knows how to cheat at assorted games and how to spot a cheat. Gamblers frequent El Dorado and other gambling establishments in town.

GUNSLINGER

These men are killers, plain and simple. They live by the gun and most likely will die by the gun. Their gunbelts have notches for every life they've taken, and people give them a wide berth, except for the young and foolish wannabes who try to take them on. Gunslingers often show up when one of the rich and powerful in town has a problem that her regular hired muscle can't handle.

Name: Who would you like me to be?
Motivation: Stayin' alive
Critter Type: Human
Attributes: Str 2, Dex 3, Con 2, Int 2, Per 3, Will 2
Ability Scores: Muscle 10, Combat 11, Brains 12
Life Points: 26
Drama Points: 1-3
Special Abilities: Attractiveness +2



Name	Score	Maneuvers		Notes
		Damage		
Dodge	11	—		Defense action
Holdout Gun	11	14		Bullet (1 shot)
Pigsticker	11	4		Slash/stab



Name: Norman Barlow
Motivation: Stayin' alive
Critter Type: Human
Attributes: Str 3, Dex 3, Con 3, Int 2, Per 3, Will 2
Ability Scores: Muscle 12, Combat 15, Brains 11
Life Points: 40
Drama Points: 3
Special Abilities: +2 to Fast-Draw, Hard to Kill 2

Name	Score	Maneuvers		Notes
		Damage		
Dodge	15	—		Defense action
Fast-Draw	14	—		Gunslingin' stuff
Punch	15	10		Bash
Six-Shooter	15	19		Bullet
Shotgun	15	24		Bullet (2 shots)



GIRL OF EASY VIRTUE

They may not have hearts of gold, but they sure do fit the rest of the stereotype. These entertainers can be found all over Apocalypse, a town not known for its strict moral code. The girls often have a lot of useful information—it's amazing the things men will blurt out while they are otherwise occupied.

SHERIFF NORMAN BARLOW

Apocalypse's top lawman is gray-haired and in his early forties. As a sheriff, he mostly sucks. If a crime is going on right in front of him, he'll try to put a stop to it, as long as it's nothing too strenuous or dangerous (in the

latter case, he'll run away to "get help"). He's largely at the beck and call of the rich and powerful people in town, and he tries desperately to avoid taking sides when two of them conflict. Most of the time, Sheriff Barlow hangs out at El Dorado, having a few drinks with the boys.

Whenever something bad starts to happen in town, the Sheriff tries to find some tough hombres and deputize them so they can take care of it while he goes to "get help." For all his cowardice and laziness, Sheriff Barlow is a decent gunman. He'd just rather not have to use his skills.

Barlow will most likely be a minor annoyance for the Cast. He won't confront heroic characters directly, especially if he knows they are skilled gunfighters. Neither will he help the Cast if any of the town VIPs is involved.

Name: Jacob Damon Weaver
Motivation: Tempt and corrupt humans
Critter Type: Demon
Attributes: Str 6, Dex 6, Con 6, Int 7, Per 6, Will 7
Ability Scores: Muscle 18, Combat 21, Brains 20
Life Points: 120
Drama Points: 6
Special Abilities: Attractiveness +2, +4 to Fast-Draw, Increased Life Points, The Wish

Name	Score	Maneuvers		Notes
		Damage		
Dodge	21	—		Defense action
Fast-Draw	22	—		Gunslingin' stuff
Punch	21	18		Bash
Six-Shooter	21	21		Bullet



JACOB D. WEAVER

J.D. Weaver was a dashing Confederate officer whose innocence died at the Battle of Gettysburg, when he participated in Pickett's Charge and saw most of his regiment slaughtered by Union artillery. Weaver himself was wounded. The surgeons thought he would die that night, but he recovered miraculously.

At the end of the war, Weaver did not return home, opting instead to wander around Texas and Mexico, where he acquired a sordid reputation as a gambler, gunslinger, and smuggler. One fine day, he showed up at the funeral of El Dorado's previous owner (dead under very mysterious circumstances—forcibly drowned while inside a locked room) and purchased the building lock, stock, and barrel. Under Weaver's direction, the bar prospered and grew.

Weaver should be in his late forties, but he looks much younger than that, with jet-black hair, piercing and mocking brown eyes, and a sharp goatee. Whenever people in a desperate need arrive at the bar (and people with such needs often find themselves inexplicably drawn there), Weaver is there to greet them, offer them a free drink, and hear their stories. He can make their wishes come true, if they are willing to pay the price, usually some terrible deed that blackens their soul forever.

The owner of El Dorado is no longer human. As he lay dying at Gettysburg, he prayed to some dark power to deliver him, and a demon answered the call, transforming him forever. When angered, his eyes start flashing with an eerie yellow light, and his voice becomes utterly inhuman in a heavy metal sort of way.

He also has the power of the Wish. If the victim agrees to do whatever Weaver asks (often something that appears to be harmless but has terrible consequences), her wish is granted (there's usually nasty side effects there too). Weaver delights in corrupting the souls of humans, offering them their hearts' desires in return for their innocence and decency. He is also very possessive of Apocalypse, which he views as "his" town.

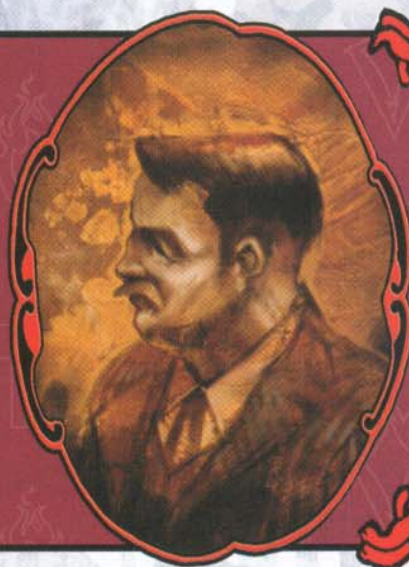
Weaver often engages in petty power struggles with Dale Cunningham (especially where Prayer Hill is involved) and Brigitte de Rais, although he will not attack them directly unless he has no choice. He also knows about the Snake People in the Badlands (he has in fact sold them a few guns just to stir trouble). If he thinks Hassel is close to unearthing a powerful artifact, Weaver will maneuver somebody (the Cast, probably) into derailing the snake's plans. Weaver can be the Big Bad of a Season (in that case, he might have some Master Plan to Destroy the World), or just part of the local color.

DALE CUNNINGHAM

The rancher would be the richest man in town if J.D. Weaver weren't around to give him a run for his money. Cunningham is a big, tough guy with fading red hair. He was a veteran cattleman (and occasional cattle rustler) until he inherited his ranch (a farmhouse originally) from his cousin, one of the members of Apocalypse's vanished religious community. Cunningham led a few dozen head of cattle (many acquired under dubious circumstances) to his new home, and through a combination of skill and ruthlessness increased his fortune tenfold. Dale doesn't believe in spending his money unless absolutely neces-

Name: Dale Robert Cunningham
Motivation: Money and power
Critter Type: Human (for now)
Attributes: Str 5, Dex 4, Con 3, Int 3, Per 2, Will 3
Ability Scores: Muscle 16, Combat 17, Brains 14
Life Points: 51
Drama Points: 6
Special Abilities: +1 to Fast-Draw, +2 to Lasso, Hard to Kill 3

Name	Score	Maneuvers	
		Damage	Notes
Big Knife	17	20	Slash/stab
Dodge	17	—	Defense action
Fast-Draw	15	—	Gunslingin' stuff
Lasso	15	-/14	Bash; 3x vs living
Punch	17	15	Bash
Six-Shooter	17	20	Bullet



sary—if he can take something without paying for it, he will. So far it's worked well for him.

All is not well at the Cunningham homestead though. On several occasions, people who posed a threat to him have died under mysterious circumstances—and he's had nothing to do with it. Cunningham does not believe in guardian angels, and he wants to know who—or what—is protecting him.

The rancher has also been plagued by nightmares for several months, mostly dealing with Prayer Hill and the old tree at its summit. The rancher tried to buy the land where the hill stands, but as it turns out the current owner, one J.D. Weaver, has scorned every offer Cunningham has made. Dale is pondering his next move, and it promises to be a nasty one.

What Cunningham doesn't know (and Weaver only suspects) is that the entity that devoured Apocalypse's first inhabitants is grooming him to become the new high priest of the town. Over time, Cunningham is most likely going to be seduced and controlled by the Demon Tree, much like Retribution Jackson (Apocalypse's original leader) was.

Cunningham can be used as the Big Bad's main henchman (and is likely to be mistaken for a time as the Big Bad himself).

BRIGITTE DE RAIS

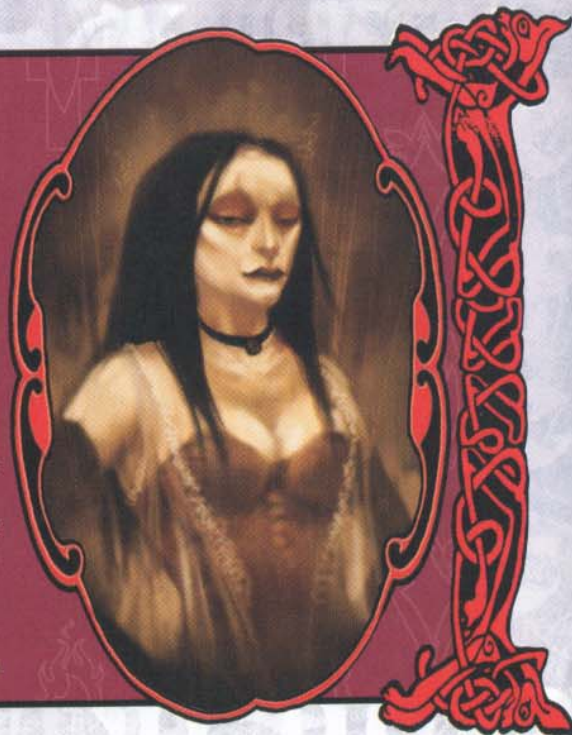
Brigitte is not your typical madam. For one, she looks amazingly young to have acquired so much money and power, and she is probably the most beautiful woman in her establishment. Her French accent is not faked, either, although actual speakers of that language find her speech oddly archaic. This is only natural—she learned it in the fourteenth century.

Madame de Rais is a very old vampire. She was one of the followers of the infamous Satanist and serial killer Gilles de Rais (whose surname she has adopted; see p. 68) before becoming undead (a case where losing one's soul was actually a minor improvement). For centuries, she wandered Europe, killing and tormenting innocent victims with a smile on her face. A combination of boredom and a horde of vampire hunters drove her to the New World and eventually to Apocalypse, a place she found entertaining enough to call home—at least for the time being.

Brigitte is a powerful Witch as well as a vampire. She knows that Prayer Hill is a place of enormous mystical power and is quietly researching a way to tap into it. Meanwhile, she is happy to use her bordello as her own private circus. Several of her girls and bouncers are vampires themselves—she even has a couple of minor demons

Name: Brigitte de Rais
Motivation: Be evil & look good
Critter Type: Vampire
Attributes: Str 7, Dex 8, Con 5, Int 5, Per 4, Will 6
Ability Scores: Muscle 20, Combat 20, Brains 19
Life Points: 73
Drama Points: 6
Special Abilities: Attractiveness +4, Hard to Kill 5, Hypnosis 1, Sorcery 4, Vampire

Name	Maneuvers		Notes
	Score	Damage	
Big Knife	20	26	Slash/stab
Bite	22	27	Slash/stab; must Grapple first
Dodge	20	—	Defense action
Grapple	22	—	Resisted by Dodge
Kick	19	21	Bash
Punch	20	19	Bash
Shotgun	20	25	Bullet (2 shots)
Magic	23	Varies	By spell
Telekinesis	16	8	Bash or Stab/slash



among her staff, including a Snake Girl who caters to a very kinky type of customer. She doesn't allow many murders in her place—too messy—but she and the other vamps feed on the customers fairly often. Several clients have become addicted to the vampire's kiss and now pay good money for the privilege of being bitten.

Brigitte has Big Bad potential and she definitely can be a recurring villain. Attacking her directly is difficult, since she has a small army of vamps and demons at her beck and call, not to mention the money and influence to get a lot of mundane help as well.

THE DEMON TREE

The fate of Apocalypse's original inhabitants is simple enough. Tree ate 'em.

The ugly old tree on top of Prayer Hill is no normal plant. Centuries before white men ever set foot on the continent, a True Demon tried to burst into our world. It was partially successful—no true manifestation, but it did manage to imbue a tree with its malignant essence. On two separate occasions, it has tried to complete the job. The first time, it corrupted some Spanish missionaries and their Native American pupils and had them conduct an unspeakable ritual. The ritual failed, but in the process the bodies and souls of the casters were absorbed by the tree. The second time involved, well, guess who? The third time might be the charm, especially since all the human sacrifices (the lynchings performed on the Hill) are strengthening it.

In its current state, the Demon Tree cannot do much to affect the world, although its power is growing as more unfortunates are killed in its vicinity. It can seek a

"worthy" mortal and slowly corrupt her mind and soul. Retribution Jackson, the zealous preacher who founded Apocalypse, was one such victim. Dale Cunningham is likely to be another. It can also create a temporary simulacrum of a human, using the "template" of one of the people it has absorbed. These simulacra are made of wood rather than flesh and bone, but they look normal enough until they are wounded.

The Demon Tree uses its minions to murder anybody who interferes with Dale Cunningham. They are also interfering with the construction of the railroad, which the Tree sees as a potential threat. For now, the Tree can only create one or two simulacra at a time; as it grows in power, that number will rise. The entity is not really aware of all the other power factions in the town, at least not directly. It will send its simulacra against Weaver or the Snake Folk just as readily as it will against anybody else though.

As control over its human puppet increases, the Tree can imbue its servant with magical powers (equivalent to the Sorcery Quality, the Hypnosis power, and any other abilities you see fit to give out to the lucky winner). If the Tree ever manifests itself, it becomes a plant version of Godzilla (the stats below apply to the Demon Tree when manifested). It will require a lot of firepower (a few wagons full of dynamite might do it) to put it down. Oh, by the way, the tree cannot be destroyed as long as the demon inhabits it—it's kind of a vegetable version of the Mayor's Ascension spell.

The Tree is a Big Bad that does its work behind the scenes. It could be a subplot during a Season with another Big Bad, and then really get rolling in the next Season.

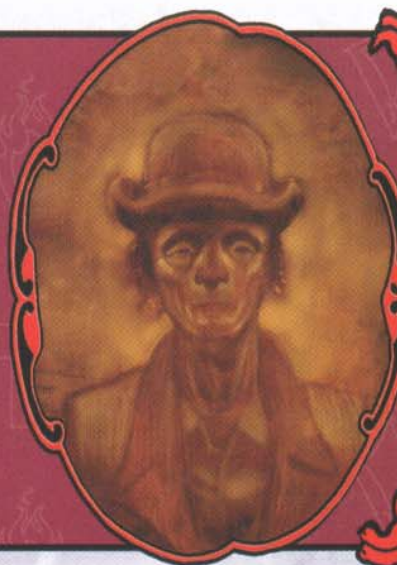
Name: Something long, demony and unpronounceable
Motivation: Show up, kill, destroy, maim
Critter Type: True Demon
Attributes: Str 25, Dex 5, Con 10, Int 5, Per 5, Will 5
Ability Scores: Muscle 56, Combat 16, Brains 17
Life Points: 320
Drama Points: 3
Special Abilities: Armor Value -8, Attractiveness -2, Create Simulacra, Hypnosis 3 (one mortal at a time), Increased Life Points

Name	Score	Maneuvers		Notes
		Damage		
Hypnosis 1	19	—		Target hesitates
Hypnosis 2	18	—		Creates illusion
Hypnosis 3	17	—		Controls target
Punch	16	54		Bash



Name: Demon Tree Simulacrum
Motivation: Serve lord and master
Critter Type: Demon
Attributes: Str 6, Dex 4, Con 6, Int 1, Per 3, Will 1
Ability Scores: Muscle 18, Combat 16, Brains 10
Life Points: 58
Drama Points: 1-3
Special Abilities: Armor Value 8, Bullet damage multiplier ignored, Fire damage doubled

Name	Score	Maneuvers	
		Damage	Notes
Choke/Strangle	18	5	Bash; victim can't breathe
Dodge	16	—	Defense action
Grapple	18	—	Resisted by Dodge
Punch	16	16	Bash



SIMULACRA

These critters are animated pieces of wood given the shape of the people whose bodies and souls were absorbed by the Demon Tree. The entities have all the memories and skills of their former selves, but have no will of their own. In their present state, they live only to serve their master. They look normal enough, but there are a few dead giveaways that reveal their nature. First, they are made of one piece—their clothing is an outgrowth of their bodies. So, the only way to get them to remove their hats, for example, is to hack them off. Second, they do not bleed when struck. The internal portions of their bodies even appear to have age rings. Finally, their mien and demeanor are, well, wooden; not much emotion there.

SNAKE PEOPLE

Buffy: I told one lie. I had one drink.

Giles: Yes, and you were very nearly devoured by a giant demon snake. The words "let that be a lesson" are a tad redundant at this juncture.

—2.5 'Reptile Boy

The local Indian tribes have lots of stories about the dreaded and legendary Snake People, ancient enemies of humankind who feared the sun and lived in huge underground cities until the gods destroyed them. As it happens, the stories have a grain of truth to them. The Snake People are real—they are an ancient demon race whose knowledge of magic and weird science allowed

them to challenge the "gods" themselves. Problem was, the "gods" won the challenge (they thrashed 'em seven ways to Sunday actually) and the Snake People were nearly obliterated. The survivors used their arcane arts to send their last city into one of the demon dimensions beyond our reality. Millennia later, the spell has run its course and the lizard's city has returned. Now, the remnants of the race have started to pull themselves together and gather strength. And they're kinda peeved.

Luckily for the world, the Snake People are not the super-race they used to be. They have lost most of their advanced knowledge and can no longer maintain or even properly use many of their strange artifacts. Their underground city is largely empty—only a few hundred Snake Folk squat in its ruins. To make things worse for the scaly critters, up to recently they were divided into tribes and regularly fought amongst themselves.

Some of them have ventured out into the world though. They killed and ate a few gold prospectors, and learned a few things. A group of them used ancient artifacts to pass themselves off as human and visited some of the nearby towns, including Apocalypse. This faction, led by Hassel, got some guns and has used them to bully other tribes into submission. Hassel's group is now the largest in the underground city and it is growing.

The Snake People want to rebuild their lost empire. Hassel is trying to figure out how to operate some of his ancestor's super-weapons to wipe out humankind (or at least all the humans on the continent).



LIFE AS A SNAKE

The Snake People are slightly smaller and thinner than humans, with long limbs and flat, long heads. Their scaly skins range in color from mottled yellow to black with red and white stripes (about any color combination a snake has can be found among them). They have short vestigial tails on their rumps, which can be hidden under clothing fairly easily—although they may give rise to a bunch of “is there a tail in your pocket or are you just happy to see me?” situations. Their eyes are big and yellow, with vertically oriented pupils. Their language consists of harsh whispering hisses and clicks. They can speak human languages, but they tend to slur their words (sounding a bit like a bad impersonation of Sean Connery).

Female snakes are egg-layers (two to five eggs per batch); the eggs are about twice as large as chicken eggs. When a baby snake is born, it bonds to the first living being it touches, which is a great way to acquire an intelligent, poisonous pet until junior grows up. Baby snakes are pretty instinct-driven until they are about ten months old, after which they start saying their first words and showing signs of intelligence.

Special Abilities: Snake People are faster and harder than normal humans (getting a +1 to Dexterity and Constitution) and are surprisingly strong for their size (which gives them normal human strength levels). They have sharp teeth (their bite inflicts Strength points of Slash/stab damage) and can inject a paralyzing poison with a Strength equal to the Snake Person's Strength. Once bitten, the victim must resist the poison once per Turn for three Turns. The effects last for an hour per failed Resisted roll. Snake People have one dose of poison per Constitution level, and regain doses over a twenty-four period.

More importantly, the Snake Folk can imitate the shapes of other humanoids, which allows them to pass themselves off as human. This is a very convincing illusion rather than actual shape-shifting. Also, the scaly critter is limited by its size and basic body shape, so they can never look like big fat guys, for example. The Snake Person can even try to imitate a particular person (as long as she is the appropriate size), but it requires five Success Levels in an Intelligence (doubled) roll; otherwise the shape isn't quite right. No matter what their shape though, the sneaky little monsters cannot imitate other people's voices worth a damn. They still sound like a boiling teakettle.

Special Problems: The scaly fiends don't like sunlight. It doesn't burn them like vampires, but it hurts their eyes and makes them uncomfortable. While operating outdoors in the sunlight, Snake People have a -2 penalty to their Dexterity. Even indoors, they have a -1 penalty, unless they are underground or somewhere that has no sunlight coming in.

Snake People also don't like daylight so much because they can't drop their illusions. In their human form Snake People look like regular folk; in their snake form they are pretty damn creepy (Attractiveness -2). It's the sort of thing that townspeople tend to notice in a loud way.

SNAKE PEOPLE SOCIETY

The scaly folk are traditionally organized in primitive tribes with less than twenty adults per tribe. There's a chieftain and a shaman who share power (in a few tribes, both roles are assumed by one person . . . ah snake). Males and females are roughly equal in status, with females fighting as warriors and being as likely to be chieftains and shamans as males.

Things are changing with Hassel in charge though. He has set himself up as High King, with lesser chieftains owing him allegiance and serving him. The scaly bastard now controls half a dozen tribes with over a hundred warriors total. Still, only a dozen or so have guns and modern equipment. The rest make do with crude swords, spears, and bows and arrows.

SNAKE FOLK

3-POINT QUALITY

The Snake People are a demonic race, but that doesn't mean they are all bad. A renegade Snake Person is possible as a Cast Member if you, in your infinite wisdom, decide such a character is appropriate. For most games, it's probably not a good idea, but here it is, just in case.

Attributes: Snake People get +1 to Dexterity and Constitution. Other attributes remain the same.

Qualities and Drawbacks: The powers and vulnerabilities of the Snake People are described in the main text. They have a poisonous bite and can assume the appearance of humans. On the down side, they are impaired during the day, their voices sound funny, and they look like talking geckos.



A FEW GOODIES

The following items are used by Snake People and can be captured and employed by Cast Members.

