

CHILL

VENGEANCE OF DRACULA



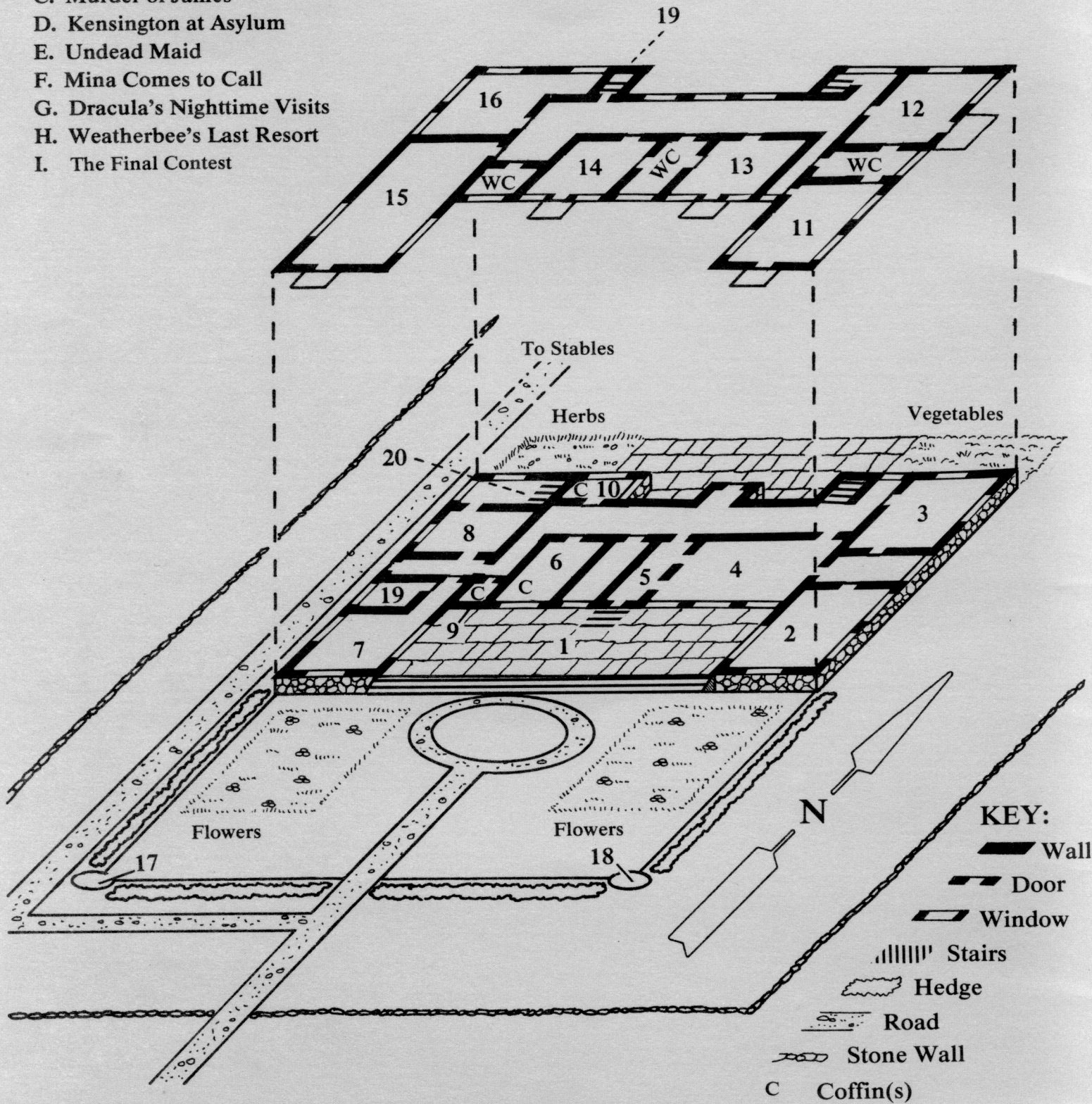
By Gali Sanchez

Pacesetter

HILLINGHAM ESTATE

Events of Dracula

- A. The Hand
- B. Bats on Parade
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- D. Kensington at Asylum
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CHILL

VENGEANCE OF DRACULA



Adventure Design:
GALI SANCHEZ

Cartography and Graphics:
STEPHEN D. SULLIVAN

Production:
GAYE GOLDSBERRY

Editing and Graphic Design:
ANDRIA HAYDAY

Cover Painting:
SUSAN COLLINS

Interior Art:
BILL REINHOLD

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PART I. INTRODUCTION



Ship's Log—All night I stayed, and in the dimness I saw IT. HIM! God forgive me...I am growing weaker...once more the night is coming on...But I must not leave my ship....

Without warning, the tempest breaks. The foreign schooner tosses wildly in the immense waves, in the black, churning sea. On the English shore, the lighthouse bells ring a warning, the searchlights sweep the reef. The watchmen gasp as the schooner speeds to danger, surrendering to the fury of sky and sea. What foolish captain could guide this ship? The searchlights now cling to the mouth of the harbor, showing the way against all reason. The schooner speeds headlong, within inches of the reef, but then...! The wind turns, the fog parts, and the schooner tears into the harbor. Her sails burst under the strain, and her bow crashes against the shore.

The rain-soaked onlookers rush to the wreckage, blinking fiercely against the storm. A dead captain clings to the helm, wrists cut by the rosary that binds him. The lightning flares, and in that moment, a great dog leaps from the deck, disappearing into the darkness....

Count Dracula has returned. For revenge.

Good Evening. Welcome to *Vengeance of Dracula*. If you wish to “play” in this adventure, read no further. If you wish to be the guide through this horror—the CHILL™ Master—then you may continue reading. But beware. Indeed, you are master of the game. But Dracula is master of the Darkness. And it grows so very dark, my friend....

USING THIS SCENARIO

This introduction provides all the information you need to prepare for the adventure and assure that the players have a frightfully good time:

1. The Story: a summary of this chilling tale—how it all started, and what happens during the adventure.

2. Skills: character skills that will be most helpful to the S.A.V.E. envoys, plus information that can be attained through Journalism, Anthropology, Investigation, and Legend/Lore.

3. Dreams: images that come to a character using Clairvoyant/Prescient Dream. Only characters with this discipline receive these dreams.