Fire Rod: A bronze stick, about five inches long, carved into the likeness of a dragon-ish creature. To activate it, point it to anything you want crisped and squeeze the handle. The rod generates a small ball of fire (more of a plasma blast, although nobody in the 19th century was tossing the term "plasma" around). The blast jumps from the "mouth" of the dragon (so holding the rod the wrong way is a Really Bad Idea) and flies to the target at the speed of an arrow. The bolts' damage is a combination of burn and concussion, as they explode on contact for 30 points of Bash damage. A fire rod holds up to 20 blasts, and it recharges itself at the rate of one blast per minute.

Golden Blade: These short broad weapons have a blade shaped like a long triangle with an elaborate hand protector surrounding the hilt (a bit like a fencing sword's, but more stylized). It can be used to hack and slash, or to punch people using the hilt. The metal in the blade is very sharp and strong, which adds +2 to the base 3 x Strength (Slash/stab) damage of the weapon (before Success Levels, damage type, and armor modifiers).

MAGIC MUSHROOMS

The Snake People get most of their food by harvesting a variety of mushrooms and mosses (yummy). Most of them are your basic "tastes like crap but you can live on it" kind of meal, but a few mushrooms have special properties. Of course, without a native guide, it's hard to tell the mushrooms that heal your wounds or give you super-strength from the ones that drive you insane or kill you. Here are a few varieties (you should change the colors and size of the 'shrooms so sneaky players who read this chapter don't get to benefit from their knowledge). All these mushrooms seem to like the air and ground in the caves where the Snake People city is, but no where else. So trying to start your own mushroom farm out back is going to be very difficult, if not impossible. Dried, they can be kept indefinitely, so they are good for long, dangerous trips.

Bad 'Shroom: There are several types of mushroom that are a tasty treat to Snake People and a lethal poison to humans. Some just make the character violently sick for several hours (giving you a chance to spring some toilet humor on the Cast). Others should be treated as poisons (see *BIVS Corebook*, p. 122).

Food 'Shroom: These large pale mushrooms can be eaten. A handful of them meet all the FDA (if there was

an FDA in the old West) nutritional requirements of an adult for a day. Other than that, they have no special qualities. Be careful, a few humans are allergic to them—roll a D10; on a roll of one, the eater is allergic and has to deal with a paralyzing Strength 3 mushroom (the effect hits once per Turn for three Turns).

Healing 'Shroom: These reddish-brown mushrooms restore ten Life Points of damage within a minute after being eaten. Eating more than one mushroom in a minute increases the healing by five Life Points per additional whole 'shroom consumed. This healing is not without consequences though. For every mushroom eaten, the character suffers a -1 penalty to Strength for one hour (all that healing puts a strain on the ol' metabolism). If Strength is reduced below zero, the character passes out from exhaustion (to wake up as you dictate, mwuhahah).

Speed Moss: A blue-green moss, dried and cured in salt. When eaten, the moss increases Dexterity by one, gives the character Fast Reaction Time (or adds +1 to initiative rolls if the character already has it) and gives the person the equivalent of a nice jolt of caffeine. The effects last for an hour or so, after which they wear off. An hour after they wear off, the person feels drowsy and tired (-1 to Strength and Dexterity) until she gets a good night's sleep. Multiple doses do not increase Dexterity, but do add half an hour to the duration of the effect . . . oh, and an additional -1 to the Strength and Dexterity penalties afterwards.

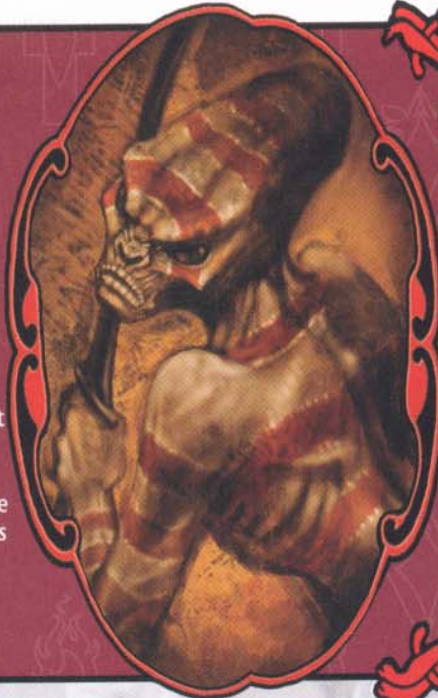
Mighty 'Shroom: These round greenish mushrooms taste vaguely like spinach, and increase the eater's Strength by two levels for half an hour (this increase does not add to Life Points). Additional doses increase Strength by one to a maximum bonus of +5 (eat as many as you want, it won't help any more). When the effect wears off, the character is wracked with muscle tremors (-2 to Dexterity—and things like writing or knitting are just impossible) for one hour per mushroom ingested.

Super-Peyote: This flat-topped mushroom is black with white spots. The Snake People use them to enter a trance-like state that allows them to concentrate their minds on mental tasks (+2 to any mental activity, including casting spells). Humans who eat it experience wild hallucinations for two hours per mushroom eaten. During that time, the victims cannot tell the difference between fantasy and reality. People look like monsters (and vice versa), their long-dead grandmother pops up in the strangest places, and life gets awfully interesting. To add insult to injury, the victim gains the Recurring Nightmares Drawback for 1-10 days (roll D10) per dose; if the character already had the Drawback, every one of those days is going to be a nightmare day.



Name: Typical Snake Warrior
Motivation: Follow orders, kill the soft-skins
Critter Type: Demon
Attributes: Str 3, Dex 4, Con 4, Int 2, Per 3, Will 2
Ability Scores: Muscle 12, Combat 14, Brains 11
Life Points: 38
Drama Points: 0-2
Special Abilities: Snake Folk

Name	Maneuvers		Notes
	Score	Damage	
Bite	16	7	Slash/stab; poison; must Grapple first
Bow Shot	12	14	Slash/stab
Dodge	14	—	Defense action
Grapple	16	—	Resisted by Dodge
Poison	12	-1 Dexterity	3 Turns of attacks
Spear	14	15	Slash/stab
Sword	14	15	Slash/stab



TYPICAL SNAKE WARRIOR

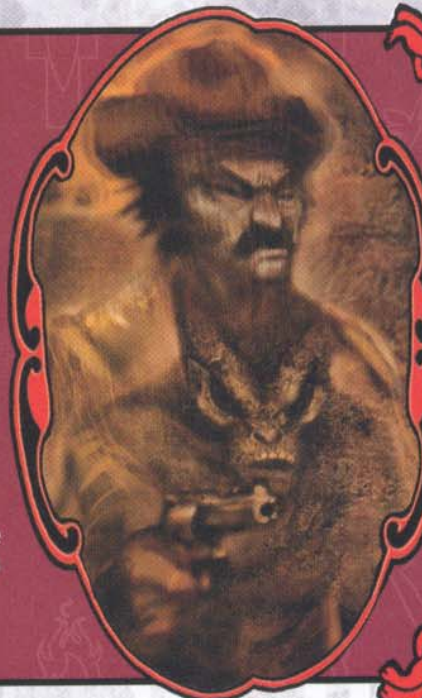
Your basic goon with a sword. Most Snake Warriors fight with primitive weapons, usually simple iron swords and spears. Small bands prowl the Badlands in the dark of night.

ELITE SNAKE WARRIORS

The cream of the crop, these tough snakes are Hassel's enforcers and special agents. They can be found disguised as humans while carrying out special missions for their lord and master, or acting as bodyguards for the king. They are armed with either guns, or (more rarely) some kewl ancient artifact like a golden blade or fire rod.

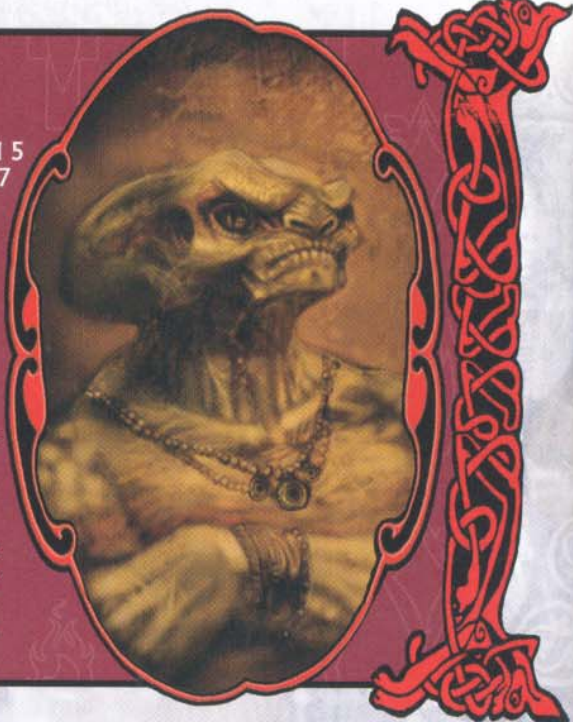
Name: Elite Snake Warrior
Motivation: Follow orders, kill the soft-skins
Critter Type: Demon
Attributes: Str 4, Dex 5, Con 4, Int 3, Per 3, Will 3
Ability Scores: Muscle 14, Combat 16, Brains 12
Life Points: 45
Drama Points: 1-3
Special Abilities: Hard to Kill 1, Snake Folk

Name	Maneuvers		Notes
	Score	Damage	
Bite	18	9	Slash/stab; poison; must Grapple first
Dodge	16	—	Defense action
Fire Rod	16	34	Fire
Golden Blade	16	18	Slash/stab
Grapple	18	—	Resisted by Dodge
Poison	14	-1 Dexterity	3 Turns of attacks
Six-Shooter	16	19	Bullet
Winchester	16	22	Bullet (15 shots)



Name: Hassel
Motivation: Be a forked-tongue Napoleon
Critter Type: Demon
Attributes: Str 5(7), Dex 7(8), Con 5, Int 6, Per 5, Will 5
Ability Scores: Muscle 16(20), Combat 20(21), Brains 17
Life Points: 65
Drama Points: 7
Special Abilities: Attractiveness -3, Hard to Kill 5, Snake Folk, Sorcery 2, uses mushrooms in combat (stats in parentheses are augmented)

Maneuvers			
Name	Score	Damage	Notes
Bite	22(23)	11(13)	Slash/stab; must Grapple first
Dodge	20(21)	—	Defense action
Fire Rod	20(21)	35(36)	Fire
Golden Blade	20(21)	22(29)	Slash/stab
Grapple	22(23)	—	Resisted by Dodge
Poison	16	-1 Dexterity	3 Turns of attacks
Spell	19	Varies	By Spell
Telekinesis	13	6	Bash or Slash/stab



HASSEL, THE WOULD-BE SNAKE KING

Hassel was the shaman of a small snake tribe who stumbled into a hidden chamber in the ruins of the Snake Folk city. The room was a teaching chamber, used to educate the children of the wealthy and powerful. It magically instructed Hassel on some of the basics of the lost civilization of his ancestors. Although Hassel could not understand most of what he was taught, he became obsessed with restoring his people to their former power and splendor. Using some artifacts he also found there, he took over his tribe and started exploring the world outside the underground caverns. By combining his knowledge of magic with bought or stolen guns and found ancient artifacts, he has led his tribe in victory after victory, and is preparing for the day he will take the war to the "soft-skins," the pathetic humans who have stolen the Snake People's land.

The chieftain is a skilled warrior as well as a sorcerer. He has to lead by example, so occasionally he accepts challenges to single combat, which he never loses thanks to his judicious use of enhancing mushrooms and sheer skill and brutality.

Hassel can be the Big Bad of a Season (maybe after the Demon Tree has been taken care of).

EPISODE IDEAS

Remember all those Westerns you watched on the boob tube? Well, just mix them with a hefty dose of Buffy goodness and horror movie stuff, and you should have plenty of Episode ideas. You can also bring in some Buffy villains who were around during the 1880s—the Gorch brothers come to mind, Spike and Drusilla, or the Master. In case that's not enough inspiration for you, here're a few more possibilities.

Vengeance From Beyond: A gunslinger's in town and he's killing people, one every day. All the initial fights are "fair"—he picks a fight with the victims, waits until they start to draw, and then he guns them down. In at least one case, the victim managed to get a shot off first, and witnesses swear it hit the stranger, but he was unharmed (the victim wasn't). Eventually, he won't care if it's a fair fight or not, and shoot unarmed people, women, even children.

The gunslinger is a ghost. His victims are either members of the gang that murdered him and his family (all of them in their late forties by now) or people related to the bandits. The ghost will not rest until every last member of the families of the five men who committed the crime are dead. He's not in a merciful mood. Oh, and bullets (and fists, and stakes) go right through him without doing any harm.



The Cast needs to figure out a way to stop him. An exorcism might do the trick, or a bullet dipped in holy water (or a silver bullet, if there are any solitary rangers in black masks around), or just a good pep talk on the merits of forgiving and forgetting. To add a little touch of urgency, one of the people in the list of targets could be a Cast Member or a friend/lover.

Shootout on Main Street: The Cunningham-Weaver conflict heats up. Both sides hire gunslingers and assorted goons. Fights break out, using fists and other blunt instruments at first, but eventually escalating to full-fledged shootouts. To make things worse, the Demon Tree minions also get involved, trying to murder Weaver (who's a lot tougher than he looks). The Cast Members are caught in the middle of a small war. Do they choose sides, try to negotiate a settlement, or decide to open a can of whoop-ass on everyone concerned?

New Girl in Town: Brigitte's Coffee House has a new entertainer—a gorgeous redhead with haunting green eyes. Men can't help falling in love with her and are driven to murderous fits of jealousy. Patrons of Brigitte's start killing each other. Eventually, the new girl sets her eyes on a Cast Member or a friend or relative of the Cast's. The girl is a demon, and her ability is to instill an unhealthy, destructive form of infatuation on her victims. Brigitte will actually help the Cast Members dispose of the demon. The killings are bad for business and the madam is willing to call a truce with the Cast (which she may break at her convenience, of course).

Chamber of The Snake Lords: An old prospector has stumbled into town mumbling incoherently about a huge underground chamber where tens of thousands of lizard-like people appear to be in slumber. He has found the hiding place of the Snake Lords' last army, preserved in magical stasis until a new Snake Lord rises and summons them. When Hassel hears about it, he sends agents to extract the information from the prospector. If he manages to discover the chamber and perform the rituals that awaken the warriors, he will control a legion of ten thousand Snake Warriors armed with fire rods—real bad news for the region. Our heroes need to find the chamber first and hopefully destroy it (think you used enough dynamite, Butch?).

Gratuitous plug time: if you need more game stuff set in the wild, wild west, check out Eden Studios' *Fistful o' Zombies*. It has Unisystem rules for all sorts of gunfighters and gruesomeness in the old west . . . and lots of zombies, too.

ARCHETYPES

In addition to the characters below, some Archetypes in the main book can be adapted to the Old West with a few modifications. The Martial Artist could be a Shaolin monk stranded in the Americas (just as a wild example) or the Initiative Agent could be transformed into a U.S. Marshall with an assortment of cool gadgets (where do they get these ideas?). The Totem Warriors described in the Grizzly Peak setting (see p. 82) could also fit in.



Slayer Gunslinger

ARCHETYPE

CHARACTER
TYPE
HERO

Life Points 90 Drama Points 10

Attributes (20)

Strength 7 (3 levels part of Slayer Quality)
Dexterity 8 (3 levels part of Slayer Quality)
Constitution 7 (3 levels part of Slayer Quality)
Intelligence 2
Perception 3
Willpower 4 (2 levels part of Slayer Quality)

Qualities (20)

Attractiveness +1 (1)
Fast Reaction Time (Part of Slayer Quality)
Hard to Kill 8 (3; 5 levels part of Slayer Quality)
Nerves of Steel (Part of Slayer Quality)
Slayer (16)

Drawbacks (6)

Adversary (Vampires & Demons) (Part of Slayer Quality)
Honorable (1)
Misfit (2)
Obligation (Total) (Part of Slayer Quality)
Recurring Nightmares (1)
Talentless (2)

Skills (20 + 6 from Drawbacks)

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

Maneuvers	Bonus	Base Damage	Notes
Dodge	12	—	Defense action
Fast-Draw	12	—	Gunslingin' stuff
Kick	11	16	Bash
Punch	12	14	Bash
Six-Shooter	13	15	Bullet
Stake	12	14	Slash/stab
(Through the Heart)	9	14	x5 vs vamps
Thrown Stake	11	12	Slash/stab
(Through the Heart)	8	12	x5 vs vamps



BACKGROUND ON THE SLAYER GUNSLINGER

Even before that strange old limey showed up, I knew how to take care of myself. My Pa always wanted a boy. He was disappointed when I came along, but he reckoned he could teach me all the things he would have taught a son. I learned how to shoot straight from horseback, how to hunt, how to hogtie a calf. I even learned how to swear right and proper, though Pa never let me practice anywhere Ma could overhear.

One night though some strangers came and burned down the farm. They shot my Ma and Pa as they were leaving. Would have shot me too, but I jumped out a window and went after 'em with Pa's old Trapdoor Springfield. I shot 'em, but they kept getting up, and I reckon if that limey hadn't arrived and told me I had to stab 'em with a stake, I'd be dead like the rest of my family.

I almost killed the Englishman on account of him not showing up before the burning and the killing, instead of just after, but he convinced me he couldn't help it. He told me he was a Watcher, and I was a Slayer, which is a fancy word for "killer." He also told me that there were many things like the ones that killed my parents—varmints that walked like men but weren't. He said we were to become a team and kill these things.

I said "you got yourself a deal, mister," spat on my hand and offered to shake on it. He almost didn't shake on it. Them limeys sure are sissies.

Now that I'm a Slayer I get to wear trousers, which my Pa didn't mind me doing but my Ma forbade me to afore she died. The Watcher's been learning me my letters, which my Ma had already started. He's also trying to turn me into a lady, which is hard, on account that I carry a gun and wear trousers and riding boots, which I don't reckon are things a lady does.

Quote: "That wasn't very nice, mister. I reckon I oughta teach you a lesson."

ROLEPLAYING THE SLAYER GUNSLINGER

Part tomboy, part corn-fed farmgirl, you are an extremely lethal fighter and at the same time extremely naïve about the world outside a farm. You prefer action to thought, and you don't cotton much to book larnin'.

Victorian Watcher

ARCHETYPE
CHARACTER
TYPE
HERO

Life Points 53 Drama Points 10



Attributes (20)

Strength 4
Dexterity 5 (1 level part of Watcher Quality)
Constitution 3
Intelligence 3
Perception 3
Willpower 3

Qualities (20)

Acute Vision (2)
Fast Reaction Time (2)
Hard to Kill 5 (5)
Nerves of Steel (3)
Resistance (Pain) 3 (3)
Watcher (5)

Drawbacks (7)

Adversary (Assorted) (3)
Honorable (2)
Mental Problems (Mild Cruelty) (1)
Mental Problems (Mild Racism) (1)

Skills (20 + 7 from Drawbacks)

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

Maneuvers

	Bonus	Base Damage	Notes
Big Knife (Kukri)	9	12	Slash/stab
Dodge	9	—	Defense action
Six-Shooter	9	15	Bullet
Stake	9	8	Slash/stab
(Through the Heart)	6	8	x5 vs vamps

BACKGROUND ON THE VICTORIAN WATCHER

I had thought combat duty in the mountains of Afghanistan had been a trial. I bloody well should have stayed in uniform. My life would likely have been far more pleasant and painless.

Alas, it was not to be. I was recalled from my beloved regiment and sent back to London. My father had passed away and as firstborn it was my duty to assume the mantle of Watcher. Something of my disappointment at my lot in life must have been apparent, for the Council saw fit to send me to America to observe a young potential Slayer.

My luck remaining damnably bad, I arrived at the girl's home just in time to save her from a band of vampire marauders who somehow had divined her status—the girl having just become the Chosen One—and were seeking her death. I lent a hand, using my trusty kukri and service revolver as well as some pointed advice on how to dispose of the undead. Pity the girl's family did not survive the encounter, but I fail to see why the child blames me for it. As well blame the Council, for not dispatching me sooner, or the Fates for the many unexpected and invariably unpleasant turns it sees fit to bestow upon us mortals.

I cabled the Council with the news that I was in charge of the Chosen One, fully expecting to be relieved of my duty, being after all a rank novice at this business. Instead, I received instructions. Portents and omens pointed to the rise of some great evil in a town in the province of Texas, the appropriately named hamlet of Apocalypse.

With the unruly child in tow, I obeyed—dear God, don't the colonials teach even the rudiments of good manners to their children? The child shoots like a Ghurka and behaves like one. Now, I am heading towards Apocalypse, and whatever nasty turns fate has selected for me.

Quote: "Put up the gun, old boy, or I will be forced to feed you your own fingers."

ROLEPLAYING THE VICTORIAN WATCHER

You have spent most of your life in a uniform, fighting for Queen and Country. Now you're involved in a new war, one you don't like one bit. You are ruthlessly pragmatic, willing to do whatever it takes to fulfill your duties. You are also beginning to feel a measure of affection for your charge, although you would never admit it, even to yourself.

HELLWORLD

Giles: If the ritual starts, then every living creature in this and every other dimension imaginable will suffer unbearable torment and death . . . including Dawn.

Buffy: Then the last thing she'll see is me protecting her.

Giles: You'll fail. You'll die. We all will.

—5.22 *The Gift*

The bar falls silent when he enters. It's not because of his scarred face. It was a demon's acid blood, or so it's said—half burned away to the bone, a milky orb where his left eye used to be, lips pulled in an eternal, insane grimace. People have seen worse in a place where demon attacks are a daily occurrence. It's not the dozen weapons visible on him—the sawed off shotgun hanging off his hip, the two-handed sword at his back, the gloves with spiked knuckles, the knives and grenades and pistols. In the Enclave, everyone goes armed 24-7.

No, it's the expression on the normal half of his face. There is no mercy or compassion there. It's the face of a man who has become a monster to better fight monsters. A man who has seen everyone he loved die in the most horrible ways conceivable, and who sees those deaths every time he closes his eyes.

"Evening, Mr. Harris," the bartender says in a subdued tone. "The usual?"

Alexander Harris nods and grins.

His smile is a terrible thing to behold.

BACK TO THE FUTURE

Giles: Dimensions will . . . pour into one another, uh, with no barriers to stop them. Reality as we know it will be destroyed, and . . . chaos will reign on Earth.

Buffy: So how do we stop it?

Giles: The portal will only close once the blood is stopped . . . and the only way for that to happen is, um . . . Buffy, the only way is to kill Dawn.

—5.21 *The Weight of the World*

Glory used Dawn's blood to open the gate back to her home. Buffy and her friends fought her and defeated her—but they didn't get to Dawn in time. Hordes of demons poured into the world. Of all the Scoobies, only Xander is known for certain to have escaped with his life.

Fast-forward five years. Billions are dead. The cities are gutted husks, prowled by monsters and small bands of human survivors trying to live another day, or offering their children in sacrifice to their demonic overlords. The world belongs to the demons once again. Inhuman races are building kingdoms and warring against each other, and primeval beasts stalk the Earth. To the last survivors, the event is known as the Apocalypse. The name fits.

Here and there, small human communities manage to keep the monsters at bay, using scavenged military weapons or magic or a combination of the two. Even there, hope is fading fast, as food and ammo grow scarcer and the demons become bolder.

One such community is the Enclave. Once a survivalist colony in California, now it's a small city under the protection of the Council of Thirteen, powerful witches whose combined powers are enough to prevent demons from entering the area—most of the time, at least. A few thousand people huddle in the hastily built town and try to make it from day to day. Small scouting parties leave the Enclave every day for the monster-haunted wastes outside, exploring the ruins of towns and cities to search for food, weapons, medicine—whatever can be salvaged from the land. They often come back empty-handed, or don't come back at all.

And now, one of the girls in the Enclave has become the Slayer (that's where your players come in, in case you hadn't noticed). Is the Chosen One there to help save the world, or is she there only to make a futile last stand? Time will tell.

THE ENCLAVE

Cleric: Energy barrier. A most powerful one.

Dante: Can it be breached?

—5.20 *Spiral*

The Enclave sits at the bottom of a shallow valley, surrounded by sparse woods. A dirt road leads into the town from the main highways (or what remains of them, after five years of demon activity). All the main areas of access are protected by bunkers with machine guns and other heavy weapons. The town proper has a central walled area and several large buildings, two or three stories tall with another two stories underground. The orig-



inal facilities were built by a survivalist militia group back in the 1970s, a bunch of people with more money than sense who sat for decades waiting for nuclear war to come. They put in bomb shelters, a network of tunnels, wells, and storage spaces. They also had enough weapons to fight a small war. These shunned wackjobs are now blessed founders.

The main line of defense in the Enclave is the Shield—a huge dome of reddish energy that covers the entire valley. The dome filters the sunlight coming through, so everything inside the Enclave has a slightly reddish hue. The Shield is a magical construct, created and maintained by the Council of Thirteen. It prevents supernatural creatures from entering the area, unless specifically invited by the Council. The Shield is not one hundred percent effective though. There are weak spots and determined, powerful, or just lucky monsters can and do get through. When that happens, it's up to the other defenders of the Enclave to deal with the creatures.

The community as it exists came into being a couple of months after the Apocalypse. As luck would have it, a gathering of witches was in the area for a solstice festival when the world literally went to hell. The witches' combined powers kept them and several hundred people alive for several weeks while they desperately looked for a defensible place. They found it in a survivalist camp that had beaten off several demon incursions through good old-fashioned firepower. Even so, by the time the witches and their charges arrived, only a handful of the survivalists remained alive. The gun nuts were suspicious of the "heathens" at their doorstep, but they had no choice but to accept their help. The thirteen most powerful witches in the group crafted a special spell that keeps most demons out of the valley. Thus, the Enclave was born.

The community is not a democracy. The Council and the Rangers make the decisions, and people can either like it or take off. So far, most inhabitants are just grateful to have a place where they don't risk death every minute of every day, so they don't complain much.

Currently, there are about three thousand inhabitants in the Enclave. This is a big problem. The valley cannot produce enough food for everyone living there, especially when more refugees keep arriving (a few dozen every month or so, but it adds up). So far, people have been surviving on stored food and what the Rangers can hunt or scavenge outside. Reserves are getting low and the leaders of the Enclave know that in a year, two at the most, there just won't be enough to feed everyone.

The scoobies' last stand

From what's been presented already, we know the fate of Xander in this universe. What happened to the other Scoobies? Did they all die, or are they still around? Alexander isn't talking (asking him about his friends is a quick way to lose some teeth—if you're lucky), but a body of legends about the fates of the tragic heroes of Sunnydale has grown in the Enclave. These are rumors and hearsay, many of them claiming to come from Alexander, back when he wasn't quite so psychotic.

Buffy: The Slayer stood by her sister's side until the end, dying heroically after being overwhelmed by sheer numbers. Some rumors claim that she is not dead, but was dragged into a demon dimension after the gate closed, and if she is rescued, she will lead humanity to victory.

Willow and Tara: The two witches held off a horde of demons with their powers and helped evacuate some of Sunnydale in the debacle that followed. There are eyewitness accounts of the "angels" who saved the lives of dozens, possibly hundreds of people. In the end, however, they stayed too long and fell in combat. Another tale claims that Willow survived, and, mad with grief after her lover's death, she retreated into the wilderness to gather the power to destroy all demonkind. If she ever resurfaces, she will be a force to be reckoned with.

Anya: The former demon was injured during the opening of the gate; Xander watched helplessly as she was torn apart by monsters. Or, according to other stories, she agreed to become a Vengeance Demon once again in return for her fiancé's life, making the ultimate sacrifice so Xander could escape.

Giles: There are many conflicting reports about the Watcher. He may have died during the frenzied battle at the gate. Others claim he led a group of survivors into Los Angeles, where he joined forces with Angel and his colleague Wesley and eventually died fighting the good fight. There are also stories of a lone hunter of the night, going by the name Ripper, who uses a combination of magic and modern weapons to bring down even the largest demons.

Spike: Most of the stories agree that Spike fought his way to the Slayer's side, and died with her and Dawn. His last words are said to have been a declaration of love for Buffy. But then there are the rumors of William the Bloody running a gang of vampires up in Oregon. Who knows?



PLACES TO GO

Buffy: There's gotta be another way out of here!

Ford: This is a bomb shelter, Buffy. I knew I wasn't gonna be able to overpower you. But this is three feet of solid concrete. Trust me when I say we're in for the long haul.

—2.7 *Lie To Me*

The Enclave isn't very big, but it's got a few interesting locations for tourists and residents. And then there's the world outside, which is perhaps a little too interesting.

Council Chamber: This underground facility is where members of the Council of Thirteen keep their constant vigil over the shield protecting the town. The Chamber

Breaking through the shield

The Shield protecting the Enclave is a powerful spell crafted by thirteen of the most powerful witches remaining in North America. It has to be maintained at all times by one of the members of the Council. The witches take turns, about two hours a day, using their powers to keep the shield going. The process is exhausting, and the Council members have little magical power left afterwards. After maintaining the Shield for two hours, all magic use by that Council member suffers a -6 penalty until the witch rests or sleeps for at least eight hours.

When demons, vampires or other supernatural critters touch the Shield, they are struck with an agonizing shock of magical energy and are flung back. If the creature presses on despite the pain, it takes 100 points of damage every Turn it remains in contact with the Shield.

Well . . . that's the way the Shield is supposed to work. And most of the time, it does. Unfortunately, sometimes the witch in charge of the Shield becomes tired or distracted, and a demon pushing through at that moment is able to get in unscathed. The Shield also has occasional weak spots, places where the pain and damage are not extreme enough to deter a determined creature. Only a few demon species have the senses to detect those weak spots though. The rest would have to use trial and error to find them, and that is just too much of a (literal) pain for most demons. Finally, there are spells and magical artifacts that can open temporary gaps through the Shield.

is three stories belowground, and used to be a bomb shelter, complete with metal blast doors and airtight compartments. There are always half a dozen armed guards at the entrance. Inside is a magical circle decorated with pentagrams and assorted mystical symbols. Every hour of every day, a powerful witch sits in the center of the circle, keeping the Shield alive. This is the place to attack for all those bad dudes who want to destroy the Enclave.

The Hole: This bar is located on the surface of the Enclave, and it caters mainly to the Rangers and other fighting types. The Hole is a corrugated metal building that was first built to house the initial wave of refugees that arrived at the Enclave. The barracks-like building has now been converted into a large bar-restaurant, a quaint place with a dirt floor, wooden tables, and crude benches. The place is very rowdy at the best of times, although most fights are resolved with fists, not weapons (except for the occasional beer bottle).

Beyond the Pale: The world outside the Shield is not a very pleasant place to visit and living there is out of the question. You've got demon tribesmen who hunt you down for the meat on your bones, mindless and huge monsters that may just stomp you by accident, and hungry vampires who'd love to have you over for a drink. Despite all this, people still go outside, usually in small but well-armed groups. The main purpose for those trips is to scavenge the countryside for valuable stuff—canned food, guns, ammo, aspirin.

PEOPLE TO SEE

Giles: There's a powerful coven in Devonshire. They sensed the rise of a dangerous magical force here. A dark force, fueled by grief.

—6.22 *Grave*

After five years of fighting to survive, the people of the Enclave are tough veterans of a brutal war. The weak and faint-hearted are long gone and only the most resourceful people remain.

The Council of Thirteen: The nominal leaders of the Enclave, the Council doesn't really run the day-to-day affairs of the community. They are too busy making sure the Shield is working and dealing with the occasional break-in. The Council takes care of dispensing justice and punishing criminals though. When a trial is needed, ten Council Members form a "jury" and decide on a verdict (usually forced labor for minor offenses, expulsion beyond the Shield for serious crimes). The Council lets the Rangers take care of pretty much everything else.

other human communities

Nobody is sure how many humans are still alive out there. It could be as little as one percent of the world's population before the hellgate opened up (which would leave a whole two or three million in the U.S., for example). People in the Enclave know only of a handful of human bands and towns, although they hope there more out there. A few of them are included below.

The Wanderers: These nomads roam the plains on horseback, protecting the herds of cattle that provide their livelihood. The Wanderers number several hundred people.

The tribe has a few working vehicles, but uses horses for the most part. The nomads also have some guns, but rely mostly on crossbows nowadays. They are cowboy types who escaped the initial waves of destruction by fleeing into thinly populated areas (demons were concentrating on the cities, where it was all-you-can-eat time). Life in the demon-ridden range is hard, with all manner of creatures preying on both cattle and humans on a daily basis. The Wanderers are not the nicest people around, either. They will not hesitate to rob and murder humans if they think they can get away with it.

Radio Free Seattle: This AM radio station broadcasts for sixteen hours a day, seven days a week. It plays a variety of music and running commentary from a man and a woman who have never identified themselves. Nobody knows who the owners of RFS are or their exact location. The radio broadcasts began about a year after the disaster, and are just about the only thing available on the radio nowadays.

Fort Apache: This military base managed to fight off the demon hordes and is the largest community the Enclave is aware of—about five thousand strong. Bullets and vehicle parts are running out though, so things look grim for the people living there. There are rumors of another military facility in New Mexico controlled by a secretive organization known as the Initiative, but nothing has been confirmed.

Lotto Town: The people of Dulce, a model community in Northern California, have figured out a way to live in Hellworld. The townspeople made a deal with a powerful tribe of demons who protect them from most predators. In return, once a month the community offers five people up as sacrifices. Whenever a stranger finds herself in the town, she ends up as one of the sacrifices, but most of the time the town offers up its own people, chosen at random, which has led to the nickname Lotto Town.

L.A. Remnants: There is a small human gathering in the ruins of Los Angeles that still fights on. Its leaders are a most unusual vampire (he's supposed to have a soul) and a former Watcher, and it comprises a motley crew of former gang-bangers, solid citizens, mystics and anybody who's willing and able to make a stand against the forces of darkness.

Of the original thirteen witches, eight remain. The others have died in magical backlashes, disappeared mysteriously, or been killed by demons. The replacements are younger girls with magical potential. The older witches have done their best to train them, but the novices lack the strength and experience of their predecessors, which means the Shield is often not as impervious to intrusions as it should be.

The Rangers: The Rangers are the cops, soldiers and all-around guardians of the Enclave. They maintain law and order inside and keep the demons outside. They also send expeditions into the demon-ridden world to bring back vital supplies. If you are a Ranger, you get a lot of respect and you live pretty well. You just don't live for very long.

The core of the Rangers is the remaining survivalists of the original Enclave. Their expertise in weapon and wilderness skills are as important as the Council's magical powers to the survival of the Enclave. Over the last few years, the Rangers have grown in numbers. The new additions are mainly ex-military types and young kids eager to learn how to kick ass and take names. Both men and women can be Rangers, as long as they pass certain minimal physical requirements.

There are plenty of perks with the job. Rangers have access to guns and ammo, and they eat (and drink, courtesy of the Hole) a lot better than the average citizen. They are also the law, so they can get away with murder unless another Ranger intervenes (fortunately that type of abuse doesn't happen often).



Name: Typical Enclave Citizen
Motivation: Survive
Critter Type: Human
Attributes: Str 2, Dex 3, Con 2, Int 2, Per 2, Will 3
Ability Scores: Muscle 10, Combat 12, Brains 11
Life Points: 32
Drama Points: 0-3
Special Abilities: Hard to Kill 2

Name	Score	Maneuvers		Notes
		Damage		
Big Knife	12	8		Slash/stab
Dodge	12	—		Defense action
Punch	12	6		Bash



ENCLAVE CITIZEN

Every able-bodied adult in the Enclave knows how to defend herself—the Rangers make self-defense classes and weapon training mandatory. Most Enclave dwellers spend their time working in the fields, building or repairing facilities, and the hundreds of other unsung jobs that are vital for the survival of all.

RANGER

Rangers wear green jackets or fatigues (the actual shade varies widely, from military olive-green to neon green) as their uniform. That and the fact that they are always festooned with weaponry sets them apart from the rest of the community. Rangers are tough and don't take crap from anybody. They have seen hell itself and are not afraid of much.

ALEXANDER HARRIS

A year after the Apocalypse, a small group of survivors arrived at the Enclave, led by a horribly scarred man. Alexander (don't call him Xander if you want to live) Harris is the only surviving human who witnessed the opening of the gates of Hell. The experience left him a little bit unstable—he's a vicious killer now, although for the most part he concentrates on non-human targets. His sense of humor is very dark. Alexander's idea of a practical joke is staking out a demon over an incendiary grenade and detonating it when its buddies are trying to help it. Alexander is one of the most respected Rangers in the Enclave. He could be a major leader in the community—if he weren't quite so nutty.

Name: Typical Ranger
Motivation: Kick ass, take names
Critter Type: Human
Attributes: Str 3, Dex 3, Con 3, Int 2, Per 2, Will 3
Ability Scores: Muscle 12, Combat 14, Brains 12
Life Points: 43
Drama Points: 1-5
Special Abilities: Hard to Kill 3, Nerves of Steel

Name	Score	Maneuvers		Notes
		Damage		
Big Knife	14	12		Slash/stab
Dodge	14	—		Defense action
Hunting Rifle	14	23		Bullet (5 shots)
Kick	13	11		Bash
Punch	14	9		Bash



Name: Alexander Harris
Motivation: Kill!, revenge
Critter Type: Human
Attributes: Str 3, Dex 4, Con 4, Int 2, Per 2, Will 4
Ability Scores: Muscle 12, Combat 20, Brains 13
Life Points: 53
Drama Points: 12
Special Abilities: Attractiveness -3, Body Armor (Armor Value 12), Mental Problems (Severe Cruelty), Good Luck 5, Hard to Kill 5

Maneuvers

Name	Score	Damage	Notes
Big Knife	20	14	Slash/stab
Dodge	20	—	Defense action
Grenade	20	35/25/13	Bash; damage varies with distance
Kick	19	13	Bash
Punch	20	11	Bash
Shotgun	20	25	Bullet (12 shots)
Stake	20	11	Slash/stab
(Through the Heart)	17	11	x5 vs vamps
Two-Handed Sword	20	20	Slash/stab
(Decapitation)	15	19	x5 damage



CRITTERS OF HELLWORLD

Giles: Like zombies, werewolves, incubi, succubi, everything you've ever dreaded was under your bed, but told yourself couldn't be by the light of day. They're all real!

Buffy: What? You, like, sent away for the Time-Life series?

—1.1 *Welcome to the Hellmouth*

Just about any demon, vampire or other non-human monster in the Buffyverse can make an appearance in Hellworld. By way of example, here are three creatures that Rangers may encounter during their field trips into the wild blue yonder.

ALLANNI DEMON

These demons are fairly numerous in the area around the Enclave. They are short, squat humanoids with rubbery yellow skin and red stripes. They have a Stone Age culture and travel in small tribes of about a dozen members, armed with flint-tipped spears, bows, and knives. Whenever they encounter humans, they try to ambush and capture a couple of them. The victims are taken to the demons' camp and slowly tortured to death in a nasty ritual. At the end, the victim's heart and brain are eaten

by the tribe, apparently to gain her knowledge and spirit. The ritual appears to work. In one case, an Allanni tribe ate a couple of Rangers and suddenly figured out how to operate guns and motor vehicles, with tragic consequences for everyone involved.

Allanni can occasionally be found working for some tougher and more resourceful demon or vampire.

BEHEMOTH

These demons are large but mindless creatures. They look like caterpillars the size of a Greyhound bus, and wander around the countryside crushing people or animals and sucking the remains through the hundred "mouths" on their bellies. Behemoths can outrun any human, so they have to be killed or outwitted. Killing them is not easy. The creature is armored with thick skin and blubber everywhere but its underbelly. Fortunately, the critters are dumber than rocks, so they are easy to fool. Their sense of smell is sharp enough to detect a human at fifty yards, so sneaking up or past them is not a high probability tactic.

Some Rangers tell stories of demon tribes that ride Behemoths into battle using grappling hooks and rope. Luckily, they appear to be just stories.



Name: Allanni
Motivation: Kill, eat brains and hearts of victims
Critter Type: Demon
Attributes: Str 5, Dex 3, Con 4, Int 2, Per 2, Will 2
Ability Scores: Muscle 16, Combat 13, Brains 9
Life Points: 54
Drama Points: 0-2
Special Abilities: Armor Value 4, Attractiveness -6, Increased Life Points, Ritual of Knowledge (by eating the heart and brain of a victim, the demons acquire some of the skills and knowledge the victim had)

Name	Maneuvers		Notes
	Score	Damage	
Dodge	13	—	Defense action
Bow Shot	11	22	Slash/stab
Lasso	9	-/11	Bash; 3x vs living
Punch	13	13	Bash
Spear	13	21	Slash/stab



FLESH RIDERS

These nasty demons are one of the few species that can routinely penetrate the Shield. Fortunately, there aren't many of them or the Enclave would be in serious trouble. Still, the few that have gotten through have done a lot of damage (causing over twenty deaths in three separate incidents). Some of them can be found in the service of powerful demon lords, who use them as spies and infiltrators.

Flesh Riders look like spiders covered in human skin, about the size of a rat, with six long, clawed limbs. Their mouths are on their underside—three rows of fangs that can tear through flesh and bone. The little monsters are not very dangerous one on one, but they are deadly against unaware or helpless victims. The Flesh Rider's

M.O. consists of latching itself onto a victim's back and burrowing into her flesh until it is in contact with her spinal cord (this takes about three Turns and inflicts 12 points of damage on the victim). During that time, the victim suffers a -10 to hit the creature. Once inside, it extends tendrils that connect with the victim's nervous system and take it over, completely controlling the still aware but helpless human. The only telltale sign is a slight bulge on the back.

By riding inside the person's "aura," the Flesh Rider can pass through the Shield, which doesn't detect the presence of the demon inside the human victim. The Flesh Rider can then use the human host to commit murder or mayhem, often kidnapping a new victim to change bodies. The demon's presence eventually kills the human host (the process takes about one day plus one day per

Name: Behemoth
Motivation: Food!
Critter Type: Demon
Attributes: Str 18, Dex 2, Con 12, Int 1, Per 4, Will 2
Ability Scores: Muscle 42, Combat 13, Brains 9
Life Points: 300
Drama Points: 1-3
Special Abilities: Acute Smell (Brains Score 12 for attempts to detect victims), Armor Value 12, Attractiveness -8, Increased Life Points

Name	Score	Maneuvers	
		Damage	Notes
Charge	13	45	Bash; can only be Dodged



Name: Flesh Rider
Motivation: Cause trouble, hitchhike
Critter Type: Demon
Attributes: Str 0, Dex 5, Con 1, Int 3, Per 3, Will 3
Ability Scores: Muscle 6, Combat 16, Brains 12
Life Points: 5
Drama Points: 1-3
Special Abilities: Attractiveness -5, Control human body



Name	Score	Maneuvers		Notes
		Damage		
Dodge	16	—		Defense action
Bite	16	2		Slash/stab

Constitution level). Removing the Flesh Rider is possible, but it requires extensive surgery (a Doctor and Dexterity roll at -4) and inflicts 60 points of damage on the victim.

The demons are cunning and smart. While in control of a body, they can mimic the person's speech patterns and have access to her memories. When occupying a body, use the physical Attributes of the victim, and either her combat Skills or Scores or the Flesh Rider's, whichever are better. Outside of a body, the critters aren't very dangerous; you can stomp them to death if you don't mind a little demon juice on your work boots.

EPISODE IDEAS

Hellworld is a fairly grim setting. Most people in the world are already dead and things don't look too good for the survivors. A Series set there could wallow in the misery of the setting, concentrating on dark tales of personal survival or offer some sort of hope, a quest toward salvation.

This setting does not have a built-in Big Bad. In this case, the situation is the Big Bad and finding a way to save the world is the way to defeat it. If you want to throw in a more tangible adversary, there's no shortage of candidates, from powerful demon lords to some retreated Big Bad from the past. Maybe Glory didn't die after all and she's still around or maybe one of her fellow Hellgods is now stranded on Earth.

Going Shopping: A typical beginning Episode would have our heroes going off in search of supplies. The ruins of a shopping mall would be a good starting point. Throw in some hidden bad guy(s) in the ruins and you're all set.

Exorcism: A Watcher comes to the Enclave bringing important news: a ritual to exorcise the entire planet has been discovered and it requires the help of the Slayer. The ritual will destroy or banish all the greater demons and most of the lesser ones. Unfortunately, this is not the kind of ritual you can conduct on the fly—several key components must be gathered and the spell must be cast at a Hellmouth. Our heroes must travel the countryside looking for the mystical ingredients, battling assorted critters along the way. Then they must find the Hellmouth and survive the local squatters.