4. New Evil Way: Slam, a discipline that locks things up tight.

5. The Starring Role: Count Dracula. Everything you need to understand and play the Lord of Undead.

6. Supporting Roles: NPCs who round out the adventure.

7. Ready, Set, Scare: special notes on how to get ready, how to start, and how to keep the adventure going at its best.

1. THE STORY

When veteran S.A.V.E. envoy Lord Henry Boulton heard news of the death in London, he postponed his trip to Wales. He felt a great sense of loss; Arthur Holmwood, Lord Godalming by title, was a good and admirable acquaintance. But now Holmwood was dead. He had snapped his neck in the fall.

At the funeral, Boulton met Dr. John Seward, a close friend of Holmwood. Seward was extremely distraught, and confided in Boulton that he did not believe the death had been an accident. It was only with great persuasion by Lord Boulton that Seward agreed to elaborate. The doctor unfolded a story of horror, which began nearly a decade past....

Seven years before the funeral, Dr. Seward was in love with a vampire, although, of course, he fell for her as a woman, before she became Undead. That woman was Lucy Westenra. Two other men also loved her: Quincy Morris, an American, and Arthur Holmwood, a wealthy Englishman. Both were acquaintances of Seward. Lucy became engaged to marry Holmwood.

The three men were strangely drawn together when Lucy Westenra was stricken ill. She became weak, and took on a bloodless palor. The

men could not determine the source of her affliction.

Seward called upon an old teacher and friend from Holland: Dr. Abraham Van Helsing (M.D., D.P.H., D.LIT., etc.). It was Van Helsing who determined that a vampire had attacked Miss Lucy—indeed, who knew that vampires might even exist. Unfortunately, the diagnosis came too late; Lucy Westenra died shortly thereafter. She became a vampire. Holmwood put a stake through the creature's heart.

By a chance connection, the four men soon learned that whoever, or whatever, took Lucy's life, was still among them in London. Lucy Westenra had a dear friend named Mina Harker. Some month's before Lucy's death, Mina's husband Jonathan had narrowly escaped death at the hand of a vampire in Transylvania—a vampire who had set out for England! Through Mina, the two experiences came together.

The group—five men and one woman—decided to form a pact. They would destroy the King of Undead, the vampire they knew as Count Dracula.

Together, the six retraced Dracula's steps, reconstructing his plan. In Transylvania, Dracula had used Jonathan's services to purchase a London estate called Carfax. He had then traveled to Whitney, England aboard a Russian schooner. But he did not book normal passage on that ship; he traveled in one of 50 boxes of earth, which he was shipping to Carfax Estate. Enroute, he murdered the crew. He summoned a storm and wrecked the ship at Whitby. Upon arrival, he took the shape of a dog and disappeared on shore. It was shortly thereafter, the six determined, that he sampled the blood of Lucy Westenra.

As their search for Dracula grew more intense, the five men excluded Mina Harker from the proceedings, “for her own safety.” Dracula, who was aware of the group's schemes, now had an easy target. And Mina would be more than a victim to the Count. He wished to make her his bride. As the Count began his nightly visits, Mina struggled to retain her

fragile grip on the Known World. But daily she slipped away.

Soon the five men discovered what was happening. The search for Dracula accelerated. Dracula fled to Transylvania. There, in a battle with gypsies, the group secured the black box in which Dracula lay. They cut off the vampire's head, and plunged a bowie knife into his heart.

The creature dissolved into dust. Mina Harker returned fully to the living. Quincy Morris died of a knife wound.

The years passed, and of the horror, only memories remained. The group vowed to keep their actions a secret, for they had violated both social and religious doctrine in their ordeal. Furthermore, there was no need to confide in others, when the Lord of Undead was gone.

After seven years, Van Helsing grew ill with old age. "It is in the natural scheme of things," he wrote them from Holland. "Rest assured, our secret is still safe; I have destroyed my records of Dracula." Shortly thereafter, Van Helsing passed away.

During this time, Dracula was not dead; he was gathering strength in Transylvania. His foes had made one grave mistake: they had plunged metal, not wood, into the vampire's heart. And now Dracula sought revenge.

After Van Helsing's death, the Count arranged another shipwreck, and returned to England once more. He took the life of Jonathan Harker. As for Mina—she appeared to die of consumption, but once again, he had made her his bride.

Dracula then had two victims left: Holmwood (Lord Godalming) and

Dr. Seward. He went to the house of Godalming, and snapped his neck.

Seward, now the last of the six friends, began at last to understand.

At Holmwood's funeral, Boulton learned only bits and pieces of the information above, and wanted to investigate more. Unfortunately, he had his own mission in Wales to conduct, and it would have been tasteless to press Seward any further on such a somber occasion. Boulton arranged for other S.A.V.E. envoys to come to London and investigate in

struggle against the Unknown.

Lord Boulton seldom uses the Hillingham estate himself; it is one of two city residences, and he prefers the country. He often gives reign of Hillingham to friends who come to the city, many of them S.A.V.E. envoys in need of a place to stay.

When Count Dracula returned to England some months ago, he thought it wise to stay clear of Carfax. His enemies, he knew, would look there first if they suspected his presence. What bitter irony, he thought, to reside in the home of Lucy Westenra,

his first victim at his foes' expense.

The Westenra house (Hillingham) had a new owner when Dracula arrived; but no matter. The Count secured employment there, creating the role of Mortimer Weatherbee, estate steward.

The Adventure

The player characters receive notice from S.A.V.E. that their services may be needed against a vampire. They also receive a letter from Lord Boulton, explaining what he has learned from Seward, and a key to Boulton's London estate, Hillingham. The characters arrive

at Hillingham in late afternoon. Seward is scheduled to join them for dinner.

Unfortunately, Seward arrives about an hour late, in a driverless carriage, dead. Dracula has murdered him.

Some hours after Seward's murder, the Hillingham household retires for the evening. The estate becomes still. It doesn't last, however. Bells ring out at the nearby asylum, which was run by Dr. Seward until his death. A lunatic has escaped.

The lunatic is Kensington, a faithful servant of Dracula. Kensington



his place. He made his London estate, Hillingham, available for their use.

The Hillingham Estate

Lucy Westenra was sole heir to Hillingham Estate, her family's home in London. When she died, the estate was left to Holmwood, who had become Lord Godalming. Holmwood had no desire to retain such unhappy memories. He put the estate up for sale, and it was purchased by one Lord Boulton. Neither man knew how much they had in common: a

has been commanded to harass the PCs, and will do so either by baying beneath their window, or tackling them on the grounds.