Been There, Done That: A central theme of any Series set in Hellworld is the rise of a new Slayer. The folks in the Enclave should take a liking to any super-powered girl who shows up in town. The Witches may have heard stories or may even know what's been happening with the whole Slayer gig since the portal between dimensions was opened. Maybe there's been a hiatus in Slayers or maybe they've been active in Cleveland for the last five years. The hope an active Slayer brings to the community can change things significantly. Probably the most interesting reaction will be Mr. Harris'. After all, he's been through a bunch of this before, and it didn't turn out well. Will he welcome the new warrior or will he shun her in order to avoid opening old wounds?

ARCHETYPES

In addition to the Archetypes below, most of the characters in this book could be used in Hellworld. The Totem Warriors could provide some more firepower, and the Old West characters would fit in with a little work.

The high power of the setting is good for Experienced Heroes and the Archetypes on the following pages use that Character Type.



Grim Slayer

Life Points 100 Drama Points 20

ARCHETYPE

CHARACTER
TYPE
EXPERIENCED
HERO



Attributes (25)

Strength 8 (3 levels part of Slayer Quality)
Dexterity 9 (3 levels part of Slayer Quality)
Constitution 7 (3 levels part of Slayer Quality)
Intelligence 3
Perception 3
Willpower 6 (2 levels part of Slayer Quality)

Qualities (25)

Attractiveness +2 (2)
Fast Reaction Time (Part of Slayer Quality)
Hard to Kill 10 (5; 5 levels part of Slayer Quality)
Natural Toughness (2)
Nerves of Steel (Part of Slayer Quality)
Slayer (16)

Drawbacks (6)

Adversary (Vampires & Demons) (Part of Slayer Quality)
Mental Problems (Mild Cruelty) (1)
Obligation (Total) (Part of Slayer Quality)
Paranoid (2)
Reckless (2)
Recurring Nightmares (1)

Skills (40 + 6 from Drawbacks)

Acrobatics 6
Art 0
Computers 0
Crime 4
Doctor 2
Driving 2
Getting Medieval 7 (1 level part of Slayer Quality)
Gun Fu 5
Influence 3
Knowledge 2
Kung Fu 7 (1 level part of Slayer Quality)
Languages 1
Mr. Fix-It 2
Notice 4
Occultism 3
Science 0
Sports 0
Wild Card 0

Maneuvers

	Bonus	Base Damage	Notes
Axe	16	40	Slash/stab
Big Ass Pistol	14	18	Bullet
Crossbow	16	16	Slash/stab
Dodge	16	—	Defense action
Grapple	18	—	Resisted by Dodge
Head Butt	14	16	Bash
Jump Kick	13	27	Bash; Acrobatics + Dexterity roll first
Kick	15	18	Bash
Punch	16	16	Bash
Spin Kick	14	20	Bash
Stake	16	16	Slash/stab
(Through the Heart)	13	16	x5 vs vamps

BACKGROUND ON THE GRIM SLAYER

When I was a kid, I had television, and school, and parents. The demons took all of that away. But they made a mistake. They left me alive. Big mistake.

I had just joined the Rangers when I became the Slayer. It had been tough being accepted because I wasn't as strong as I should be, but that's not a problem anymore. Now I'm faster, stronger, and tougher than I have ever been before. That's cool, but truth to tell I really don't care about the whole Chosen One crap—I just want to destroy the demons. Being a Slayer helps, but let's leave out all the mystical mumbo-jumbo.

Problem is there's so many of them nasties. We don't have enough bullets, swords, or stakes for them. Maybe if we could get our hands on some nukes—but the Council of Thirteen is all bent out of shape about that. They just want to defend and that's a loser's game. You defend, they attack. You have to win every fight and they only have to win once. That's no good. We've got to strike back.

I started speaking my mind and folks began to listen. I guess it's that whole Slayer thing again. Whatever.

I probably should have kept my mouth shut, but I don't care if I'm Miss Popularity. If the Council isn't going to do what needs to be done, maybe we need a new Council. The Shield is nice, but it gives us an excuse to hide and pretend nothing is going on outside. The Rangers know, because they get to see what's happening to the world, but most of the others try to ignore reality. Which means they'll be mighty surprised when reality sneaks up and bites 'em in the ass.

Quote: (Gunshot) "You don't look so good." (Gunshot) "That's better."

ROLEPLAYING THE GRIM SLAYER

You have grown up in the middle of the Apocalypse. You were used to fighting demons long before you became the Chosen One, and you're one of the toughest Slayers in history. That's a good thing. History has never seen it so bad before.

ARCHETYPE

ROAD WARRIOR

CHARACTER
TYPE
EXPERIENCED
HERO

Life Points 73 Drama Points 20

Attributes (25)

Strength 6 (1 level from Jock Quality)
Dexterity 6
Constitution 6 (1 level from Jock Quality)
Intelligence 2
Perception 2
Willpower 5

Qualities (25)

Acute Hearing (2)
Fast Reaction Time (2)
Hard to Kill 5 (5)
Jock (3)
Nerves of Steel (3)
Resistance (Pain) 10 (10)

Drawbacks (8)

Adversary (Assorted) (3)
Emotional Problems (Fear of Commitment) (1)
Honorable (2)
Obligation (Major Ranger) (2)

Skills (40 + 8 from Drawbacks)

Acrobatics 5	Knowledge 2
Art 0	Kung Fu 7
Computers 0	Languages 0
Crime 4	Mr. Fix-It 2
Doctor 2	Notice 3
Driving 5	Occultism 3
Getting Medieval 7	Science 0
Gun Fu 3	Sports 4 (2 levels from Jock Quality)
Influence 3	Wild Card 0

Maneuvers

	Bonus	Base Damage	Notes
Baseball Bat	13	24	Bash
Crossbow	13	16	Slash/stab
(Through the Heart)	10	16	x5 vs vamps
Dodge	13	—	Defense action
Kick	12	14	Bash
Knife	13	12	Slash/stab
Pistol Crossbow	13	10	Slash/stab
(Through the Heart)	10	10	x5 vs vamps
Punch	13	12	Bash
Sword	13	24	Slash/stab
Thrown Knife	12	10	Slash/stab



BACKGROUND ON THE ROAD WARRIOR

Another day, another corpse. We buried my best friend last week. Again. Guess he wasn't fast enough or lucky enough. He zigged when he should have zagged, and he ended up in two pieces while a thing that looked like a mutant coyote munched on his liver.

It's tough out there.

I wanted to be a baseball player when I grew up. Well, baseball season is on permanent hold. Guess the Red Sox are never going to get their chance now. Guess I should be sadder about other things, but I miss baseball a lot. I tried to start a Little League going at the Enclave, but the kids wanted me to teach them how to use a crossbow instead. Guess I can't blame them, but it still made me sad.

We're running low on bullets, medicine, food. I don't carry a gun anymore to save on ammo. I can get those suckers the old-fashioned way and my sword never runs out of bullets. It probably won't do any good in the end though.

Lots of people say we might as well give up; it's all over but the screaming. Sometimes I feel that way, but I can't quit now. It doesn't feel right somehow. I'm going to go down fighting. All that whining in the Enclave is the main reason I'm happier when I'm on the road. Those suckers don't know how hard it is outside the Shield and they still complain about how hopeless things are. Every time I have a demon twisting at the end of a spear, I feel like things aren't so hopeless. We humans are tough mothers and demons need to learn that the hard way.

And now we got a Slayer on our side. Maybe the Enclave isn't so bad after all.

Quote: "Twelve demons, and three of us. Should be easy enough."

ROLEPLAYING THE ROAD WARRIOR

You are a hard-bitten veteran of the demon wars. You've seen—and done—horrible things, but you still have a core of humanity inside you. Unlike other Rangers, you haven't forgotten what you are fighting for.



5 The Chosen Two

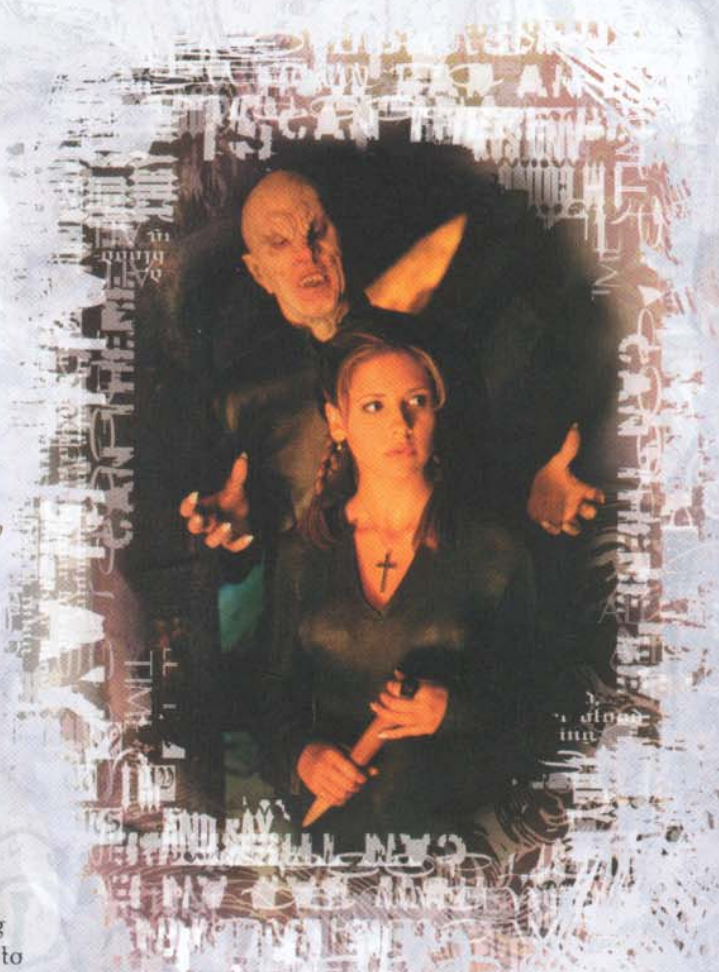
Spike: 'Who the hell is this?!

Buffy: It's your lucky day, Spike.

Kendra: Two Slayers! (decks Spike)

Buffy: No waiting! (jabs Spike)

—2.10 'What's My Line?' - Part Two



Two mints in one!

This chapter presents you Directors with another ready-to-run Episode to keep your *Buffy* Series moving along smoothly. The adventure can be inserted at any point in an ongoing Series, though it is primarily for the lower power levels (if your gang is using Experienced Heroes, you're going to have to pump the power of the bads up a bit). It can be played using any of the Archetypes presented so far, the Original Cast (Seasons One through Three), or your players' own Cast creations.

This Episode incorporates the Djinn, the Big Bad from the *BtVS* Corebook and *Director's Screen* Episodes. It can be used to continue that storyline or reworked for another Seasonal Big Bad. You make the call.

The default location of the action is a town near or on a Hellmouth. It could easily be Sunnydale, but we have left it generic so you can drop the mission into any location you desire.

THE SETUP

There's a new demon cult in town, and it's up to no good (also known as "another week on the Hellmouth"). But here's the twist. One of the local Scooby Gang now has the same powers as the Slayer! And he's a guy. Something is clearly not right in town (beyond the usual Hellmouth-y stuff). How did the He-Slayer (what the heck do you call this guy anyway) get his powers? At what price did he gain the ability to kick ass and take names? Wait until the commercial is over and you'll find out.



CUT SCENE

The following scene can be read out loud to the players to give them a taste for what is coming.

The Slayer! She's in trouble! You see her writhing in agony, surrounded by unearthly lights that seem to be draining her life force. You rush to her rescue—but demons block your way, big ugly things, all leathery skin and razor sharp claws. You will never get through. If only . . .

Time slows down. A voice whispers in your head. "Do you want the power to fight them? Do you want to be as strong as the Slayer?"

You find yourself nodding. Time returns to normal.

The demons attack you . . . and you react with a speed and strength you never had before. You take them out, fists and feet lashing out like jackhammers. As you crush the last demon's skull, you hear the Slayer scream in pain. You rush to her side, but realize there's something terribly wrong with . . .

The alarm wakes you up.

A dream. It was all just a dream. You angrily reach for the alarm clock . . .

And crush it in your hand as if it was made of paper. Startled by the display of strength, you somersault out of bed with the speed and grace of an Olympic gymnast. You catch your reflection in the mirror. You seem taller, leaner, stronger.

Not a dream. Not just a dream.

You know the drill. Director's eyes only, yadda yadda. Like that's gonna stop you players. But you might enjoy the adventure more if you don't know what's going to happen.

Act One: Introduction

THE MORNING AFTER

Buffy: When . . . When did the building fall down?

Spike: Dunno. Musta been sometime between the first time and the . . .

(Buffy's eyes widen.)

Buffy: Oh. (beat) Oh my God.

—6.10 *Wrecked*

THE RUN DOWN

The Episode starts when Dale Rosenbaum (or someone else, see *And the Lucky Winner Is . . .* sidebar, see p. 122) wakes up from the dream described in the cut scene and finds himself endowed with the full Slayer package. Things quickly heat up as Dale gets to try out his new powers against a nasty demon cult.

ACTION

Opening Gambits: The first part is going to depend on what the Amazing Slayer-man does with his abilities. If the new Slayer-boy is Dale Rosenbaum, he wastes no time showing off his new powers. When school bullies (like Brian and Diego from **Chapter Eight: Sweeps Week** in the *BIVS Corebook*, assuming they survived that little fiasco and haven't learned anything from their experiences) try to pick on Dale, he sends one of them flying halfway across the hall with a shove. He quickly tells the other Cast Members about his dream, and his newfound powers. "I'm a Slayer now," he declares.

Any Watcher in the group should find the idea preposterous. The Slayer has always been female. Whatever is happening to Dale, it's got to be something else. Skepticism slides off Dale like eggs off Teflon, though. As far as he's concerned, he's the Slayer, and that's that. And he keeps staring at the other (well, the real) Slayer with a goofy smile on his face.

Obviously, if a Cast Member is the one with the new powers, he gets to decide how, when, or if to tell anyone else. You can arrange the encounter with the bullies and see how it goes from there.



And the lucky winner is...

So who gets to be the male Slayer? This is a pretty important choice, since the Episode revolves around him and the choices he makes. Here are some options, depending on the game's Cast.

Supporting or Cast?: That's the first question. If a Cast Member is gifted with Slayer powers, he is the one who will make some tough decisions, face the wrath of the First Slayer, and maybe have to choose between his life and that of the Slayer. If a Supporting Cast Member is selected, you have more control over the Episode—you can have the lucky guy make all the wrong decisions and maybe die horribly, his soul ripped from his body to help the Djinn escape from his dimensional prison. It's probably more fun to let a Cast Member suffer the burden of getting kewl powerz only to have to give them up, though.

The Original Cast: Pretty much a no-brainer—Xander is perfect for the role. No more Zeppo for him—now they call him “Mr. Zeppo.” For a twist though, you could try Giles—good old Ripper, combining his knowledge of all things arcane and a Slayer's power . . . pretty impressive (and maybe pretty hard to give up, too). Another interesting possibility is Riley—he's already had to deal with powers and authority. He's probably in the best position to take on the role. If you want to give the Slayer gig to a Supporting Cast character, then Jonathan might be the guy for the job (replace Dale Rosenbaum with Jonathan and you're all set).

New Cast: A male White Hat would be ideal, particularly one with a crush on the Slayer, or someone who feels underpowered or useless. Failing that, a Hero type without special powers (somebody like the Former Initiative Agent, see *BTVS Corebook*, p. 62, would be a good choice). If nobody in the Cast meets the requirements, then you'll have to select some Supporting Cast character. In case you need one, we've provided one (aren't we thoughtful?) all ready to play, the hapless but lovable Dale Rosenbaum (see p. 124).

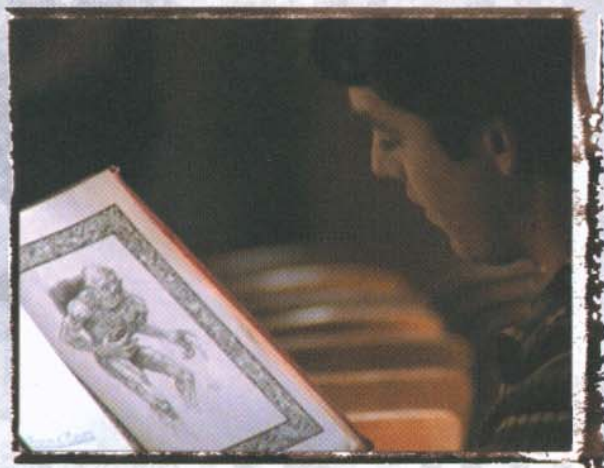
The Episode has notes for the actions of the Supporting Cast character as Slayer, as well as some possible plots and subplots depending on the actions of a Cast Member as Slayer. Note that if the He-Slayer is not familiar with the whole “Slayer/Watcher/Hellmouth” thing, the adjustment period is going to take that much longer and be that much more difficult.

Bad Moon Arising: The Cast doesn't have much time to deal with Dale's new powers. As it happens, that night is going to be a special time for Sunnydale (and not in a good way). It's a full moon (so werewolves are going to be frisky) and, more importantly, it's the beginning of a unique conjunction of stars and planets. For those groups with a werewolf who has no control when in wolf form, you could allow a measure of control during this Episode due to the special astrological stuff.

So, astrologically speaking, the alignment means that Libras should not be afraid to speak their mind, Aries should give romance a chance, and Hellmouth-town is about to suffer a major demon incursion. According to *Mordred's Occult Calendar*, the next three days are an ideal time to summon the demon Fiag'Rah, described only as “a living shadow that feeds on flesh.” And the best place to attempt the summoning is, yep, you guessed it, the Hellmouth.

This bit of news should have been known by, or will be easily available to, any Cast (or Supporting Cast) Member with a love of research (i.e., any Giles-wannabes in the group). Or, as another possibility, a character with Psychic Visions has a premonition of something big and bad getting ready to pop up in town like a cosmic zit on the face of creation. The coming conjunction could have been a Subplot mentioned a couple times before this Episode is run or it could be something that arises suddenly (shame on those inattentive Watcher/research types).

Some research is needed. You know the drill—characters with good Occultism Skills hit the books, and the other Cast Members get to hang out and keep them fed and entertained (and hit the books too, of course). The results of the research depend on the combined Success Levels of the Cast's rolls (higher Success Levels gain all the lower information as well).



1-2: The Rite of Fiag'Rah takes three nights to conduct and must be performed during this unique conjunction of moon, planets and stars. Fiag'Rah has a cult of demons devoted to it (natch!).

3-4: The Rite has to be conducted in a place of death—a cemetery, a morgue, or some other area where dead bodies are stored. The Children of Fiag'Rah, the demons who perform the rite, are ferocious and dangerous fighters. The Cast'd better eat their Wheaties before facing them.

5-6: The older the place of death is, the better for the ritual. That leaves morgues and hospitals, and any new cemetery, as low probability spots.

7+: The ritual involves loud chanting and the sacrifice of three human beings (one each night), so any place with a lot of foot traffic is probably out. If the spell is disrupted at least two nights in a row, the world is safe. If the demons are stopped once, they still have a chance, although missing a night makes the ritual more difficult.

Three students are found to have been missing since this morning—looks like the demon cult has already bagged some sacrificial victims. The Cast should get going.

Search and Destroy: The Cast can try to find any increased demon activity before nightfall. A roll using Intelligence and Crime provides some likely hiding spots: the sewers (which means finding them is not easy) and assorted abandoned houses and warehouses around town. A thorough search of all areas probably takes more time than the Cast has (especially if they have to go to school during the day). It's your call: if you want the Cast to find the demons' lair, they do.

The six Children of Fiag'Rah are holed up in a dingy room along with three bound, gagged, and terrified students (if there are more than four Cast fighters, increase the number of demons by one for each White Hat and two for each Hero). If attacked, the demons try to kill their enemies, but if they lose more than one or two of their number, they try to run away—they've got a big demon to summon, after all. As long as even one demon escapes, there is still a chance it may succeed.

If the group waits for the rite to start, they find the demons at one of the town's many cemeteries, getting ready for some arcane mayhem. The sacrificial victim is placed in a circle drawn on the grass and her heart is cut

plots and subplots

The basic Plot of "The Chosen Two" is fairly linear—Dale (or whoever) gets powers, the First Slayer gets involved, Dale makes his choice during the final battle with the demon cult. You can (and should) add some variations designed to work for the Cast of your Series. Now's the time to work in all those nifty Plots and Subplots that you have been concocting in your spare time (it's okay to admit it, we won't tell anyone).

"The Chosen Two" could also be turned into a continuing Subplot—have the new Slayer show up in a prior Episode and then keep him around for a couple other Episodes until the truth slowly comes out. If the He-Slayer is a Cast Member, that only makes the choice to lose his powers in this Episode that much harder, of course.

The threat of Fiag'Rah can also be replaced by the machinations of any other Big Bad in the Series. Maybe some recurring villain has returned to town and that's why the Cast is too busy to deal with the new Slayer until it's almost too late. 'Course if that villain is not a True Demon, they may feel a bit overshadowed in the power level. Hey, the black hat might even throw in with the Cast for a short time. Villains are so sensitive that way!

And, as usual, expect the Cast to do the unexpected and be flexible about it.

out (one would hope the Cast arrives sometime before the . . . er . . . procedure is carried out).

When the Cast shows up, the demons put up a fight, hoping to take out the interlopers and carry on with their fun, but as soon as things look bad for them (as they should, since the Cast Members are pure of heart and have an extra Slayer running around), they run for it.

At some point during the fight, however (say, after one or two demons are down and out and the rest are trying to escape), the Slayer (the real one, not the newbie) starts having some problems with her demon(s). Subtract four from all her roll results (don't tell anybody about it, just reduce any rolls by four before comparing them to the demons' Scores). Even worse, halve all the damage she inflicts with her attacks. Even worserer, she cannot use Drama Points. All of a sudden, she's getting weaker and slower. The effect only lasts for a couple of Turns, but the demons take advantage of it to whale on her.



On the other hand, the He-Slayer is doing great. If Dale is the Slayer, he takes out two demons single-handedly, and (if at all possible) he saves the Slayer's butt when she weakens.

At the end of the festivities, you should have a few dead demons, one to three rescued victims, and possibly some demons still at large. If the Cast did really well and wiped out the demon cult, you may need to bring in some other threat to replace them down the line (see Plots and Subplots sidebar, p. 123).

TROUBLESHOOTING

There is always the possibility that Slayer-guy is going to have all this power go to his head. He may go corrupt and try to become the next Big Bad. The real villains of the piece can take a back seat to see how things turn out, but he could even be a minor Big Bad for an ongoing story, at least until the Slayer's powers are drained completely.