The next morning, the characters awake to a day of bright sun. Boulton has given the characters enough information to start their mission without Seward. They can explore Carfax. What they find may be discouraging: The estate lies in ruins, dank and crawling with vermin. A few zombies and a vampire do Dracula's bidding there, but the characters do not discover the Count resting at Carfax. Little do they know, his selected coffin lies at Hillingham, right beneath the PCs' own place of "rest."

Because Hillingham is Dracula's base, and because he soon discovers the new set of foes, most of the adventure actually takes place at the former Westenra mansion. The player characters may at first believe that Dracula has simply followed them, striking out from his base at Carfax. After a while, however, it should become clear that this theory is amiss....

On the second night, a body is discovered on the stoop of the mansion, lying in a pool of blood. The victim is James, the estate's head groundskeeper. A blood-smeared trail leads to the murder weapon—a scalpel with John Seward's initials. From this night on, the servants at Hillingham distrust the PCs.

Eventually, the characters visit Kensington at the asylum; if they do not seek him out, he summons them. When the PCs arrive, however, Kensington is distant and offers no conversation. As the PCs leave he exclaims, "Next time, bring me a spider!" Kensington likes to eat bugs.

The next time the PCs visit the asylum, Kensington is dead. In blood, he has left them a message: the King rules Westenra.

This should not be the first clue that Dracula is at home at Hillingham: During their stay, a bat flies in the PCs' room. A hand appears in the fireplace, then vanishes. Coffins lie in an unused room, covered with sheets. A maid is found dead in the dining room, with two marks upon her throat. And last, but not least, one of the PCs

seems to have become a vampire....

With the help of his bride, Mina, Dracula attacks the PCs at night, using *Sleep* and *Steal Memory* to disguise his actions. If females are present, Dracula begins his own blood drain. If only male envoys are present, he assists Mina in feasting upon one. Soon, the PCs may very well be feasting on each other. (This is not a beginners' adventure.)

When the characters become highly suspicious of Weatherbee, Dracula plays a trick hand. As Weatherbee, he announces that a coffin has arrived, addressed to the player characters. He has followed the carriers' instructions and had it placed in the cellar. When the characters inspect the coffin, they find a man inside who appears to be Count Dracula. Using his disciplines, Dracula attempts to convince the PCs that they have destroyed the Count—not an imposter—and have thus completed their mission.

In the climactic encounter, the PCs have a chance to destroy the real Dracula in his resting place. But it is a slim chance indeed. Their best hope may be to defile all of Dracula's coffins with a crucifix, making them useless to him. When this occurs, he will flee to Transylvania, and the adventure will be over.

2. SKILLS



The following skills will be especially useful to the envoys in *Vengeance of Dracula*:

All combat skills
Anthropology/Archaeology
Disguise
Graphology/Forgery
Hypnotism
Investigation
Journalism
Legend/Lore
Lockpicking
Medicine
Modeling
Psychiatry
Tracking

Anthropology/Archaeology

Research site: British Museum

L = Limited success. The Romanians have many legends about vampires, including one about a supreme or king vampire, "Dracula."

M = Moderate success. According to the legend of Dracula, this king vampire is Undead, existing forever. He is always accompanied by three brides, and may take the form of a bat, a black stallion, or a wolf.

H = High success. The legend also states that Dracula is adversely affected by garlic, a wild rose, a sprig of mountain ash, and a cross. A crucifix in an empty coffin will prevent him from resting there.

C = Complete success. Although no one has yet succeeded in killing him, Dracula is not indestructible. He can be destroyed if staked through the heart and decapitated. He also dissolves in sunlight.

Note that the above results are cumulative, as described on page 17 of the *CHILL™ Campaign Book*.

Investigation and/or Journalism

Research Site: Carriers' offices, laborers' hangouts; London Times.

L = Limited success. The character using the skill locates some laborers who know of a strange delivery: unidentified carriers recently transported boxes of earth to an old, abandoned estate named "Carfax."

M = Moderate success. A character using this skill finds the information above, plus the following: the boxes of earth originated in Whitby, England.

H = High success. The character using this skill discovers all the information above, plus the following: exactly 33 boxes were delivered to the Carfax estate, and left in the foyer with a set of keys.

C = Complete success. The character using this skill discovers the information contained in the other three results, plus the following: A shipwreck occurred at Whitby England three months ago, on February 1, 1892. Strangely, the ship arrived

with only a dead captain, and a dog which quickly disappeared. The ship carried silver, vodka, and 33 boxes of earth. A similar incident occurred seven years earlier.

If the skill being used is Journalism, only a general skill check required. A successful check means the player character learns the information listed with "C" above, but nothing more.

Legend/Lore

Research Site: British Museum, London

L = Limited success. It is true that Dracula is the "king" of vampires in Transylvania.

M = Moderate success. It is true that characters can destroy Dracula by staking him through the heart and cutting off his head.

H = High success. It is true that a crucifix, when placed in Dracula's coffin, will prevent him from resting there.

C = Complete success. The character using this skill discovers the information contained in the "L," "M," and "H" results. The character also learns that Dracula does *not* take the form of a stallion, and he is *not* always accompanied by three wives. In addition, he is not destroyed by sunlight, but his powers are diminished in its presence. Lastly, he is unaffected by a simple cross; only a crucifix will drive him off or defile his coffin.

The information above refers to the legend described under "Anthropology/Archeaology." Entries "L" through "H" list only truths. Falsehoods are listed under the "C" result. You may, at your discretion, include the falsehoods in other results by following the "Legend/Lore" rules on page 21 of the *Campaign Book*.

3. DREAMS

Player characters who have the Clairvoyant/Prescient Dream discipline of the Art may try to use it during the

adventure. For each successful use of the discipline, you should read one of the dreams to the character, starting with Dream One and ending with Dream Three. Remember, characters can only use this discipline once per week.

Dream One



You stand alone, enveloped by darkness and silence. Ahead—first near, then far—an iridescent cloud of fog appears. Seemingly weightless, it hovers in the black air, as a puff of smoke might linger in a still room. Within the cloud, a deep, slow laugh arises.

Women you love start appearing in the blackness around you. Their light clothing drifts in a wind that cannot be felt. The flowing cloth brushes over you. As if in a trance, the women pass by and walk slowly toward the cloud.

You cry out a warning, but they do not respond; the sound dissolves as it leaves your lips. You try to move, but you are paralyzed.

As each woman passes into the cloud, she disappears, and the laughter grows louder, echoing.

The delicate membranes within your ears begin to throb in pain. They strain farther and farther, as if to tear, about to burst.... The laughter grows louder, *louder*, LOUDER....

You awake with a start.

Note: if a female PC receives this dream, tell her that one of the women resembles her. Do not, however, substitute men for women.

Dream Two

Three chalk-white faces appear against a black background. The faces belong to men, but only the lips remain in focus, being swollen and red. The faces come together, then begin spinning, as if mounted on a triangular merry-go-round. Their scowling, pale expressions come round, and round, and round, each face announcing defiantly, "I am not here, I

am not here," as it makes its pass through the foreground. The pace increases until the words run together and the lips blur to a solid stream of red.

Dream Three

You are seated inside the dining room of Hillingham Estate. Before you is a table, elegantly set. The service bell rests near your right hand.

You ring the bell once, and a faceless male servant enters the room announcing, "Your soup."

White hands place a huge china tureen before you. Although the lid is in place, clouds of steam escape from the edges.

Your mouth waters in anticipation of the warm meal. Embarrassed, you raise the napkin to your lips, stopping an imaginary flow of saliva. The servant slowly removes the lid. A large cloud of vapor tumbles out, then disappears, leaving a salty odor in the air.

You look down slowly. The steaming liquid in the bowl is a crimson color, and obviously not your soup as announced, but rather a bowl of blood.

4. NEW EVIL WAY

Slam

Type: DIS	Column:	3*
Cost: 1 wpr/use	Range:	¼ mile
EWS: 125	Area:	1 item

* Column 3 applies only to the general use of *Slam* in the CHILL game. In this adventure, the column does not apply, because Count Dracula uses the discipline with automatic success.

A creature who uses this discipline can single out any portal—door, window, gate, etc.—within 1/4 mile and cause it to slam shut. The portal holds fast; no one other than the creature can open it, no matter how much force is used. The creature breaks the hold simply by reaching out and opening the portal, just as anyone would do normally.

This discipline has one important



prerequisite: the creature must have shut the portal normally sometime prior to using *Slam* on that portal for the first time.

Characters can use explosives to blast the door apart, or use a bulldozer to knock it out of the wall, but the door itself cannot be opened while the *Slam* is in effect.

5. THE STARRING ROLE

COUNT DRACULA

STR	110	PCN	100
DEX	65	STA	150
AGL	80	EWS	150
WPR	120	ATT	* / 95%
PER	70	FEAR	6**

* Number varies depending on the form taken by the creature.

** *Fear Checks*. Under most circumstances, characters need not make a fear check when they encounter Dracula as "Weatherbee." CM's discretion.

Evil Way Disciplines: Animation of the Dead + *, Appear Dead (self) +, Change Self + **, *Change Temperature*, *Change the Weather*, Create a Feast +, *Darken*, *Dreamsend*, Flight + ***, *Gnarl*, *Halt*, *Influence*, *Lightning Call*, *Purified Shell*, *Raise Wind*, *Second Light*, Slam +, *Sleep*, *Steal Memory*, *Swarm*, *Teleport*, *Terrorize*, Wave of Fog +, *White Heat*.

+ Automatic success.

* Dracula can control people who have 5 or fewer Stamina points due to his bite. The extent of control equals the "C" result under the discipline *Influence*.

** Dracula can *Change Self* into the following creatures at will: large bat, wolf, large Great Dane, cloud of fog. (See notes below on sunlight.)

*** Dracula can use *Flight* only during the nighttime. To fly, he assumes the form of a cloud of sparkling moonbeams that dance in the darkness, materializing when the flight ends. Dracula cannot be killed in this moonbeam form.

IPs: 3300

Skill	Rank	Score
Anthropology/	Master	165
Archaeology	Master	130
Art Criticism	Master	165
History	Master	165
Hypnotism	Master	140
Investigation	Master	145
Language,	Master	165
Contemporary (English, German,		
all eastern European Languages)		
Legend/Lore	Master	165
Modeling	Master	135
Disguise	Master	123
Filching	Master	138

Count Dracula in this adventure is closely based on the vampire in Bram Stoker's novel. Some of his characteristics differ from both the CHILL game's common Carpathian vampire and the Dracula often featured in motion pictures. Furthermore, the CHILL Dracula has grown slightly more powerful than he was in

the mini-adventure "Castle Dracula," which comes with the CHILL Master's Screen. As CM, you should become familiar with the following qualities:

1. Like the common Carpathian vampire, Dracula cannot cast a reflection. He attempts to destroy all mirrors.

2. The sight of human blood excites and enrages Dracula; only rarely can he resist the temptation to feast upon it.

3. Unlike his inferior cousins, Dracula does not die when exposed to sunlight; he is able to move about during the day. Sunlight does weaken him, however: he cannot use *Change Self*, *Flight*, or *Animate Dead* in its presence, except at noon and for a few moments after sunrise and before the sunset.

4. Dracula must rest in his coffin to regain Stamina and Willpower. He prefers to rest by day, because his powers are diminished then. He is not fully asleep while "resting"; his state resembles a trance. He can still hear sounds near the coffin and can use his Evil Way disciplines as usual.

5. The following items offer protection against Count Dracula:

- *A crucifix* (but not a regular cross, or any item in the shape of a cross). Upon touching or seeing this item, the Count cowers and withdraws, leaving the area quickly. A crucifix, when placed inside his coffin during his absence, will also prevent him from returning to rest there.

- *Garlic*. The odor of the bulb within 2-1/2 feet causes Dracula to leave the room or immediate area. He will use the Evil Way to make a subject remove the garlic, however (particularly the discipline *Influence*).

- *A Wild Rose*. This flower has the same effect as garlic. It also immobilizes the vampire when it's placed upon him. If so immobilized, the Count can still use the Evil Way, except for any discipline that moves the rose or his own body.

- *Mountain Ash*. When placed on

the Count, this leaf has the same effect as a wild rose.

6. In general, Dracula's attack capabilities match those under "Vampire" in *Horrors from the Unknown*. Exceptions are as follows:

Dracula can make 4 attacks per round, not just 2.

Swarm allows him to summon wolves, as well as bats, rats, insects, etc.

7. Dracula's blood drain is more powerful than that of the common Carpathian vampire. When a victim's Stamina drops to 5 or below, she (occasionally he): a) has the desire and ability to drink blood as a common Carpathian, b) attains an EWS of 125, and c) can use the disciplines *Sleep* and *Steal Memory*. The victim still has a reflection but dislikes mirrors, and is affected by a cross.