The power also may not corrupt absolutely. He may just try to prove himself to the real Slayer. Challenge her to a bit of sparring. Of course, when she and her Watcher shrug him off with disbelief, he could try to out-slay the Slayer. Proving to his friends that he is the Chosen One now.

If the Cast louse up their research roll, the fiendish among you can always target one of the Cast to be sacrificial fodder for the demons. There's nothing like having to rescue one of your own to get some motivational juices going.

STATS

DALE ROSENBAUM—THE "OTHER SLAYER"

Dale is meant to be used as a Supporting Cast White Hat. That means you should try to get him involved with the Cast before this Episode. Ideally, he should bond with the Gang, become a friend and someone they trust—so his betrayal and horrible fate (if you go that way) are all the more dramatic.

Dale is short, with curly, dirty-blond hair, glasses, and a face and body that make him look a lot younger than his age. Like other Scooby Gang types, Dale was good for research and moral support, and not so good when it came to butt-kicking (unless it was his butt being kicked, that is). He also scares easy (or did until his Slayer powers kicked in). He means well, but he has a lot of fear and resentment in him.

Dale's second set of Attributes apply to his Slayer persona; note that they are augmented beyond the normal Slayer bonuses. Dale will not attempt the Kick, Quarterstaff and Spin Kick Combat Maneuvers absent his Slayer powers.

CHILDREN OF FIAG'RAH

These demons have only one goal: to let their lord and master Fiag'Rah (sounds like Viagra) into this world, so he may feast on the flesh of humanity. They are ugly things with dark blue skin, glowing yellow eyes, and short horns on the sides of their head. They usually wear long trench coats and hats to hide their features.

Name: Dale Rosenbaum
Motivation: Be a hero, stay safe
Critter Type: Human
Attributes: Str 1/6, Dex 2/6, Con 2/6, Int 3, Per 2, Will 2
Ability Scores: Muscle 8/18, Combat 9/20, Brains 12
Life Points: 22/73
Drama Points: 10
Special Abilities: Coward, Slayer (stolen)

Name	Maneuvers		Notes
	Score	Damage	
Dodge	9/20	—	Defense action
Kick	19	19	Bash
Punch	9/20	3/17	Bash
Quarterstaff	20	26	Bash
Spin Kick	18	21	Bash
Stake	9/20	3/17	Slash/stab
(Through the Heart)	6/17	2/17	x5 vs vamps



Name: Child of Fiag'Rah
Motivation: Let Fiag'Rah in
Critter Type: Demon
Attributes: Str 4, Dex 6, Con 4, Int 2, Per 3, Will 3
Ability Scores: Muscle 14, Combat 18, Brains 12
Life Points: 70
Drama Points: 3
Special Abilities: Armor Value 5, Attractiveness -6, Increased Life Points

Name	Maneuvers		Notes
	Score	Damage	
Dodge	18	—	Defense action
Kick	17	15	Bash
Knife	18	13	Slash/stab
Punch	18	13	Bash



Act Two: Complication

THEY ALSO WATCH

Gwendolyn: I'm going to be very hard on you, Faith. I will not brook insolence or laziness. And I will not allow blunders like last night's attack. You will probably hate me a great deal of the time.

Faith: You think?

Gwendolyn: But I will make you a better Slayer, and that will keep you alive. You have to trust that I am right. God only knows what Mr. Giles has been filling your head with.

—3.7 Revelations

THE RUNDOWN

So, we have a male Slayer in our midst. In this scene, Slayer-guy is about to learn a little more of what it is to be a Slayer and the extras that come with the package . . . prophetic dreams, interfering English guy and all. With the real Slayer suffering for his new powers, he'll probably have some doubts about how cool this all is. That is, if all this power doesn't go to his head or get him killed first!

ACTION

The Stranger: Whenever Dale (or whoever) gets some alone time (maybe on his way home from the fight with the demon cult), he runs into a guy. A tall, well-dressed

guy wearing gloves and a trenchcoat. "Greetings, Slayer," he says in an educated British accent. "I am your Watcher." Say what?

The stranger's name is Rudyard Merryweather. He claims to belong to the Invisible Council, a renegade faction of the Watchers that has been working behind the scenes for centuries. "You see, our founder discovered the source of the powers of the Slayer," Rudyard explains. "We have spent centuries trying to find a way to tap into that power and create an army of Slayers. You, dear boy, are the culmination of that research. You are the first of a crusading legion that will eradicate the demon threat from this world."

Rudyard cautions the "Slayer" against sharing this knowledge with his friends, especially any Watchers. "The Council has persecuted us since our inception. Those self-satisfied fools are content with depending on a single girl, when we could have dozens, perhaps hundreds of warriors fighting in this war. But they are afraid, afraid to upset the status quo and anger the powers that throw scraps in our direction. Not us, by God! We are seizing the day, and you, dear boy, have been chosen to lead this new army to victory. You are the first of those that will come—men and women fighting side by side against evil, no longer constrained by hide-bound restrictions in favor of one gender!"

Dale completely buys into Rudyard's tale, and swears to keep the secret from everyone, at least for the time being. If a Cast Member He-Slayer is more suspicious or



Buffy

the Vampire Slayer™

skeptical, Rudyard becomes slightly more threatening. "We chose you—not a random process, unlike the limited female Slayers, mind you—because we thought we could count on you. But have a care! What is given, can be just as easily taken away." If the Cast Member tries to attack or detain Rudyard, the alleged Watcher speaks a word in an arcane language. Suddenly, the "Slayer's" powers vanish and he is wracked by terrible agonies. "I warned you," hisses Rudyard. "The power can be taken away, but the effects on the Chosen can be extremely debilitating. Possibly fatal, actually." The agony disappears in a few minutes and the Cast Member still retains his Slayer-like powers. Rudyard is a lot less friendly at their next meeting, however.

If there is no unpleasantness, Rudyard says he'll keep in touch and help guide the First Chosen. He once again cautions him not to tell anybody, and then leaves (if the Cast tries to tail him, spend one of Rudyard's Drama Points and have them fail a Perception and Crime roll).

If the character shares the news, any Watcher in the Cast has no idea what Rudyard was talking about. Then again, the existence of a renegade cadre of Watchers is probably not something the Council prints on their brochures, so it might just be your typical deep dark secret. Trying to find or ambush Rudyard is going to be almost impossible; the guy seems to have a knack for only showing up when the He-Slayer is by himself.

Dreams and Premonitions: This event can happen one or two days after the debut of the He-Slayer or at your discretion (see Plots and Subplots sidebar, p. 123).

It's dreamtime in Sunnydale and an eventful time it is. The Slayer-dude finds himself in the desolate desert landscape of 4.22 Restless. He is running for his life and the First Slayer is chasing him, out for blood and brandishing a flint-tipped spear. If Dale is the pseudo-Slayer, he runs for his life, gets a shallow spear wound, and wakes up in his bed—with a nasty scratch where the spear hit him.

Dale is shaken by the experience. He looks pale and sickly the next morning, but refuses to go into details about what happened to him. He is beginning to have doubts about how kewl it is to be a Slayer.

Rudyard Merryweather gets in touch with the pseudo-Slayer later that day, at the earliest possible time. If asked about the dream, he claims it is part of the process to tap into the power of the Slayer and use it for the greater good. Rudyard tells the character not to worry; if he is attacked during a dream, he should defend himself and subdue the First Slayer. Dale accepts the advice and regains some of his good humor just in time for the next night of patrolling.

Slayer Trouble: The demons are nowhere to be found that night, but the Gang runs into a pack of vampires out for a bite to eat (use four to six Vampire Minions or Veterans and maybe a Lieutenant or two, depending on how tough the Cast Members are). Merriment ensues, but, once again, the real Slayer's powers desert her at the worst possible moment for four Turns (same effect as before). Even worse, her healing powers are also weakened; she regains any lost Life Points at half the normal rate and Drama Points used to recover damage only help her restore one quarter of any damage taken (rounded down). She is one hurting Slayer.

After the fight, some research might help reveal what is happening to the Slayer. The symptoms remind any Watcher in the Cast of the rite of Cruciamentum (see p. 17); something is robbing the Slayer of her powers. If the gang hits the books, accumulating ten Success Levels in Intelligence and Occultism rolls (add a +2 bonus to the rolls of any Watcher) reveals a couple of possible rituals meant to dampen a Slayer's powers—and one designed to steal them and grant them to someone else. If the group doesn't get enough Success Levels that night, maybe they'll get the answer the next time around.

Magic might do the trick instead. Attempts to cure the problem magically don't work because the characters don't know exactly what kind of spell they are countering. On the other hand, the Cast can find a spell that tracks the source of a magical curse. Using the Curse-Tracker spell (see p. 127) shows that the Slayer and the He-Slayer are linked by the same curse. It also leads the Cast to Rudyard Merryweather.



new spells

CURSE-TRACKER

POWER LEVEL: 3

REQUIREMENTS: Lengthy ritual (about an hour).

EFFECT: Cast on the victim of a curse, this spell “illuminates” the curse and then creates a small sphere of light that leads the characters to the source of the curse (i.e., the person who cast the curse in the first place). The sphere moves at about three miles per hour; the effect lasts one hour per Success level. The sphere also illuminates anybody else who is affected by the curse.

CIRCE’S CLEANSING

POWER LEVEL: 4

REQUIREMENTS: Fresh blood from a True Demon (try finding some of that on eBay).

EFFECT: Circe’s Cleansing eliminates every major curse—it could have “cured” Angel’s curse, for example (not that anybody wants that . . . right?)—in as many as ten people at a time. The ritual is fairly short—about ten minutes of chanting in Attic Greek—but the kicker is that the subjects of the spell must be “anointed” with the blood of a True Demon (i.e., like the ascended Mayor or the Old Ones). If the spell roll does not get enough Success Levels, the people inside the circle have to pass a Survival Test at a -4 penalty or their souls are burned off by the magical energies (that’s gotta hurt!).

Dreams and Premonitions, Part II: The First Slayer goes hunting in dreamland once again. This time, the Slayer-dude, the real Slayer, and any character with the Psychic Visions Quality share the same dream. The First Slayer attacks the pseudo-Slayer. Dale fights the First Slayer instead of running. Anybody else in the dream can join in or try to break the fight. Damage sustained during the dream carries over into the real world. The First Slayer only attacks the fake Slayer, and ignores or tries to avoid anybody else. “The thief must die.” These words echo inside the characters heads as the fight continues.

If the fight (or chase, if the He-Slayer acts like a wussie and runs) between the First Slayer and her enemy goes on for more than four Turns, the unexpected happens (well, what does one expect in one of the First Slayer’s weird-ass dreams anyway?). Light erupts from the He-Slayer and the First Slayer crumbles into dust.



The dream ends abruptly. The real Slayer wakes up feeling nauseous, head-achy, and weak. Her Physical Attributes are decreased by two levels for the rest of the day. She can feel her powers fading away—along with her very life force.

Dale (or whoever) wakes up and realizes he has the Mark of the Djinn (see *BtVS Corebook*, p. 225) on his hand now. The Djinn speaks directly to him through a nearby TV set, assuming the persona of a news anchor. “That’s right, boy,” he says. “You wished for the power, and now you have it. You can give it up, of course. All you have to do is die.”

Cut to commercial.

TROUBLESHOOTING

There are a couple of unexpected possibilities that could occur from those unpredictable Cast Members. If Slayer-guy tries to catch Rudyard unawares and subdue him, the wannabe-Watcher has the supernatural behind him (see *The Confrontation*, p. 129). He can’t be knocked unconscious and can’t be easily killed.

There can also be the problem of the power being drained from the real Slayer. Rudyard deflects questions about this, claiming that the effects are temporary and the Slayer will regain her powers (in other words, lying like the toad he is).

There’s the (incredibly remote) chance that the Cast has not seen 4.22 Restless. You should keep the cool descriptions coming of the landscape—the endless desert and scorched ground, and the savagery and power of the First. Dale (or whoever) may try to argue his case or talk the First out of attacking, but it is pointless. The First is out for blood and it’s not open to negotiations.



Name: Rudyard Roland Merryweather
Motivation: Acting!, be young and strong
Critter Type: Human
Attributes: Str 4, Dex 5, Con 4, Int 3, Per 3, Will 2
Ability Scores: Muscle 14, Combat 16, Brains 12
Life Points: 51
Drama Points: 4
Special Abilities: Hard to Kill 3, Pain Attack
 (Slayers only), Regenerate 20 Life Points per Turn



Maneuvers			
Name	Score	Damage	Notes
Dodge	16	—	Defense action
Kick	15	14	Bash
Punch	16	12	Bash
Pain Attack	12	10	Victim loses all actions that turn because of pain

RUDYARD MERRYWEATHER

Rudyard Roland Merryweather was a second-rate theater actor who migrated to the U.S. in search of fortune. He never made it on Broadway, or even off-Broadway, ended up gravitating towards the West Coast, and spent years doing the occasional commercial and teaching acting classes at various colleges. What really got to him was his poor health; all of a sudden, it started failing him. He was terrified of doctors, so he ignored the warning signs and kept on trying to revive his career. When he collapsed in the middle of an interview for a job at UC Sunnydale though, he wished with all his heart that he could be strong and young again. The Djinn answered the call. That night, Merryweather awoke to find himself

looking ten years younger and with the strength and reflexes of someone twenty years younger. The Djinn demanded something in return; Merryweather needed to play a part, and play it well.

Unknown to Rudyard, his improved looks and body have a hidden price. His weakness was being caused by cancer, and the rejuvenation magicks the Djinn used on him are actually accelerating the cancer's progress. The actor has only a few days to live, and he won't even leave behind a good-looking corpse (see *The Confrontation*, p. 129).

Rudyard has been ordered to use his Pain Attack ability very sparingly. The Djinn wants to see the whole curse thing play out with as little interference as possible.

Act Three: Climax

PICK A CRISIS, ANY CRISIS

Giles: Only one species practices the ritual Buffy's been seeing in her sleep. It's used to steal the soul from a human body.

Xander: W-wait, are you saying that Buffy's been doing a Linda Blair on us because Kathy's been sucking her soul?

Giles: I believe so, yes. Excuse me please.

Willow: So Buffy was right all along. Later on, big remorse.

Giles: Now, I've found a spell that should reverse the soul transfer procedure immediately.

—4.2 Living Conditions

RUNDOWN

It's time to hit the books again. Getting into full research mode reveals just what is going on. Armed with their new information, it is time for the Cast to behave like meddling kids and put a stop to the demon's plan.

ACTION

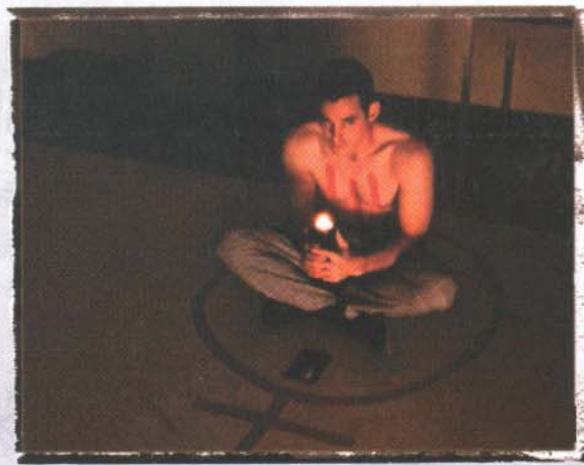
Hitting the Books, Again: One would think the gang is going to get together and deal with current events. Dale certainly tries to convene a meeting and let people know what's going on. After comparing notes, they can try another round of research, which reveals the following, depending on Success Levels.

1-2: The spell is draining the Slayer's life force and using it to empower the fake Slayer. The process is going to continue until the Slayer dies. If the fake Slayer dies though, that ends the process.

3-4: If the spell is somehow reversed, the flow of life forces will go the other way—killing the fake Slayer. Alternatively, if they can find the book from which the spell was cast, or they cut off the head of the caster, the spell will be banished and all will be well.

5+: If that doesn't work, there is a rare ritual that will sunder the curse and free both of them. It is called Circe's Cleansing and it's really powerful (see p. 127), except it needs some hard-to-find ingredients (namely, True Demon's blood).

At some point after the research is done, news comes in about a ritualistic murder that took place last night at some old Indian burial grounds near UC Sunnydale. It looks like the Children of Fiag'Rah found another victim and are one step closer to awakening their daddy. If the Cast Members don't stop them, there's going to be a big demon running around town.



The Cast can try to find Rudyard Merryweather before nighttime and then try to stop the demon's ritual. Or they can concentrate on the demons and deal with their Slayer problem later. Or go catch a matinee and take it easy (probably not a good choice though).

The Confrontation: If the Cast manages to discover the Curse-Tracking spell (see p. 127), they can use it to find Merryweather, who is holed up in a cheap apartment in the low-rent district. When the heroes arrive, they find the fake Watcher burning a book of magic—the one

reversing the spell

Using the fragments of the curse they rescued at Merryweather's apartment, the Cast may try to reverse it. Doing so requires a lengthy ritual (two hours of chanting). The two people involved have to hold hands (how romantic!) and face each other inside a magic circle, delineated by black candles. If the ritual works as advertised, the Slayer's power flows from the fake Slayer back into the legitimate Chosen One and all will be well (like that's gonna happen).

Problem is, all the Cast has to go on is an incomplete ritual, so getting it right is not going to be easy. Whoever is in charge of conducting the ritual suffers a -5 penalty and the ritual itself has a Power Level 5 (it allows the caster to confront one of the most powerful forces in the universe—the Powers that grant the Slayer her superhuman abilities).

If the spell roll doesn't rack up enough Success Levels, the curse is not only not reversed, it accelerates. The real Slayer begins to age unnaturally fast—her skin becomes wrinkled, her hair whitens. It's not a pretty sight. The fake Slayer becomes stronger. At this point, the only thing that will save the Slayer is for the fake one to die.

That's a toughie. The fake Slayer realizes the truth. A heroic Cast Member may decide to stake himself or otherwise commit suicide. A smart and heroic Cast Member realizes that dead does not necessarily mean "permanently dead" and might try to die in a manner that allows him to be resuscitated later (drowning, just to pick an off-the-wall suggestion). A selfish character will be too afraid to die. That takes you to "The Djinn's Choice," (see p. 131).

To add to the drama, the Djinn can cause the spell reversal to fail automatically; it's up to you to decide if that happens regardless. This prevents a good roll from curing the characters and sends the two Slayers back to square one—what will they choose?



containing the spell used on the Slayer. His gloves are off, and the Mark of the Djinn is clearly visible on his right hand. If given a chance to explain himself, Rudyard says he had to do what his master told him—thanks to him he's young and strong again. Merryweather is not helpless; his control over the curse allows him to inflict terrible pain and damage on both Slayers simply by concentrating and speaking a magic word. Not only that, the magic that keeps him young also allows him to regenerate damage almost as fast as it is inflicted. It is going to be up to any other Heroes or White Hats in the Cast to subdue him.

Before the Cast can cut off his head (assuming they were even planning such a grisly act), Merryweather discovers the Djinn's duplicity. Unknown to him, he'd been suffering from cancer and his regeneration powers have actually allowed the cancer to spread at a supernatural rate. As soon as the Cast inflicts enough damage on the false Watcher (35 points), the regeneration power gets overloaded. Merryweather starts convulsing and screaming. His skin breaks in a dozen places and tumors push through. The cancer devours him, until nothing remains but a shapeless lump of flesh. The disgusting sight is worth a Fear Test at a -5 penalty.

If a Cast Member thinks of saving the magic book, she may rescue some pages from the fire. The pages have a portion of the spell used to curse the Slayer(s). A suc-

cessful roll using Intelligence and Occultism shows it might be enough to reverse the spell—or it might kill both of them.

TROUBLESHOOTING

Smart Cast members may try to trace Merryweather over the Internet. Depending upon how much you want to give away, they can discover the appointment for the interview at UC Sunnydale or even his resume of past acting jobs. If they don't use the Curse Tracking spell (see p. 127), or just have bad luck in rolling, they can track down Merryweather's address with his credit cards and some of that wild Willow-style hacking.

Once they know that Slayer-guy is draining the powers from the real Slayer, they may try to do something extreme like knocking him out, or worse, to see if the strength returns to our real hero. Being unconscious doesn't stop the spell and he'll wake quickly thanks to his new powers. True good-guys wouldn't try anything more extreme, but if they do, death will restore the Slayer's powers (see the Making Choices sidebar, p. 132).

An alternative, particularly for those running a Supporting Cast Slayer, is to have the real Slayer collapse and be forced into the hospital. This ratchets up the tension as the He-Slayer fights to save her and makes the choices he faces all the more difficult.

Act Four: Resolution

DEMON NIGHT

Willow: I think we're near the library. Whoa. Check out the new floor plan.

(Three Vahral demons are standing around a fissure in the floor.)

Buffy: Three of them.

Willow: I don't see any sacrifice people.

Buffy: They must be around here somewhere. The ritual is not finished. And it's not gonna be.

—4.11 Doomed

RUNDOWN

It's time to save the world. Again.

The demon survivors have brought their last victim right to the Hellmouth (i.e., the school library, the ruins

of the school library, or something else, depending on the setting), and are getting ready to summon Fiag'Rah to this world.

Action

The Biggie: The Cast arrives as the ritual is underway. The victim has not been killed; she is bound and gagged on the floor in front of a summoning circle. Just as our heroes arrive though, a portal to some hell opens and Fiag'Rah peeks out of it—a shapeless shadow with long tentacles that reach out to consume the sacrificial offering. The Cast has got to prevent Fiag'Rah from eating the victim—or any of them, for that matter. The surviving demons try to run interference. If Fiag'Rah manages to consume its Happy Meal, it manifests in this world. Unless the Cast brought along a couple of tons' worth of explosives or maybe a main battle tank, their lives are going to get a lot more interesting (and probably shorter).

Buffy

the vampire slayer™

The good news is that severing any of Fiag'Rah's limbs provides more than enough True Demon blood to empower Circe's Cleansing (see p. 127).

The bad news is that, unless the Slayer has been cured already, the team has a weak Slayer on their side (the fake Slayer is still in full fighting trim though).

The other good news is that Fiag'Rah does not have a lot of time. If the Cast can keep it from killing anybody (victim, Cast or any other human) for eight Turns, the portal closes and sends the critter back home. The Children of Fiag'Rah drop dead at the same time, the penalty for failing their master.

The other bad news is that the end of the fight marks the climax of the curse on the Slayer. She collapses and starts to die. If the Cast does not try Circe's Cleansing, their only other choice is to determine who lives or dies.

The Djinn's Choice: The Djinn isn't going to let our heroes just cast a spell or two and fix everything. If Circe's Cleansing or the reversal attempt works, the Big Bad intervenes. The Djinn uses its powers to disrupt the crew's magic, and both Slayers are wracked by pain again. They collapse—and find themselves in their living room, having a conversation with their TV, where some television character is speaking for the Djinn. Each conversation takes place at the same time, but the characters are dealing with the Djinn separately (this may require you to take each player aside so their conversation isn't overheard by the other, or you can just trust the players to not act on any information they overhear).

The Slayer meets the Djinn for the first time. "Hello, little girl," says the Djinn. "Would you like some candy? How about your life? Say the word, and the other sucker dies and you get to live." Yeah, right, like the Slayer is going to let an innocent die. Right? Right?!?

The fake Slayer is offered the same choice, except in even harsher terms. "It's not gonna be an easy death, kiddo. Even after your body dies, your soul is going to undergo unspeakable torments." Pain unlike anything the character has experienced courses through him. "See what I mean? Do you want it to stop?"

Dale—poor misguided Dale, who just wanted to be a hero—breaks under the pain. He gives up, and screams, "Yes, make it stop. Please! I'll do anything!" The Slayer hears his words, and realizes she's out of luck.

The pair's minds return to their bodies. The Slayer's powers leave her body completely; she looks like a withered skeleton and her heart is about to stop. "I'm sorry," Dale says as he stands up, feeling normal again. "I'm . . ."
"MINE!"

A fiery pit opens up near Dale. A blazing hand reaches out, plucks him, and takes him away into a pool of flames.

"Don't worry," the Djinn says. "It won't hurt a bit."

Dale is gone, his soul claimed by the Djinn to become another tool in his quest for freedom.



making choices

If the fake Slayer is a Cast Member, he gets to decide whether to sacrifice his life or not. He's screwed either way, but he at least looks good if he acts all heroic-like.

If the Cast Member chooses death, he collapses and has to pass a Survival Test at -15, using his normal (not Slayer-augmented) Attributes, including Hard to Kill bonuses. If the character makes the roll, he falls into a coma which lasts a base 12 minus Constitution level days. If he doesn't, he's dead, but some quick Doctor rolls (and a Drama Point or two) by the other Cast Members might bring him back (see *BtVS Corebook*, p. 128).

Aftermath: With Dale's death, the curse is lifted. The Slayer regains all the weight she lost (those curse diets just don't have lasting effects apparently) as well as her youth, vigor, and good looks (we're assuming your Slayer looks good; we've never known one who didn't). Problem is her Slayer powers are gone. That's right, remove all Attribute bonuses, skill bonuses, extra healing and all those other Slayer goodies. She won't be using them for the immediate future.

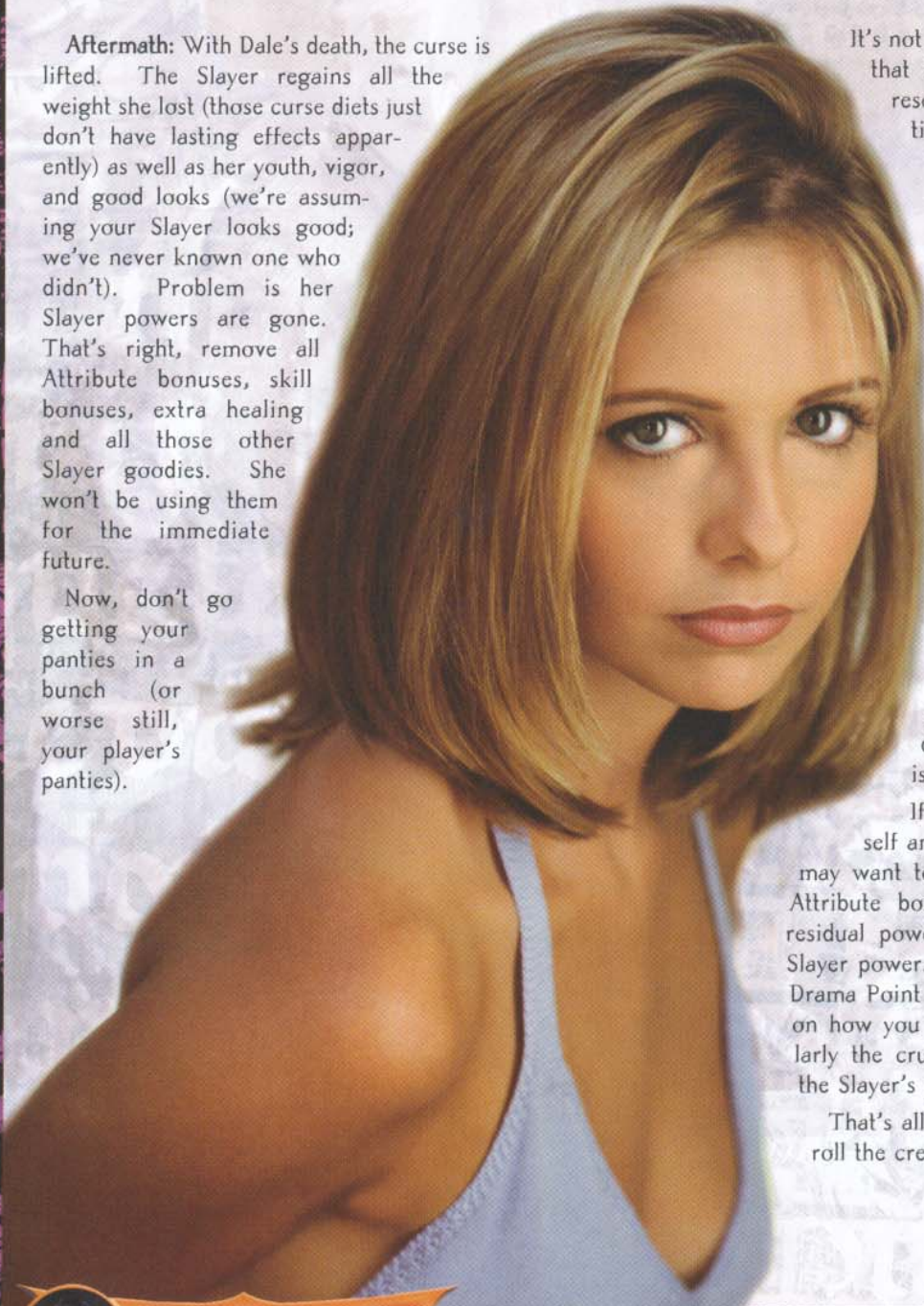
Now, don't go getting your panties in a bunch (or worse still, your player's panties).

It's not a permanent effect. Of course, that fact will take a good deal of research (15 Success Levels) or time to reveal (didn't think we were going to make this easy, did you?).

The precise timing on the return of her powers is up to you. (Now it's time to get your Slayer-player all psyched out.) The Slayer should be getting them back eventually. If you want the Slayer to be powerless for a couple of Episodes, here's a perfect opportunity, with lots of Plot and Subplot potential. If you want to bring the Slayer back full strength more quickly ('cause the bads that are coming will require that she be at full capacity—you fiendish so-and-so), make it so. Give it a day or two, and the Chosen One is back to her old tricks.

If the fake Slayer sacrificed himself and still managed to survive, you may want to award him with a couple of Attribute bonuses. Maybe he gets some residual powers from his contact with the Slayer power. Or he should get a generous Drama Point award. All that should depend on how you rate his performance, particularly the crucial decisions he makes when the Slayer's powers are on the line.

That's all she wrote. All that's left is to roll the credits and say "Grrr Arg!"



Name: Fiag'Rah (Figgie to his friends)
Motivation: Feed!
Critter Type: True Demon
Attributes: Str 24, Dex 8, Con 20, Int 2, Per 1, Will 13
Ability Scores: Muscle 54, Combat 18, Brains 16/29
Life Points: 500
Drama Points: 0
Special Abilities: Attractiveness -10, Resists mental attacks with second Brains Score

Maneuvers			
Name	Score	Damage	Notes
Dodge	16	—	Defense action
Small Tentacle	16	16	Slash/stab
Big Tentacle	22	48	Slash/stab
Stomp	23	96	Bash; only action in Turn



TROUBLESHOOTING

The gang should know that the ritual is going to be on the Hellmouth. They always are, aren't they? If they're clueless about how things work in the Buffyverse and have forgotten all their research, something subtle like ground tremors, shrieking apparitions, lightning displays, and Spielberg cloud effects ought to remind them of the approaching big nasty.

Another issue that may come up is heavy weaponry. There's always someone in the group who likes weapons. It's just one of those unwritten rules of roleplaying, like snackage or giving the Director a hard time before she drops a demon in your lap. Anyway, seeing as there's a True Demon on its way into our world, this will be read as an excuse to bring out the big guns. Can't really blame them though, can you?

Someone will probably try to do a Xander and break into the Army Base for some backup firepower. If you don't want the big climactic scene to degenerate into Rambo at Nakatomi Plaza, you could have a special military big-wig visiting the base and triple security. Then again, that might just move the fireworks to an earlier scene when the gang tried to ransack the armory.

On the flip side, maybe a large caliber climax is you and your players' cup of tea. If that's the case, Fiag'Rah, being a shapeless mass of shadow, could be made more susceptible to explosive or flame damage. Flare guns, flame throwers (ad-libbed with hair-spray and lighters, see p. 36) could all be used, doing double damage to Figgie, at the your discretion.

FIAG'RAH

Your basic big bad Old One, Fiag'Rah is a shapeless pitch black blob that extrudes long snake-like limbs to catch victims and drag them (kicking and screaming usually) into its body, where they are consumed, adding to its mass. The mere touch of Fiag'Rah's tentacles will rip the flesh out of victims' bodies (which is why the tentacles inflict Slash/stab damage). If it manifests on Earth, it can also roll over victims, crushing them flat.

While caught in the portal, Figgie can extrude four small tentacles each Turn. If you want to get mean, the demon could also bring in one big tentacle after the first three Turns of the fight. The small tentacles can be severed if they take 15 points of Slash/stab damage (base damage, not after Slash/stab modifiers). Their Combat Score is also used for Dodging. The big one needs 30 points to sever, and its Combat Score for Dodging is 16.

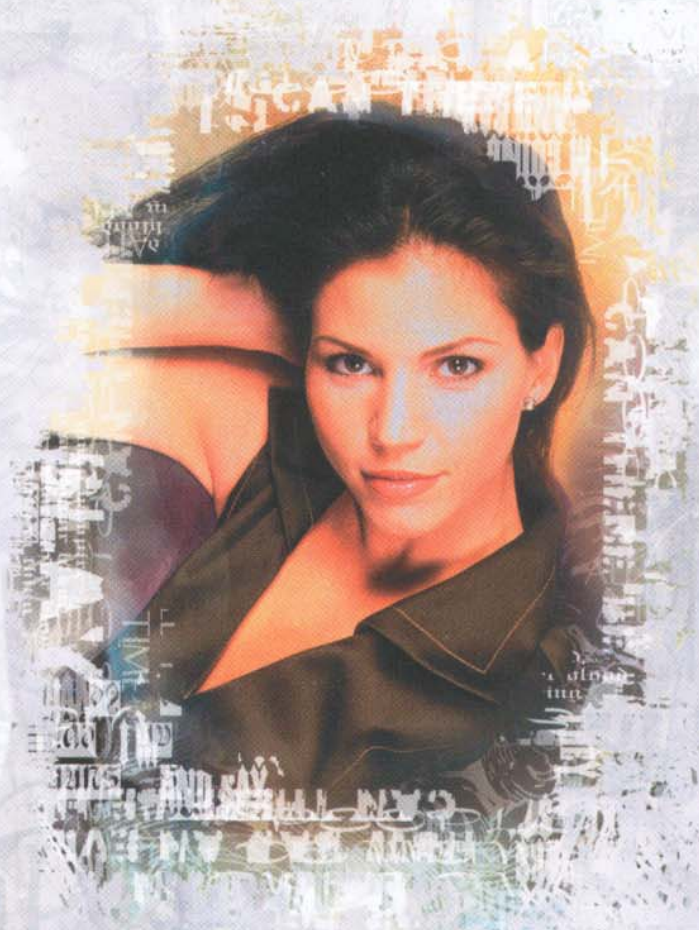
EXPERIENCE AND DRAMA POINTS

The usual two to five Experience Points. The Slayer should get Drama Points for each time her powers deserted her during a fight. The fake Slayer gets extra Drama Points either by acting sneaky (if that's true to his character) about his powers or by being heroic and self-sacrificing when the chips are down. The rest get their Drama Points normally, depending on their actions.





Appendix



CHARACTER SPEAK

One of the things that makes the *Buffy* TV show Buffy-riffic is the characters. Lots of people have watched the show week after week for more than a few seasons now . . . and a spin off . . . and everything else. Somehow, we doubt that they do this because they want to see what new and inventive make-up they will put on the demon of the week. They do it because they love the characters.

Now, many who play the *BIVS RPG* will decide to make up their own characters and introduce new personalities to the Buffyverse. Others will want to take on the roles from the show and play Buffy, Spike, Willow, and the others. If you are going to step into such larger-than-clown-huge shoes, you gotta do it right.

The trickiest part, and probably why everyone loves the show so much, is that the characters develop. The pucky, happy-go-lucky, how-can-this-be-happening-to-me Xander of Season One is a much different person in Season Three, and then becomes the sorta-manly, sorta-responsible construction worker Xander of later seasons. So when you decide to step into a Buffy-character, you gotta have perspective.

Next, you have to say things that character would say—and not say things she wouldn't say—according to her personality. This should be easier for those of you who have been watching the show. Still, for Buffy novices and veterans alike, we have some highlights of personality and language for each of the major Buffy characters as presented in Seasons One through Five of the *Buffy* TV show.

Now, with all this in mind, remember that you are portraying real people, and real people don't fit in fun little categories. That would make them way boring. There are exceptions to the rules; just know when you are breaking them and why. And above all, enjoy!





BUFFY SUMMERS

aka The Buffster, The Buffinator, Slayer Girl, Miss Buffs-a-Lot, B, Buff

Makes sense to start with our hero. Buffy, like all the characters, starts out naïve, self-conscious about slaying, and unsure of herself.

Substantial character development begins with her defeat of the Master, when she finally really accepts the Slayer thing and her destiny to kick booty. She develops further during the Angel thing, when she becomes a little more brooding and melancholy.

MARTYR

Buffy: But this is the work that I have to do.

—5.22 *The Gift*

Buffy knows that, in the end, this is her gig. She hates getting her friends in the line of fire. This comes and goes and usually she realizes that she and the Scoobies are a team, but every once in while she gets all do-it-alone-y, and goes off to fight the big icky by herself. Chalk up one really good way to get into trouble.

LEADER

Buffy: Game faces, guys. We're going in.

—4.21 *Primeval*

Giles may be the guiding hand, but when the chips are down, Buffy is the leader. She is the one who charges into action, and keeps everyone on their toes.

Buffy: Well, I'm going to need every single one of you on board. Especially you Xander. You're sort of the key here.

—3.22 *The Graduation - Part Two*

If you're coming from Buffy's perspective, you're in the front. She can even get a little bit pushy (like when she's trying to keep everyone safe), but she knows how the team works best and asks everyone's advice in their areas of expertise.

MOODY

Buffy: Impulsive? Do you remember my ex-boyfriend, the vampire? I slept with him, he lost his soul, now my boyfriend's gone forever, and the demon that wears his face is killing my friends. The next impulsive decision I make will involve my choice of dentures.

—2.19 *I Only Have Eyes For You*

When she's up, she's up, when she's down, she's really down. Not exactly a good trait to have, but it's an essential part of the character. Everyone on the show gets depressed, and everyone has their good days, but Buffy goes to the extremes. Let's face it, she has some good reasons.

BLOONDE

Buffy: Cool, you guys can do the brain thing. I'm gonna go to class.

—4.2 *Living Conditions*

Yeah, our little Slayer is a bit of an airhead at times. It's not that she's dumb . . . far from it, but sometimes her blondness gets the better of her. We won't hold it against her, honest—just use small words.



Buffy

the Vampire Slayer

WILLOW ROSENBERG

aka Will, Witch-Girl, Slayer's Best Friend

She's sweet, she's smart, she can shove a pencil through your heart. Willow is the queen of all things geek. She develops more self-confidence as the show goes on, just like everyone else, but the geek is still in her. Willow really starts to develop when she enters college and learns that her smartness is not a flaw, but an asset. She can have fits of depression like Buffy, but it's not really a cycle so much as a tendency to keep things bottled up.



PAÏVE

Willow: Well, isn't there somehow I can just make it go away? Just 'cause I say so? Can't I just make it go "poof?"

—4.9 *Something Blue*

Willow, despite her magical training (and sometimes because of it), can be clueless about the way things work, especially people. Willow can sometimes be Captain Oblivious, Master of the Obvious.

COMPASSIONATE

Willow: And, uh, I found this in her drawer. She told me it was a rose quartz. And it has healing powers. I thought she'd want you to have it.

—2.19 *I Only Have Eyes For You*

Willow has a knack for knowing when people are hurting and what can help. This is what makes her the Slayer's Best Friend. Willow is a great shoulder to cry on and she doesn't mind that her sweater gets moist.

INQUISITIVE

Willow: Um, well, in a way, I sort of stumbled onto them when I accidentally decrypted the city council's security system.

—1.2 *The Harvest*

Willow has the Zen of Geek. If there is a computer, robot, spell, or Book of Ascension, Willow wants to take it apart and put it back together again. It's not all about lust for power, though—she just really likes to know stuff.

SELF-CONSCIOUS

Willow: Oh, I don't get wild. Wild on me equals spaz.

—2.6 *Halloween*

Even when she's a badass witch, Willow is afraid of what everyone else thinks of her. She's a little shy, and it takes a lot for her to speak her mind. Even when Willow does let it out, she wishes that she hadn't.



ALEXANDER HARRIS

aka Xander, Construction Guy, The Zeppo, Nighthawk

Ah yes, the representative of the common man. There is a little Xander in all of us. We love his antics and his common sense (the sense to run and hide from the big icky nasty). Xander's biggest character developments come from his relationships, first with Cordelia (and subsequent cheating with Willow) and then with Anya. On each step of the way he gains a little more confidence in himself. His shining moment comes in Season Six when he saves Willow, and the world, with little more than guts, love, and his mouth.

CLOWN

Xander: Please! Anybody can be a prop class clown. You know, none of the people who vote for these things are even funny.

—3.20 *The Prom*

Xander is the ultimate clown. If there is a funny to find in any situation, Xander will find it (no matter how inappropriate it may be). This ability helps keep the group in perspective.

SELF-DEPRECATING

Xander: Th-that's it! This has gotta stop. It's time for me to act like a man. And hide.

—2.16 *Bewitched, Bothered and Bewildered*

Easier than having someone make fun of you is making fun of yourself. Xander's buffoonery often comes in the form of self-inflicted wounds.

LOYAL

Xander: Buffy, I've gone through some fairly dark times in my life, faced some scary things, among them the kitchen at the fabulous "Ladies Night" club. Let me tell you something, when it's dark and I'm all alone and I'm scared or freaked out or whatever, I always think, "What would Buffy do?" You're my hero. Ok, sometimes when it's dark and I'm all alone I think, "What is Buffy wearing?"

—4.1 *The Freshman*

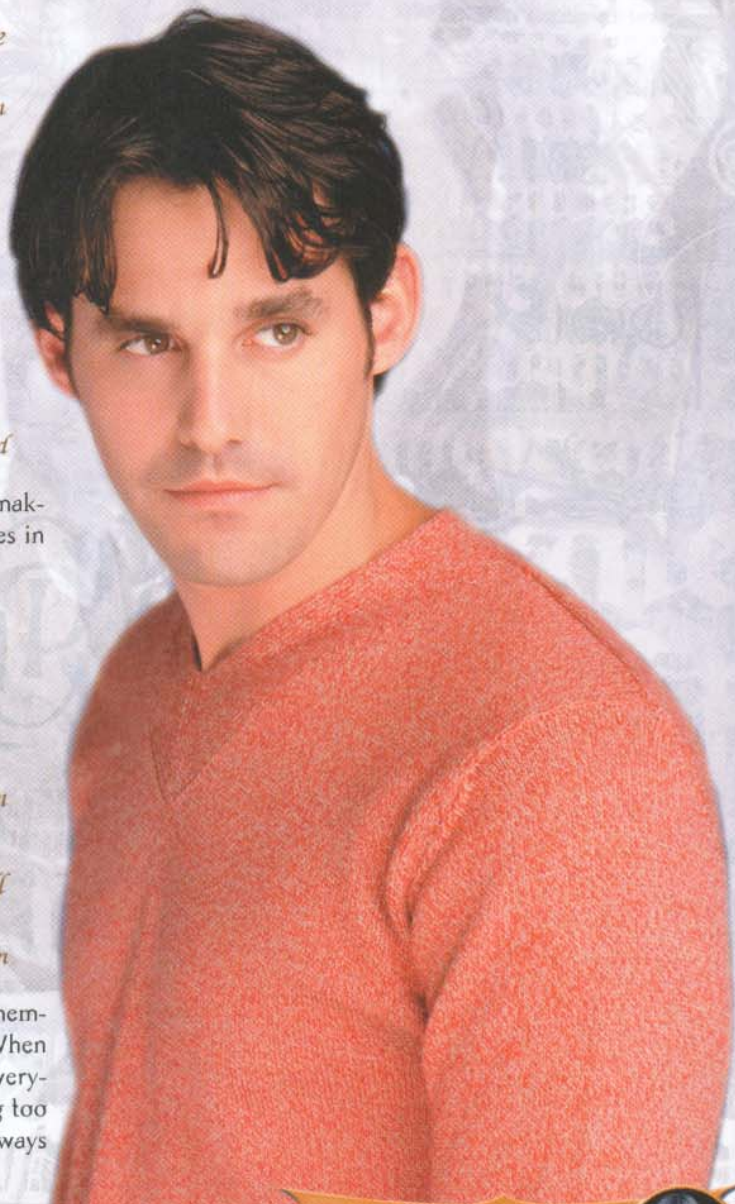
Some people say that Xander is the least useful member of the group. Nothing could be more wrong. When the chips are down, Xander is your man. Almost everyone on the show has gone through a period of being too depressed or self-involved to do their bit. Who's always there? Xander.

INSIGHTFUL

Xander: He killed a person and killed himself. Those are pretty much two of the dumbest things you could do.