As the blood drain is in progress, the character grows weak and pale. In the transitional state, the character is usually bedridden. The only way to "save" a victim in the transitional state is to destroy Dracula or cause him to willfully release his "hold." If driven far away—back to Transylvania, for example—he will usually release a victim; the victim is no longer worth his attention.

A "transitional vampire" that is staked through the heart, decapitated, and has its mouth stuffed with garlic becomes truly dead. A character who otherwise dies in the transitional state becomes a full common Carpathian vampire 1d10 days after burial.

8. To destroy Dracula, a character must fulfill two conditions: One, he or she must drive a wooden stake through the vampire's heart, or burn the heart. Two, he or she must decapitate the vampire. (It is not necessary to stuff his mouth with garlic.)

If a character uses the stake or burns the heart, but fails to sever Dracula's head, the Count turns into a cloud of fog. This reaction occurs automatically; it does not reflect the willful use of *Change Self*. Dracula can use *Change Self* at the next available time to reassume corporeal form.

MINA HARKER

(Common Carpathian Vampire)

STR	86	PCN	92
DEX	64	STA	118
AGL	102	EWS	125
WPR	84	FEAR	6
PER	44	ATT	2/94%

Movement: Varies according to form. Sprints in human form without Stamina loss. Moves as mist or fog 75' per round.

Disciplines: *Halt, Second Light, Sleep, Steal Memory, Change Self* (to mist or fog), *Wave of Fog, Swarm*.

Manipulation: Yes, when in human form.

IPs: 1750

When she was alive, Mina was the clever wife of Jonathan Harker. Now, she is Dracula's devoted bride.

Mina follows the exact description of the common Carpathian vampire. (See *Horrors from the Unknown*, pages 29 and 30.)

HILLINGHAM SERVANTS

All Hillingham servants, excluding Weatherbee, are standard NPCs. Their Ability scores are 50, and they have no character skills.

The estate has a staff of fifteen, though most are rarely seen, as is expected of good servants. Dracula poses as *Weatherbee*, the estate steward; he oversees the staff and day-to-day financial matters. *Dawes* is the valet and butler. *Bridget* is a chambermaid; she works mainly upstairs and in the bedrooms. *Evette* is a parlourmaid; she works mainly downstairs. In this household, either maid may answer the door in Dawes' absence. *Paul and Susan* are cooks. *Little John* is a hall boy—basically the servants' servant. *Young Mary* is a scullery and general housemaid; she cleans up in the kitchen, scrubs stone floors, and may also help serve the meals. *James* is in charge of the stables and grounds, and he has several young boys as helpers (yard boys, foot boys, and



stable hands). When this staff is insufficient for any reason, a young girl or boy may be called in for work as well.

KENSINGTON

STR	78	PER	28
DEX	32	PCN	66
AGL	42	STA	72
WPR	54		

Unskilled Melee: 60
Skills: None

Kensington is the lunatic in Seward's asylum who is under the control of Dracula. At times, he may be delightful company, charming and quite intelligent. But usually he is catatonic, or engrossed in his various "pets."

Kensington's "pets" include living flies, spiders, and birds. Sometimes he feeds the flies to the spiders, then the spiders to the birds. Once, he proceeded to eat all the birds himself, but vomited feathers afterwards. Now, he contents himself to eat the live spiders and flies, though he still hopes to pro-



cure a live cat with his birds.

Dracula controls Kensington by using *Influence* on the lunatic's pliable mind.

7. READY, SET, SCARE

Running a CHILL game can be very different from running other role-playing games. In CHILL, you must truly become a storyteller, weaving an adventure for and by the other players. Being a storyteller is much more than memorizing information. It's knowing how to use that information to create a fresh, and frightening, adventure.

The most important step is preparation. You cannot run this adventure well unless you prepare for it. That's not as hard as it sounds; it's actually fun. First, you should read through the entire adventure, starting with this introduction. Get an idea of what the envoys from S.A.V.E. will or may encounter. That way, you will have full control of the atmosphere, and be able to build suspense.

The adventure includes these sections:

Part I. Introduction. You already know all about this.

Part II. The First Night. The events of the first afternoon and evening, in chronological order. *Text indented and between two lines should be read directly to the players.*

Part III. Events of Dracula. Things that happen on or near the Hillingham Estate, which Dracula brings about. These events are listed roughly in order of occurrence, but the actual sequence will depend on the envoys' actions. Don't be surprised if the PCs stray from the storyline; just make the adjustments that Dracula himself would have to make. *Again, text between lines is meant for the players.*

Part IV. Hillingham Estate. A key to the rooms in Hillingham, and the minor NPCs who occupy them. Refer to this section as characters explore and move about the estate.

Part V. Carfax Estate. A key to all the areas of Dracula's old home, including a few encounters. Refer to this section as characters explore Carfax.

After you have read through the entire adventure, come back to this section and really get to know Count Dracula. In this adventure, Dracula is the driving force, not a set of unrelated encounters. Many events only

have a general time-table, because they involve Dracula's reaction to the PCs. As the CM, you must study this character inside and out. Get to know his powers and habits, almost as if they were things that *you* knew how to do. Then take special note of the actions that Dracula "has up his sleeve" in the rest of the adventure. With this preparation, it will be easy for you to react when the envoys make a surprising move. And of course they will!

Feel free to make other small changes as required by the needs of your players. If the players are having difficulty finding clues or information, insert whatever help you feel necessary. Paul and Susan, the cooks, might provide extra information, for example. Likewise, if players are progressing too quickly, you may "slow down" the clues a bit. For example, Paul and Susan might be of less assistance. As a CM, your first responsibility is to see that the players have FUN. And they won't have fun if the adventure is too difficult or easy.

Setting Up

After you have read through the entire booklet, learning about Dracula and the other NPCs, you're ready to start the adventure. The adventure is designed for 3-8 players, though 3-5 are the ideal numbers. Eight eager and suitable PCs are located on the cards in the center of this book.

Get your players together, and ask them if they want to use the character cards or play characters of their own. If they wish to use the cards, carefully bend back the staples from the center of the book, and lift out the pages. Then bend the staples back and cut out the cards they prefer.

If the players want to use their own characters, you might want to read them the list of skills that will be useful in this scenario. This way, if they have any spare IPs to spend, they'll know what to spend them on.