—2.19 *I Only Have Eyes For You*

Being Normal Guy has its advantages. Xander often is the one who can forget all of the random strangeness in their lives. He understands that whatever their heroics, the gang is really just a bunch of people who need each other's support. 'Course sometimes, he's the one dwelling on all the strangeness . . . to the point where he won't let it go.



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RUPERT GILES

aka Giles, Mr. Caution Man, He Who Watches, Ripper

Watcher is more than a job, it's a way of being for Giles. The man is dedicated to fighting evil and keeping everything together. He is Buffy's true mentor and father-figure and has taught everyone the value of a good slay. Giles develops from the stodgy, business-like, Watcher-guy into Yoda, the wise and caring.

INTELLECTUAL

Giles: I know! Smell is the most powerful trigger to the memory there is. A certain flower or a, a whiff of smoke can bring up experiences . . . long forgotten. Books smell. Musty and, and, and, and rich. The knowledge gained from a computer, is, uh, it . . . it has no, no texture, no, no context. It's, it's there and then it's gone. If it's to last, then, then the getting of knowledge should be, uh, tangible, it should be, um . . . smelly.

—1.8 *I Robot, You Jane*

Giles is a thinking man's thinking man. It's more than just book-smarts; Giles is insightful and knows how to apply his learning. He is the book-man, not because he just has to know like Willow, but because he knows what knowing is worth.

PROTECTIVE

Giles: No she couldn't. Never. 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*

His worst fear is that someday, Buffy will get hurt and he won't be there to save her. Like Buffy, he feels responsible for everyone's safety. He is even willing to sacrifice himself to keep the others out of the line of fire.

DEDICATED

Giles: I have sworn to protect this sorry world, and sometimes that means saying and doing . . . what other people can't. What they shouldn't have to.

—5.22 *The Gift*

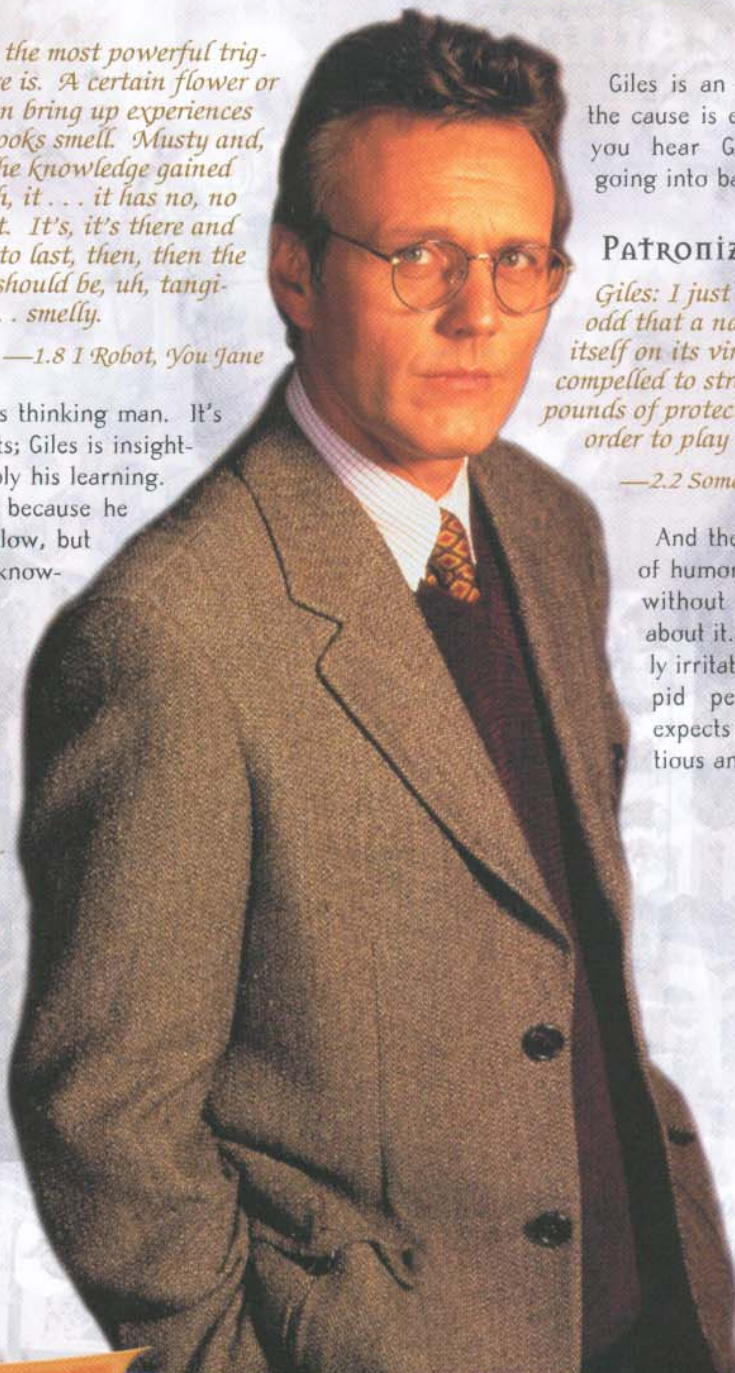
Giles is an evil-fighter. To him, the cause is everything. Never will you hear Giles complain about going into battle.

PATRONIZING

Giles: I just think it's rather odd that a nation that prides itself on its virility should feel compelled to strap on forty pounds of protective gear just in order to play rugby.

—2.2 *Some Assembly Required*

And they say he has no sense of humor. Giles can insult you without you even knowing about it. Giles can also be really irritated by impulsive or stupid people; he sometimes expects everyone to be as cautious and insightful as he is.



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SPIKE

aka William the Bloody, Dead Guy, Roller-Boy, Chip Head

Just like Frank and Sid, Spike does it his way. This guy has gone through a lot of changes. He starts out as the comical, brash, evil villain, and turns into the Rodney Dangerfield of vampires, just looking for respect. Spike's on-again, off-again evilness can be confusing; just keep in mind which aspect you are playing at any moment and don't forget to change at the drop of a hat. His biggest change is of course the chip, which makes him unable to harm humans.

OVERLY DRAMATIC

Spike: That's right. I'm back. And I'm a BLOODY ANIMAL!

—4.11 Doomed

No matter what Spike is doing, he's doing it in a big way. For Spike, life's a show and he's always on stage. Even when he is brooding, Spike wants you to know just how hard he is brooding.

ROMANTIC

Spike: I may be love's bitch, but at least I'm man enough to admit it.

—3.8 Lovers Walk

Even as a blood-sucking fiend, Spike believes in love. Sometimes misguided, almost always to his detriment, Spike believes that the power of love can overcome everything, and he is going to prove it to you.

BRUISER

Spike: Bollocks! That stuff's for the frilly cuffs-and-collars crowd. I'll take a good brawl any day.

—5.7 Fool For Love

Spike is always looking for a good fight. Even if he doesn't have a cause, Spike will find a way to get in the thick. No one enjoys dishing it out like Spike.

OBNOXIOUS

Harmony: You love that tunnel more than me.

Spike: I love syphilis more than you.

—4.3 The Harsh Light of Day

If you want rude and crude, Spike is your man. Spike has a knack for really getting under people's skin and making them have a mean-on. He is easily the most foul-mouthed character on the show.



ΑΝΥΑ

aka Anyanka, Vengeance Demon, Ahn, Mistress of Bunny-Fear

Talk about changes—start out as a Vengeance Demon, end up as Xander’s fiancée. She really doesn’t become a large part of the show until after the high school years, but after that she comes into her own in a big way. The great part about Anya is watching her deal with all the human baggage with eyes that are fresh and new.

SELF-ABSORBED

Anya: I don't see why we have to patrol just 'cause Buffy's away. I'd rather stay home and watch television.

—5.18 Intervention



Anya wants what she wants, and will tell you she wants it. She is having a hard time coming to grips with the fact that what she wants is not always the most important thing in the world.

BLUNT

Anya: I like you. You're funny, and you're nicely shaped. And frankly, it's ludicrous to have these interlocking bodies and not . . . interlock. Please remove your clothing now.

—4.3 The Harsh Light of Day

The girl is not afraid to tell you about it. A lot of this comes from her not being able to understand that what she says may hurt other people’s feelings. Some of it is because she thinks that trying to hide what you feel is just silly.

WISE

Anya: I don't understand how this all happens. How we go through this. I mean, I knew her, and then she's, there's just a body, and I don't understand why she just can't get back in it and not be dead anymore. It's stupid. It's mortal and stupid. And, and Xander's crying and not talking, and, and I was having fruit punch, and I thought, well, Joyce will never have any more fruit punch ever, and she'll never have eggs, or yawn or brush her hair, not ever, and no one will explain to me why.

—5.16 The Body

Because she is new at everything, Anya has the ability to see things in a less complicated way. Other people learn from her, because she shows them the truth about what is going on and doesn’t try to hide it.

WEIRD

Anya: Bunnies frighten me.

—4.4 Fear, Itself

Anya’s brain just doesn’t connect the same way other people’s do. Maybe it’s all those years as a demon or maybe she sees things that other people don’t. The strangest things come out of that girl’s mouth.



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RILEY

aka Soldier Boy, Captain Cardboard, Mr. Iowa

Riley is the manliest man on the show, sometimes even a little too manly. The boy from Iowa has his head on his shoulders, pretty much all of the time. Riley's only real failing is that he doesn't know what he wants.

Riley develops through his relationship with Buffy and the Slayerettes. In the beginning, he's all business, a true soldier. Later on, he loosens up a bit, and learns to be more human and accept others.

INTUITIVE

Riley: Hi. Gee, I hope I'm not interrupting anything really depressing.

—4.7 *The Initiative*

Riley may not know himself, but he knows when something is amiss. He always notices when things are wrong. Maybe it's the soldier training, maybe it's a psych grad student thing, but Riley is usually the most perceptive Scooby. If there is a clue to be found, Riley will find it.

NICE GUY

Riley: I never know how you're going to react to something. That's why I like you so much. You're a mystery. Probably every beautiful girl in the world has some jerk telling her she's a mystery, but . . . I swear. You really are. There's a lot about you that needs puzzling out. (beat)

Riley: I lose you somewhere?

Buffy: Right around . . . beautiful.

—4.9 *Something Blue*

Riley is a nice guy at heart. Sure, he likes to thump demons, and be all commando-y, but deep down he doesn't like to hurt people, or see people being hurt. Riley doesn't take advantage of people, or try to deceive them. It's just how he was raised.

OLD-FASHIONED

Riley: My folks are there. We always do thanksgiving at my grandparents' house. A little farm outside Huxley.

Buffy: Sounds nice.

Riley: It is. After dinner, we all go for a walk down by the river with the dogs. There's trees and . . . And I know what you're thinking. It's like I grew up in a Grant Wood painting.

—4.8 *Pangs*

Riley is just not a Californian at heart. A lot of times, the strange and somewhat loose behavior of those around him gives him fits. Don't expect Riley to be Mr. Trendy. He has his own set of values and sticks to 'em.

SENSIBLE

Buffy: Oz is not dangerous. Something happened to him that wasn't his fault. God, I never knew you were such a bigot.

Riley: Whoa, hey, how did we get to bigot? I'm just saying it's a little weird to date someone who tries to eat you once a month.

—4.19 *New Moon Rising*



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To Riley, Buffy's world is really crazy. Riley doesn't accept vampires, demons, and other creepies as commonplace. The others find this frustrating sometimes, but it helps to have Riley around when everyone needs to be pulled back down to Earth.

JEALOUS

Riley: And, uh after that, I went a little nuts! You know? I mean . . . on the one hand . . . I should believe in us. But on the other . . . sometimes things happen between exes and when I saw that he was bad . . .

Buffy: He's . . . not bad.

Riley: Seriously?

—4.20 *The Yoko Factor*

If you thought Angel could get jealous, you haven't seen Riley. Not only is he jealous of Buffy's past, and present, he can get jealous just thinking that someone might be moving in on Buffy.

OZ

aka Daniel Osborne, Ozmandus, The Oz Man, Wolfey

It's no wonder that Oz ended up in Tibet, for he is the Buddha of the White Hat gang. Unflappable, reliable, understated, but still with style and wit, Oz is one of the few who truly has it together. In the words of Willow . . . "He's just Oz." Even after he realizes what he has become, Oz remains mostly cool and collected (in human form that is). He even deals with getting locked up during the full moon with as much equanimity as possible given that . . . he's being locked up during the full moon and all.

CALM

Oz: Yeah. Hey, um, did everybody just see that guy turn to dust?

Willow: Uh, well, uh . . . sort of.

Xander: Yep. Vampires are real. A lot of them live in Sunnydale. Willow will fill you in.

Willow: I know it's hard to accept at first.

Oz: Actually, it explains a LOT . . .

—2.13 *Surprise*

In the face of danger, love, earthquake, or the end of the world, Oz is always calm. It is just about impossible to make the boy scared of anything. This is a great asset for a Slayerette.

SENSE OF HUMOR

Cordelia: I personally don't think it's possible to come up with a crazier plan.

Oz: We attack the Mayor with hummus.

Cordelia: I stand corrected.

Oz: Just trying to keep things in perspective.

—3.22 *Graduation Day - Part Two*

The only person funnier than Oz is Xander and that's only because Oz isn't trying nearly as hard. Oz's gentle and serene nature allows him to find the funny in everything.

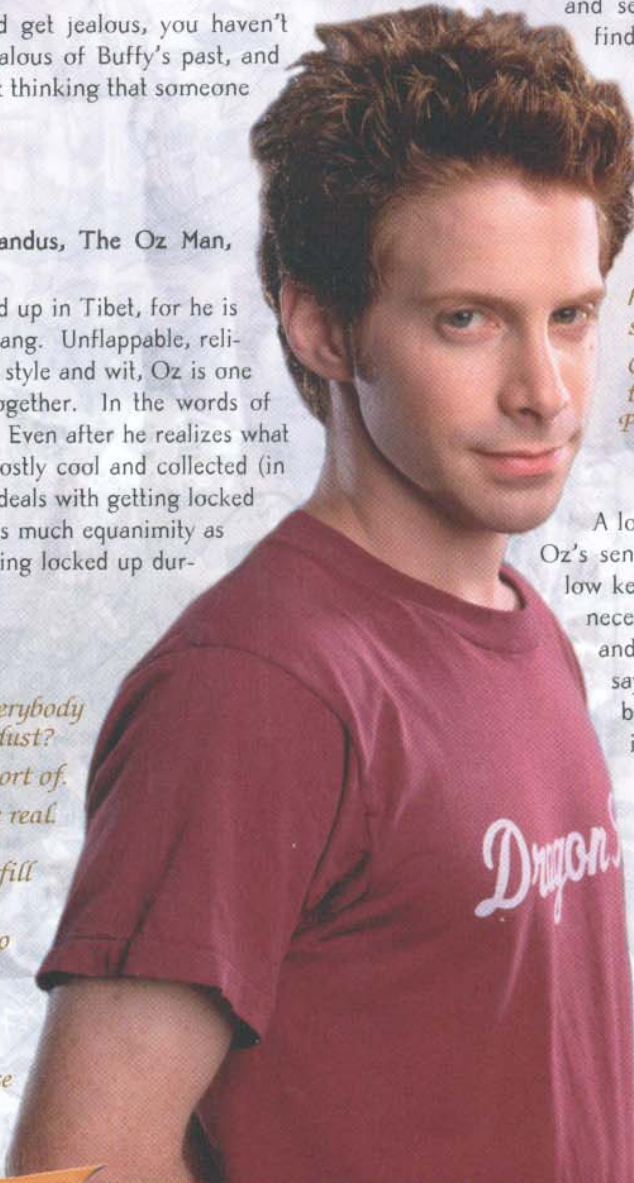
SUBTLE

Giles: I'm trying to find out how and why it rose from the grave. It's not as if I'm going to take it home and offer it a saucer of warm milk.

Oz: Well, I like it. I think you should call it Patches.

—3.2 *Dead Man's Party*

A lot of people don't even catch Oz's sense of humor because it's so low key. Oz uses as few words as necessary to get the point across and most of the time he's not saying anything at all. It's not because Oz is shy or has nothing to say, it's just that he's only going to say it if it's important. Oz thinks a lot and he thinks better with his mouth closed. Even when angry, Oz seldom gets in someone's face. He is more likely to back off and wait until both sides are ready to talk.



SENSITIVE

Oz: Sometimes when I'm sitting in class . . . you know, I'm not thinking about class, 'cause that would never happen. I think about kissing you. And it's like everything stops. It's like . . . it's like freeze frame. Willow kissage.

—2.14 Innocence

One thing the ladies appreciate (well maybe just Willow) is that Oz is a sensitive guy. He is very in touch with his feelings and not afraid to show it. This doesn't make him unmanly, quite the contrary. Oz is so manly he doesn't have to worry about it.

JEALOUS

Oz: Is that her sweater?

Tara: I just, I just hope that you guys'll be very . . . happy.

Oz: You smell like her. She's all over you, do you know that?

Tara: I can't. I-I can't talk about this.

Oz: But there's something to talk about? Are you two involved?!

—4.19 New Moon Rising

Angel, Riley, they have their jealousy problems, but Oz has 'em beat. You can do anything you want, just don't make a move for Willow. This is the one thing that makes the wolf come out in a big way. When Oz is jealous, he can lose control a bit.

TARA

aka Witch's Best Girlfriend, and Nice . . .

Actually, there's more to Tara than just being nice. In time, she is revealed as one of the deepest, most principled, and most perceptive of the Scoobies. One big change in Tara's life comes when she refuses her family and finds out she isn't a demon. From that point on, she seems to gain confidence and presence with each passing Episode.

WORRYWORT

Tara: They're not back there either. They're gone. Buffy, something's been here and Willow's gone.

Buffy: Don't worry. We'll get her back, I promise. Come on, this thing's probably leaving a huge trail.

—5.11 Triangle

Part of the being-nice package is that Tara worries about everyone. She even worries about people she doesn't know. Before she even met the entire Slayerette gang, Tara would worry—just from hearing Willow talk about it.

INSECURE

Tara: I just . . . keep thinking how cool it would be, if we got a real psychic to sit up here and read fortunes and stuff.

Willow: You should do it.

Tara: Not me. But, but I'd love to-to watch and learn. From someone who's really good, you know?

—5.4 Out of My Mind



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The rest of the gang got over the insecure thing a lot when they went to college. Guess Tara didn't get the memo—at least right away. Tara should not be giving speeches or rallying the troops in her early college years.

SWEET

Tara: My mother died when I was seventeen.

Buffy: I didn't know. I'm sorry.

Tara: No, no, I didn't mean to . . . I'm only telling you this because . . . I know it's not my place, but . . . There's things . . . thoughts and reactions I had that . . . I couldn't . . . understand . . . or even try to explain to anyone else. Thoughts that . . . made me feel like I was losing it . . . or, like I was some kind of ho-horrible person. I know it's different for you . . . because it's always different, but . . . if you ever need

—5.16 *The Body*

Okay, we keep mentioning this, but it is important. Tara plays a vital role in the group—she's the person who gives moral support. Over time, all the gang gets wrapped in their own problems so much, they aren't much help to anyone. Tara fills those shoes and does it well. She has a knack for really reading people's emotions.

INSIGHTFUL

Willow: Yeah, sure it is. I'd totally be blowing off classes if I were in Dawnie's shoes.

Tara: Sweetie, you wouldn't blow off a class if your head was on fire.

—5.19 *Tough Love*

Tara knows people. Most of the other characters can only relate to others through shared experiences, the "been there" thing. Tara can relate to people, even if it's something she hasn't been through.

ANGEL

aka Dead Boy, Mr. Billowy Coat King of Pain, Angelus

Don't blink for long when Angel is around, because he changes, and changes, and then changes again. He's been through a fair amount in his life and that does have an effect. Then there's that creepy disappearing-when-you-turn-your-head thing.

Angel develops slowly. At first, he's just around to tell Buffy when Timmy falls down the well. We only learn later that Angel has been watching Buffy for a long time and has probably been in love with her all along.

The big change for Angel comes when he realizes that he can never really be with Buffy. After some serious Angel-style moping, he deals with it and actually becomes a little more at peace.

ENIGMATIC

Buffy: Angel? I can just see him in a relationship. "Hi, honey, you're in grave danger. I'll see you next month."

—1.7 *Angel*

Angel is not a man of words. He seems to know a lot, but he's just not talking about it. Angel would much rather just hit you with something cryptic and fade back into the night.



ANGSTY

Angel: Because I wanted to! Because I want you so badly! I want to take comfort in you, and I know it'll cost me my soul, and a part of me doesn't care. Look, I'm weak. I've never been anything else. It's not the demon in me that needs killing, Buffy. It's the man.

—3.11 *Amends*

Angel is perhaps the angsty character on the show. You can't really blame him—being a vampire with a soul is a big downer. Angel is constantly haunted by the horrible things he has done in the past. This is something he will never truly get over.

HUMORLESS

Xander: Yeah, I'm gonna have to go with Dead Boy on this one.

Angel: Could you NOT call me that?

—2.7 *Lie to Me*

It may be unfair to say that Angel has no sense of humor, but even when he is trying to be funny (not often), it's pretty dry stuff. Angel never goes for the big belly laughs, just the twisted grin. Angel doesn't react well to humor either. Part of this is his age—he just doesn't get a lot of modern gags—and part of it is his angst. Angel's world is not a happy place.

POSSESSIVE

Buffy: You see that guy over there at the bar? He came here to be with me.

Angel: You're here on a date?

Buffy: Yes! Why is it such a shock to everyone?

—1.5 *Never Kill a Boy on a First Date*



Being a truly old-fashioned sort of guy, Angel does not like anyone making it with his girl. Want to see Angel get really angry? Make a move for Buffy. He has shown more than once that he is willing to throw punches at the man who gets between him and his girl.

CORDELIA CHASE

aka Cord, Cordy, May Queen, A Breath of Vile Air

There's no way to sugar-coat it—Cordelia is a hardass, with a capital "hard." It's not just that she cuts everyone down or that she believes she is the center of the universe; it's that she loves it. But Cordelia kinda grows on you. She starts out as an almost-evil almost-arch-nemesis, and then finds herself hanging around with the gang, for protection if nothing else. Somewhere, really deep down, Cordelia does care about the group. She just can't express it.

NORMAL

Cordelia: Darn, I have cheerleader practice tonight. Boy, I wish I knew we were gonna be digging up dead people sooner. I would've canceled.

—2.2 *Some Assembly Required*

Cordelia is the closest thing to normal that any Scooby can aspire to. No matter how weird things get, or even how dangerous it is, Cordelia is determined to be normal. She is going to do all the things that teenage girls do, and be good at it—even if she has to run over a few vampires with her car on the way to the prom.

KNOWS HERSELF

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*

Others may have questions about destiny, about love, about their lives—Cordelia knows. She has it all planned out, right to the last letter. She is also secure enough to not care what other people think about it. She is the one who decides what's cool.



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KNOWS OTHERS

Cordelia: I can hold my own. You know, we've never really been close, which is nice, 'cause I don't really like you that much, but . . . you have on occasion saved the world and stuff, so I'm gonna . . . do you a favor.

Buffy: And this great favor is . . .

Cordelia: I'm gonna give you some advice. Get over it.

Buffy: Excuse me?

Cordelia: Whatever is causing the Joan Collins 'tude, deal with it. Embrace the pain, spank your inner moppet . . . whatever . . . but get over it. 'Cause pretty soon you're not even gonna have the loser friends you've got now.

—2.1 *When She Was Bad*

Cordy also knows how to look inside other people and see what's going on. This doesn't extend to monsters, clues, or any other type of knowledge—she is just a people person. This is especially true when it comes to relationships. Cordelia knows who's in love with whom before they do. Guess it's because of all the practice.

PRAGMATIC

Cordelia: Xander, I know you take pride in being the voice of the common wuss, but the truth is, certain people are entitled to special privileges. They're called winners. That's the way the world works.

—2.20 *Go Fish*

Though the girl knows what she wants, she also knows what she can't have. Sure, handsome dumb boyfriends, a nice car, lots of shoes, all of these things are hard to get—but they can be had. Cordy never yearns for true love or world peace, because she knows she's never going to get it. She is the one who sometimes has to pull the group back down to Earth and give them a healthy dose of reality—rudely of course.

HONEST

Willow: Maybe we shouldn't be too couple-y around Buffy.

Cordelia: Oh, you mean 'cause of how the only guy that ever liked her turned into a vicious killer and had to be put down like a dog?

Xander: Can she cram complex issues into a nutshell, or what?

—3.3 *Faith, Hope & Trick*

Yes, she's too honest, but that's okay. Cordelia's honesty is not only for those around her, but also for herself. She knows that the life she leads is vacuous and petty, but what else are you gonna do? It may be blunt, but it's always Cordelia.

DAWN

aka Little Bit, Pumpkin Belly, The Kid, Platelet

Dawn hasn't been around a long time, but she's growing up fast. The biggest change in Dawn's life came when she found out she was the Key. It took her (and Buffy) time to come to terms with it, but she learned to accept her role.

Dawn's traits include all of that great teenage stuff. Every teenager has them to some degree. It makes being one, and living with one, a pain in the . . .

CLEVER

Dawn: It's okay. You guys don't have to make a big deal for me. I'm only sleeping over here so Buffy and Riley can boink.

—5.10 *Into the Woods*

Dawn makes connections that the other characters don't. Part of it is because she grew up around all the strange supernatural stuff, and part of it is because she doesn't have any prejudices. Sometimes it's good to be young and not a stick in the mud.

IMMATURE

Dawn: Yeah, well, I can smell your stinky incense down the hall, you know. And your clothes are gonna reek. And if you are doing magic, I am so telling.

—5.5 *No Place Like Home*

Dawn's a kid. Well, actually not so much of a kid—she's not too much younger than Buffy was when she started the whole Chosen One thing. Still, everyone treats her like a kid all the time, and boy does that bum her out.

SELFISH

Willow: You want us to teach you something? Uh, like a-a glamour, or, or, I could . . . make a stuffed animal dance.

Dawn: I wanna do a spell. I wanna bring Mom back.

—5.17 *Forever*



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Since teenagers go through so many changes and have so much melodrama, they are generally focused on numero uno. Sharing the wisdom of experience with them is usually not going to go over very well.

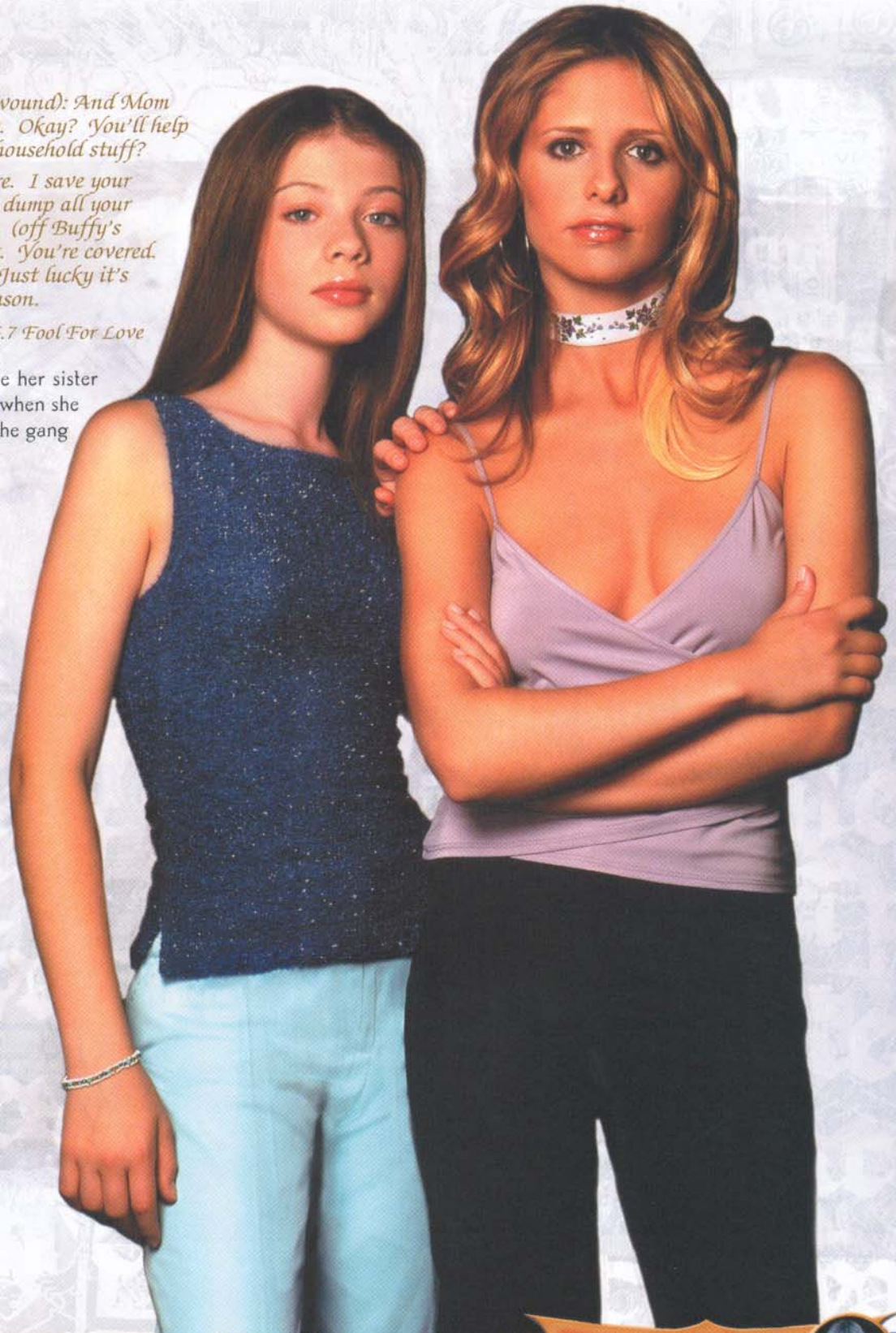
SISTERLY

Buffy (shows wound): And Mom cannot know. Okay? You'll help me with the household stuff?

Dawn: Oh, sure. I save your butt and you dump all your chores on me. (off Buffy's look) I got it. You're covered. We're good. Just lucky it's not bikini season.

—5.7 Fool For Love

Dawn does love her sister and tries to help when she can. And when the gang will let her . . .



CHARACTER CREATION BASICS

The following tables and charts are reproduced or updated from the *BIVS RPG* so that the summary character creation materials may be found in one place. CO designates a page cite in the *BIVS Corebook*; SH designates a page cite in the *Slayer's Handbook*.

CREATION PROCESS

- 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?
- 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. CO29.
- 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. CO30.
- Qualities and Drawbacks:** What innate advantages or penalties affect your character? A handy list of Qualities and Drawbacks is on p. SH150-151; the details start on p. CO33 and SH31.
- Skills:** What does your character know? The possible skills are listed on the character sheet (see p. CO256); the details start on p. CO52.
- 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 to 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



updated qualities and drawbacks table

Acute/Impaired Senses	2-point Quality or Drawback	p. CO34
Addiction	Variable Drawback	p. CO34
Adversary	Variable Drawback	p. CO35
Age	2-points/level Quality	p. CO36
Artist	2-point Quality	p. CO36
Attractiveness	1-point/level Quality or Drawback	p. CO36
Clown	1-point Drawback	p. CO37
Contacts	Variable Quality	p. CO37
Cop/Ex-Cop	5- or 4-point Quality	p. SH31
Covetous	1- to 3-point Drawback	p. CO37
Criminal	2-point Quality	p. SH31
Dependent	2- or 3-point Drawback	p. CO38
Emotional Problems	Variable Drawback	p. CO38
Fast Reaction Time	2-point Quality	p. CO39
Good/Bad Luck	1-point/level Quality or Drawback	p. CO39
Hard to Kill	1- to 5-point Quality	p. CO39
Honorable	1- to 3-point Drawback	p. CO40
Humorless	1-point Drawback	p. CO40
Initiative Commando	4-point Quality	p. CO40
Jock	3-point Quality	p. CO41
Love	2- or 4-point Drawback	p. CO41
Mental Problems	1- to 3-point Drawback	p. CO41, SH31
Military Rank	1-point/level Quality or Drawback	p. CO42
Minority	1-point Drawback	p. CO42
Misfit	2-point Drawback	p. CO42
Natural Toughness	2-point Quality	p. CO43
Nerd	3-point Quality	p. CO43
Nerves of Steel	3-point Quality	p. CO43
Nosy Reporter	5-point Quality	p. SH32
Obligation	Variable Drawback	p. CO43
Obsession	2-point Drawback	p. CO44
Occult Investigator	4-point Quality	p. SH32
Occult Library	Variable Quality	p. CO44
Paranoid	2-point Drawback	p. CO44
Photographic Memory	2-point Quality	p. CO45
Physical Disability	Variable Drawback	p. CO45
Psychic Visions	1-point Quality	p. CO45
Reckless	2-point Drawback	p. CO45
Recurring Nightmares	1-point Drawback	p. CO46



updated qualities and drawbacks table

Resistance	1-point per level Quality	p. CO46
Resources	2-points/level Quality or Drawback	p. CO46
Robot	5-point Quality	p. CO47
Secret	Variable Drawback	p. CO48
Showoff	2-point Drawback	p. CO48
Situational Awareness	2-point Quality	p. CO48
Slayer	16-point Quality	p. CO48
Slayer-in-Training	4-point Quality	p. SH32
Snake Folk	3-point Quality	p. SH99
Sorcery	5-point/level Quality	p. CO49
Talentless	2-point Drawback	p. CO49
Teenager	2-point Drawback	p. CO50
Totem Warrior	12-point Quality	p. SH33
Vampire	12- or 15-point Quality	p. CO50
Watcher	5-point Quality	p. CO50
Werewolf	6- or 12-point Quality or 3-point Drawback	p. CO51
Zealot	3-point Drawback	p. CO51

updated 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
Dermal Armor (Chainmail)	8(4)	Second value is used against Bullet attacks
Dermal Armor (Kevlar)	10(5)	Second value is used against Slash/stab 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



updated 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. CO109
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. CO115); see p. CO109
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. CO109
Catch Weapon	Dexterity + Kung Fu - 5, or Combat Score - 5	None	Ranged defense action; see p. CO109
Chainsaw	Dexterity + Getting Medieval - 3, or Dexterity + Mr. Fix-it - 3, or Combat Score - 3	6 x (Strength + 1) Slash/stab	maximum of 60; see p. SH35
Choke	Strength + Kung Fu, or Muscle Score	(Strength - 1) Bash	Asphyxiation; see p. CO109
Crossbow Shot	Dexterity + Getting Medieval, or Combat Score	16 Slash/stab	Ranged attack modifiers apply (see p. CO115); see p. CO109
Decapitation	Dexterity + Getting Medieval - 5, or Combat Score - 5	Varies by weapon	Total damage multiplied by five; see p. CO109
Disarm	Dexterity + Getting Medieval - 2, or Dexterity + Kung Fu - 3, or Combat Score - 2	None	Resisted by Parry; see p. CO110
Dodge	Dexterity + Acrobatics, or Dexterity + Getting Medieval, or Dexterity + Kung Fu, or Combat Score	None	Avoid getting hit, duh!; see p. CO110
Fast-Draw	Dexterity + Gun Fu - 3, or Dexterity + Wild Card (Fast-Draw), or Combat Score - 3	None	Gunslinger trick, does not replace Gunshot roll; see p. SH34
Feint	Intelligence + Kung Fu, or Intelligence + Getting Medieval, or Brains Score	None	Adds Success Levels to next action; see p. CO110
Flamethrower	Dexterity + Gun-Fu - 2, or Combat Score - 2;	6 points, all Fire; then 3 points per Turn until target out	flammable items ignite; see p. SH36
Flamethrower (Makeshift)	Dexterity + Gun-Fu - 2, or Combat Score - 2	3 points, all Fire; then 3 points per Turn until target out,	item may explode; flammable items ignite; see p. SH36
Grapple	Dexterity + Kung Fu + 2, or Combat Score + 2	None	Impairment varies; see p. CO110
Groin Shot	Combat Maneuver - 3	Varies by attack	Tough on boys; see p. CO111
Gunshot	Dexterity + Gun Fu, or Combat Score	Varies by weapon	Ranged attack modifiers apply (see p. CO115); see p. CO111
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. CO111



updated combat maneuvers reference table (cont.)

name	roll basics	damage	notes
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. COIII
Kick	Dexterity + Kung Fu - 1, or Combat Score - 1	2 x (Strength + 1) Bash	Done with style and grace, of course; see p. COIII
Knockout	Dexterity + Kung Fu - 2, or Dexterity + Getting Medieval - 2, or Combat Score - 2	Half damage of attack	Lights out; see p. COIII
Lasso	Dexterity + Getting Medieval - 4, or Dexterity + Wild Card (Lasso), or Combat Score - 4	2 x Strength Bash	Rope 'em, cowboy, damage applies only if victim's neck is roped; see p. SH37
Melee Weapon	Dexterity + Getting Medieval, or Combat Score	Varies by weapon	Good ol' fashioned hack, slash, crush and maim; see p. COIII
Parry	Dexterity + Kung Fu, or Dexterity + Getting Medieval, or Combat Score	None	Defense action, -2 against ranged attacks; see p. COII2
Punch	Dexterity + Kung Fu, or Combat Score;	2 x Strength Bash	Basic knuckle sandwich; see p. COII2
Rocket Launcher	Dexterity + Gun-Fu - 2, or Combat Score - 2	100 points at Ground Zero 35 points in two-yard radius 10 points in five yards	all Fire; see SH38
Slam-Tackle	Strength + Sports, or Muscle Score	2 x Strength Bash	Football or other roughhousing tackle; see p. COII2
Spin Kick	Dexterity + Kung Fu - 2 or Combat Score - 2	2 x (Strength + 2) Bash;	Kick for the cool folks; see p. COII2
Stake	Dexterity + Getting Medieval, or Combat Score	2 x Strength Slash/stab	see p. COII2
Sweep Kick	Dexterity + Kung Fu - 1, or Combat Score - 1	Strength Bash	Knocks target down (see p. COI13); see p. I12
Takedown	Strength + Kung Fu, or Muscle Score	Strength Bash	Knocks target down (see p. COI13); see p. COII2
Through the Heart	Combat Maneuver - 3	Varies by weapon	see p. COII2
Throw Weapon	Dexterity + Getting Medieval - 1, or Combat Score - 1	Varies by weapon	Range 2 yards plus 2 yards/Strength; see p. COI13
Toss	Strength doubled - 4, or Muscle Score - 4	Strength Bash	Must Grapple first, minimum Strength 4; see p. COI13
Whip	Dexterity + Getting Medieval - 2 or Dexterity + Wild Card (Whip) or Combat Score - 2	None	Handy for a lot of things, Willpower doubled roll to resist pain; see p. SH39
Wrestling Hold	Strength + Kung Fu - 2, or Muscle Score - 2	None;	Must Grapple first, defender is at -1 per Success Level; see p. COI13



updated base damage table

Attack	Base Damage	Notes
Assault Rifle	16	Bullet; can fire bursts; use rifle ranges; see p. CO118
Axe	5 x Strength	Slash/stab; can use two hands; see p. CO118
Baseball Bat	4 x Strength	Bash; use this for any heavy club; can use two hands; see p. CO118
Baton	3 x Strength	Bash; see p. CO118
Big Ass Pistol	18	Bullet; use pistol ranges; see p. CO118
Big Ass Sword	5 x (Strength + 1)	Slash/stab; uses two hands; see p. CO118
Big Knife	3 x Strength	Slash/stab; see p. CO118
Big Pistol	15	Bullet; use pistol ranges; see p. CO119
Blunderbuss	25 (regular), 15 (wooden)	Slash/stab; use rifle ranges; see p. SH35
Bow	4 x Strength	Slash/stab; maximum base damage 20; use pistol ranges; see p. CO119
Break Neck	4 x Strength	Bash; must Grapple; see p. CO109
Buffalo Rifle	22	Bullet; use rifle ranges; see p. SH35
Chainsaw	6 x (Strength + 1)	Slash/stab; maximum base damage 60; see p. SH35
Choke/Strangle	1 x (Strength - 1)	Victim cannot breathe; see p. CO109
Crossbow	16	Slash/stab; use pistol ranges; see p. CO119
Dynamite	20/25 at Ground Zero, 12/15 in 3 yards, 5/6 in five yards, additional sticks add 5 to Ground Zero damage and 2 to other damages	Bash; use throw range; could scatter; see p. SH36
Energy Disruptor	15	Bash; use rifle ranges; triple damage to living beings; armor-piercing; see p. SH36
Fire Rod	30	Bash; see p. SH99
Flamethrower	6, then 3 per Turn until target out	Fire; use pistol ranges; see p. SH36
Flamethrower (Makeshift)	3, then 3 points per Turn until target out	Fire; three yard range; see p. SH36
Flare Gun	9	Fire; use pistol ranges; possible blinding and ignition; see p. SH36
Golden Blade	(3 x Strength) + 2	Slash/stab; see p. SH100
Golden Blade, hilt	3 x Strength	Bash; see p. SH100
Grenade	30 at Ground Zero, 20 in 3 yards, 8 in five yards	Bash; use throw range; could scatter; see p. SH37
Head Butt	2 x Strength	Bash; see p. CO111
Holdout Gun	12	Bullet; use pistol ranges; concealable; see p. SH37
Hunting Rifle	20	Bullet; use rifle ranges; see p. CO119
Jump Kick	3 x (Strength + 1)	Bash; add Success Levels of Dexterity + Acrobatics roll to damage; see p. CO111
Kick	2 x (Strength + 1)	Bash; see p. CO111
Knife	2 x Strength	Slash/stab; see p. CO119



updated base damage table

Attack	Base Damage	Notes
Lasso	2 x Strength	Bash; only causes damage to victim's throat; triple damage to living beings; see p. SH37
Musket	17	Bullet; use pistol ranges; takes (12 - Success Levels) Turns to reload; see p. SH38
Pigsticker	2 x (Strength - 1)	Slash/stab; see p. CO119
Pistol	12	Bullet; use pistol ranges; see p. CO119
Pistol Crossbow	10	Slash/stab; use pistol ranges; see p. CO119
Popgun	9	Bullet; use pistol ranges; see p. CO119
Punch	2 x Strength	Bash; see p. CO112
Quarterstaff	3 x (Strength + 1)	Bash; uses two hands; see p. CO119
Rippers	2 x Strength	Slash/stab; see p. SH38
Rocket Launcher	100 Ground Zero, 35 in 2 yards, 10 in 5 yards	Fire; use rifle ranges but maximum is 150 yards; see p. SH38
Shotgun	20	Bullet; use pistol ranges; see p. CO119
Six-Shooter	15	Bullet; use pistol ranges; see p. SH38
Slam-Tackle	2 x Strength	Bash; knocks target down; see p. CO112
Smartgun	15	Bullet; use pistol ranges; armor-piercing; self-aiming gun; see p. SH39
Spear	3 x (Strength + 1)	Slash/stab; uses two hands; see p. CO119
Spin Kick	2 x (Strength + 2)	Bash; see p. CO112
Stake	2 x Strength	Slash/stab; see p. CO120
Submachine Gun	12	Bullet; use pistol ranges; can fire bursts; see p. CO120
Sweep Kick	1 x Strength	Bash; knocks target down; see p. CO112
Sword	4 x Strength	Slash/stab; see p. CO120
Takedown	1 x Strength	Bash; knocks target down; see p. CO112
Taser Rifle	5	Use pistol ranges; knockout effect; see p. CO120
Thompson Machine Gun	12	Bullet; use pistol ranges; see p. SH39
Thrown Axe	4 x Strength	Slash/stab; see p. CO118
Thrown Knife/Stake	2 x (Strength - 1)	Slash/stab; see p. CO119, 120
Thrown Pigsticker	1 x (Strength - 1)	Slash/stab; see p. CO119
Thrown Spear	3 x Strength	Slash/stab; see p. CO120
Toss	1 x Strength	Bash; knocks target down; see p. CO112
Tranquilizer Gun	1	Puts target to sleep; use rifle ranges; see p. CO120
Whip	2 x Strength	Bash; may cause loss of actions; see p. SH39
Winchester Rifle	18	Bullet; use rifle ranges; see p. SH39



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Buffy: Wait. Handbook? What handbook? How come I don't have a handbook?

Willow: Is there a T-shirt, too? 'Cause that would be cool...

-2.10, 'What's My Line?', Part Two

Just found out you're the Slayer and feeling a bit overwhelmed? Never fear, it's all right here in Technicolor goodness: the dos, the don'ts, the whys, the wherefores, even a few what's whats. There's also some notes from the Watchers' diaries, just in case you don't hail from Sunnydale.

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