To start the adventure, brief the envoys, using the information on the adjacent page. You may read the text aloud, or just show them the page, keeping other pages from view. The envoys all have the Standard Equipment Pack.

Respected fellow envoys and friends:

Once more, duty has called; we must rise against the forces of Evil. At this hour, the Evil comes in the form of a vampire, that blood-sucking Undead horror.

The story is this: Some days ago, I met a physician at a funeral in London. The deceased was Lord Godalming (Arthur Holmwood), an acquaintance who had snapped his neck in a fall. The physician was John Seward, a psychiatrist in charge of a lunatic asylum. Seward indicated that Godalming's death was not an accident, as supposed, but the work of a vampiric being he called "Count Dracula."

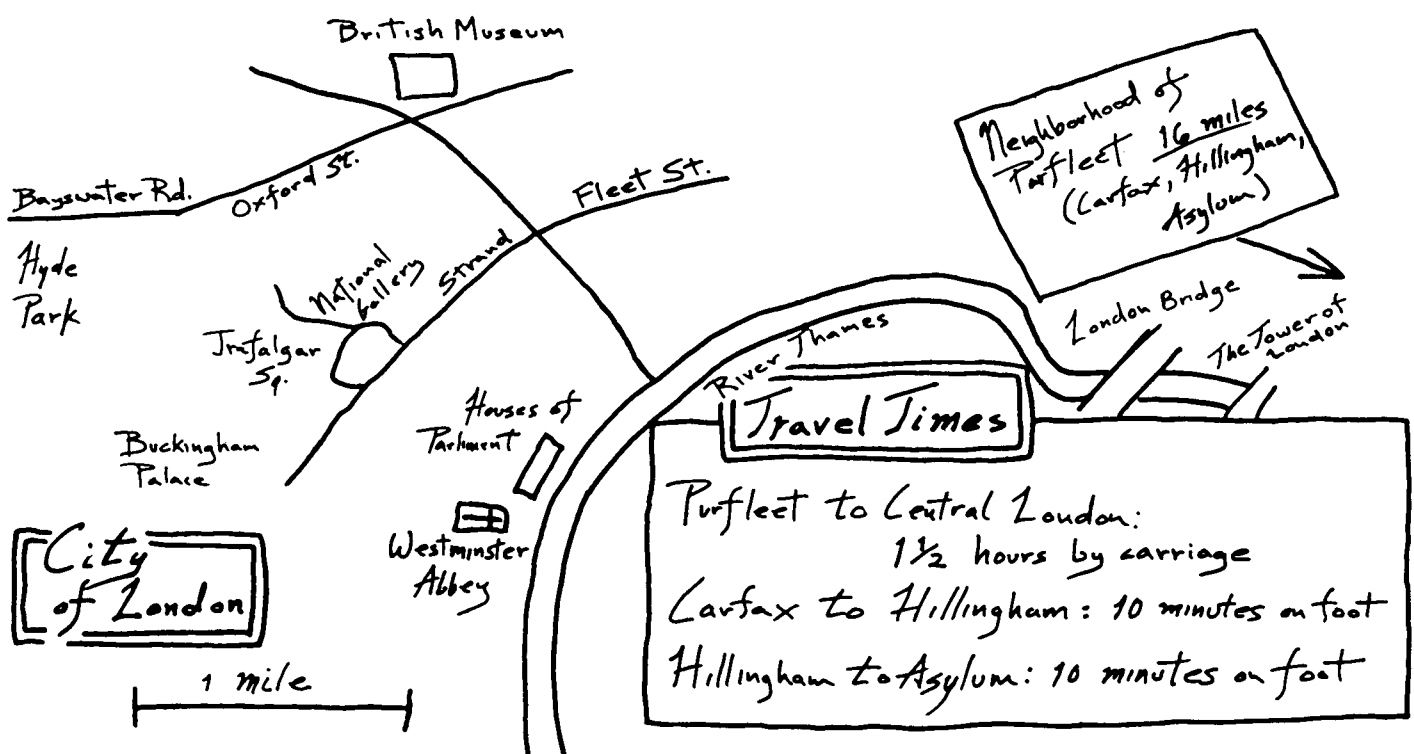
It seems that seven years ago, a king vampire from Transylvania came to England via a shipwreck at Whitby. The creature purchased a decaying estate called Carfax and attacked a loved one of Seward. The vampire nearly took another victim—a woman named Mina Harker—to be his bride. Fortunately, the poor woman was saved when Seward and his friends caught up with the vampire in Transylvania, where they drove a bowie knife through its heart.

Recently, Seward's friends have all died—first Harker and her husband, then Godalming, perhaps others, too, I imagine. Only Seward remains, and he says it was the Count (Count Dracula) who murdered the lot. His story has both merit and weight. I might add that I do recall hearing of a shipwreck at Whitby some months ago; perhaps this being has returned just as he came seven years ago. It is up to you, my friends, to find out.

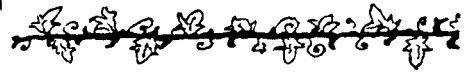
I regret that I cannot join you in this investigation, but I must attend to matters in Wales, where 200 miners have vanished. I have arranged for you to meet Seward for dinner tomorrow evening at Hillingham, a property of mine in the Purfleet neighborhood. It is near the thick of things, and should be quite convenient; both Carfax and Seward's asylum are close by. At any rate, Hillingham is yours for the duration of your mission. I cannot greet you there personally, but my staff at the estate will be of excellent service, I'm sure. Enclosed are the keys to my home, and a small map which I have sketched for your use. Godspeed!

Lord Henry Boulton

Lord Henry Boulton



PART II. THE FIRST NIGHT



1. WELCOME TO HILLINGHAM

The carriage passes through the gate and starts down the long, straight drive to the mansion. A polished lawn spreads to either side. The afternoon sun glints off the windows of a huge two-story house ahead. The drive circles before an expanse of flagstone terrace, and the carriage draws to a halt.

Four bold statues stand as sentries at the edge of the low terrace. A group of servants stands primly by, as if cut from similar stone. A tall, stooped young man in gentleman's clothing stands next to a large, older men dressed as a butler. The stooped man motions for a foot boy to open the carriage door. The lad snaps to his task and stands at attention as you climb down from the carriage.

"Good afternoon. My name is Weatherbee." The younger gentleman introduces himself. "I am the estate steward. Lord Boulton told me you were special friends of his, and it is my greatest pleasure to greet you. May I introduce Dawes, the head butler?" he continues, gesturing to his companion. "He will show to your rooms, and see that your stay is most enjoyable."

Weatherbee makes a motion to the foot boys, who quickly begin to unload your luggage from the carriage.



Weatherbee is actually Count Dracula. He will not converse with the party although he will answer their questions as best as he can. Of course, the Count will do all that he can to avoid detection.

Dawes leads the characters upstairs and shows them three guest suites. See rooms 11, 12, and 13 (Part IV, "Hillingham Estate"). Characters may choose their own arrangements.

Dawes states, "I hope that you find everything in order. Master Weatherbee has relayed Lord Boulton's instructions, and I understand we are to allow you the greatest privacy possible. I assure you, therefore, that you will see very little of the staff. You shall be free to conduct your proceedings without curious observations by the household. I pray, however, that you will let me know immediately if we have not met your needs in any way. We still remain here to serve you."

"Dr. John Seward is expected to arrive in two hours, and I might suggest you enjoy the time to freshen up and rest. Bridget will summon you at the proper hour, should you choose to remain in your room until that time."

With that, Dawes offers a deep bow and disappears down the hall.

The characters will have ample time to settle in and get ready for their dinner engagement. They may also explore the upstairs without interference from any of the servants, including Weatherbee. The Count is aware that Seward will recognize the vampire on sight, and Weatherbee is therefore currently disposed. Before long, Seward will be too.

All of the upstairs rooms of Westenra House are elegantly furnished and quite comfortable. The characters have enough space to double up if they choose—for that matter,

they can all stay together in the same room, if they should happen to feel unsafe.

2. THE CANCELLED ENGAGEMENT

If the characters remain in their rooms until sunset, a knock and a gentle female voice announce, "Dinner is served." Bridget, a red-headed chambermaid, stands outside the door.

Read the text below when the characters enter the dining room before sunset.

The table is set for the number in your party, plus one extra setting. Three young maids scurry around the dining room carrying platters, pitchers, and utensils for the meal. Just before you reach the table, a servant removes the extra plate. "Dr. Seward has rung up," she explains, "and has been detained at his asylum. He will join you shortly, perhaps for coffee."

In moments the first course arrives: a mock turtle soup in a huge china tureen. Other courses follow immediately, creating a smorgasbord upon the table: a great boiled beef, broasted game hens, salmon, breads, glazed vegetables, and boiled potatoes with herbs. A small French maid comes round with a silver crumb plate, brushing up the debris. Once the leavings of the feast are cleared, a custard tops the meal.

Coffee is served. Seward has not yet arrived.

A shriek rings through the air outside. At once, doors open and slam in the house, and amidst the rumble of footsteps in the front hall, men's voices clammer imperceptibly.

If the characters do not pursue the source of the scream immediately, the small, dark-haired maid will run into the room, tears streaming from great brown eyes. With a French accent she

sobs, "Oh, messieurs. You must come quickly! Is perhaps one of you a doctor?" If necessary, she will take the arm of one of the characters and plead with him or her to go with her.

When the characters reach the front entranceway, read the text below:

In the driveway stands a carriage without a driver. A black horse stands before it, oblivious to the commotion. Outside of the vehicle, sprawled face-down upon the drive, lies the red-headed maid, Bridget. The door to the carriage is open, and the crumpled limb of a man hangs out.

The maid on the ground has fainted from the scene inside the vehicle. If any characters dare to investigate the carriage as she did, read the following description:

Inside the carriage, in the back seat, is the twisted and mangled body of a man. His dress indicates that he was well-to-do, and about to attend some formal and serious occasion—a dinner, perhaps, or a funeral.

The dead man is Dr. Seward. Any character who searches the corpse will find identification papers in the breast pocket of Seward's jacket. A character with Medicine skill can determine the cause of death as a broken neck. Other than bruises about the limbs and throat, there are no marks on the doctor.

The maid who has passed out will regain consciousness in 1d10 minutes, or as soon as a character with Medicine skill revives her. She awakens in hysterics. If anyone asks what she saw, she explains the following through heavy sobs:

"I heard the carriage approach, and went outside to meet it. I saw

that the coach was without a driver. I thought it was odd, but... And then I opened the door to the coach...." She turns toward the carriage and wails. "A dead man!"

If any character should check the doctor's wallet, the player for that character should roll a general Perception check. If the check is successful, the character discovers the letter below. Read the letter to the player.

3. A NIGHT OF INSANITY

Later on that evening, when things have quieted down, read the text above to the players:

The stillness of the night air is broken by the clanging of bells. The sounds come from the neighborhood of Carfax and the asylum.

The clanging continues as urgent shouts and the sound of dogs echo back and forth, directing men to some unknown point. Shrill police whistles now pierce the air, making sleep all but impossible.

If the characters are concerned by the noises, they can ask any servant in the area for the cause of the disturbance. The servant will respond, "It's the asylum, Sir [or Madam]. I fathom

*To whom it may concern:
In the event of my death, please
deliver this letter to Lord Boulton's
guests at Hillingham Estate, Purfleet,
London.
The Count is here among us!
I know it was this foul beast who
took the lives of my friends—and
now... myself.
Beware of Kensington, one of my
patients. He may be a servant
of the Count!
Carfax is Dracula's. I beg you,
go there and destroy him. Seek
him by day, when he is weakest.
Take care at night—guard yourselves
and your women! You sleep in the
quarters of Lucy Westenra, where the
horror began. God be with you!
John Seward*



that a prisoner has escaped. But you needn't worry. We're locked up tight here."

Once the characters find the cause for the nocturnal activities, they may guess that it was Kensington who escaped from the asylum. If so, they would be right, for the poor man has climbed out his window with the help of his master, Count Dracula. With a promised reward of a few flies to eat, the Count has commanded Kensington to harass and scare the party members as best as any lunatic can.

Kensington's methods of harassment may not be clever—but they should be effective nonetheless. If the characters remain inside, he bays beneath their windows like a dog. If the characters are outside, Kensington sneaks up on the party and suddenly springs on the nearest man, attempting to wrestle him piggy-back style to the ground. The lunatic holds his hands around the victim's throat, so that the latter may topple beneath the strain.

If the characters attempt to wrestle Kensington in return, he tries to break loose and scamper off across the grounds, returning to the front door of Carfax, where attendants from the asylum capture him.

If the characters subdue Kensington, he collapses into a spineless heap on the ground. In a drooling babble he repeats, "I did it Master! I did it, Master!" over and over again.

If the characters strike or shout at Kensington on the ground, he withdraws into a catatonic state and does not respond to anything the characters might try.

If Kensington is pinned to the ground outside the estate, a servant—James, the groundskeeper—appears on the scene. The servant tells the characters that he will summon Weatherbee to ring the asylum. If the characters are outside with Kensington, the servant asks them to detain the lunatic until the proper authorities arrive. Weatherbee does not appear on the scene.

PART III: EVENTS OF DRACULA

Because Hillingham is Dracula's residence, the major events in *Vengeance of Dracula* take place on and near the estate. This section describes those events. Although the envoys may begin their investigation at Carfax—and will probably spend time there between some of the events below—eventually the events in this section should help them look closer to home.

How to Use These Events

Most of these events can take place in the order listed in the text. Do not be afraid, however, to make changes according to the PCs' actions. If the story were so inflexible that the PCs could not affect it, then the adventure would not be fun.

Here's an example of a change you might make: in one encounter, the player characters discover a dead maid in the dining room. Her neck bears the mark of a vampire. Under most circumstances, this encounter could take place on the second or third evening. But if the envoys are not at Hillingham then, they could not find the dead maid. Wait until they return to run the encounter. If the mood is right, you may even allow the PCs to find her elsewhere in the house. Or have someone else find her, and then summon the envoys for help. Just be sure you are familiar enough with the event to adjust it logically and well.

A word of caution: any changes that you make in an event should be minor; there's no need redesign this adventure. For example, the dead maid should not be discovered at Carfax Estate, even if the PCs spend most of their time there. She would have no reason for being at Carfax.

Additional hints for running each event are listed before the players' text, which always falls between two black lines.

A. THE HAND

Each of the bedroom suites upstairs in Hillingham contains a fireplace, which is lit only upon request. On the

first available evening, when a PC or two talk in their room, run the following encounter. No fire should burn in the fireplace. If it is the first night, the encounter with Seward should already have occurred.

The night is black, and at last, the house is still. It is the stillness that allows a person to think deeply on the day's events, or drift through sweet fantasies—fantasies that become dreams, leading a person to slumber.

An object flutters near the fireplace. A dove? Or a gray hand, reaching out to brush over the stones? The shock disperses any suggestion of tranquility, but a second glance reveals nothing on the hearth. Investigation reveals nothing in the fireplace. The lighting flares, then settles again.

The object was Dracula's hand. Do not tell the PCs this, however. They should doubt whether they saw anything at all.

B. BATS ON PARADE

Rooms 11, 12, and 13 of Hillingham are guest suites with balconies. Each balcony is accessed through elegant glass doors. Select a room and an evening when the characters are asleep; a few bats are coming to call....

Two loud thumps sound against the glass doors, followed by the shattering of glass. In the moonlight that streams into the room, a large bat traces deliberate circles in the air while flying close to the ceiling.

If the characters try to rise, the bat swoops down upon them, forcing them to duck and fall back. Tell the players that the bat flies with strong, smooth strokes, and it swoops in a perfect line.

The bat is Count Dracula. He flies around attempting to scare the PCs until someone pulls out a crucifix or another effective "weapon." After you and the Count have had your laughs, the bat flies out through the broken glass pane in the balcony door.

Unless the characters cover the broken window, a second bat flies in a bit later, after things have settled down. This is an ordinary bat, which cannot find its own way out again. It looks just like Count Dracula, but its flight pattern is irregular, following that of the common bat.

Bat

STR	15	PCN	15
DEX	NA	STA	15
AGL	45	EWS	NA
WPR	15	FEAR	4
PER	NA	ATT	1/30%

Movement: L 5' A 100' W NA

IPs: 0

C. THE MURDER OF JAMES

James is in charge of the Hillingham grounds. On the second night of the characters' stay, he is murdered, his neck slit from ear to ear. Dracula has commanded Kensington to commit the murder. If by chance the envoys have killed Kensington (inciting a great deal of trouble for themselves), Dracula has summoned another follower to perform the deed.

Shortly after midnight, the characters are disturbed by screams. A maid has discovered James' body on the terrace before the front door. If the PCs investigate, read the following:

An old man in a nightshirt lies in a pool of blood before the threshold. A scarlet path is smeared from the far edge of the terrace to the red pool, as if the body has been dragged. Evette, in her night clothes, lets out a gasp and runs from the scene. Dawes, with a nightshirt stuffed into his trousers, covers his mouth to restrain his nausea. "I'll ring the police,"

he rasps weakly, and moves toward the phone in the hall.

If the characters met James the night before, after subduing Kensington, they must pass a general Perception check to recognize this corpse as the same man. Of course, the other members of the household will recognize the victim immediately. They have lost a friend and companion.

Any PC with Investigation or Medical skill should make a general check against his or her skill score. If the roll is successful, the character can determine that the wound is a "clean cut," the result of a surgical blade.

If a character skilled in Investigation searches the premises around the murder scene, ask the player to roll a general skill check. If the character passes the check, he or she discovers a bloody scalpel in the bushes beyond the steps. The initials "J. S." are engraved on the handle. (J. S. stands for John Seward.)

Characters who do not have Investigation skill must pass a general check against their Perception score to find the weapon, if they state their intent to search the premises.

From this point forward, most of the household staff will believe the S.A.V.E. members are somehow responsible for James' death. After all, everything was calm until the PCs arrived. With the exception of Paul and Susan (the cooks), the staff will remain coolly polite, but not helpful. They will avoid speaking with the player characters whenever their duty as servants allows it.

The Next Morning

Early in the morning, following James' murder, a policeman named Barlow arrives. He asks the PCs routine questions about the event. Furthermore, the policeman attempts to determine the PCs' relationship to the asylum patient Kensington. It seems that the lunatic told a guard at the asylum that guests at Hillingham were conspiring with him to commit murder. Kensington

claimed that he had supplied Dr. Seward's medical bag, "to make the operation a smooth one."

The policeman discovered Seward's medical bag in the shrubbery beneath Kensington's window. The scalpel was missing. Guards identified the bag as belonging to Dr. Seward, now deceased.

The policeman may also inquire—in the interests of making the PCs nervous—as to what connection the player characters had with Seward himself, since he was murdered on the way to meet them. If the characters stayed in their rooms before dinner, the servants will verify the PCs' whereabouts during that unfortunate event.

D. KENSINGTON AT THE ASYLUM

This encounter is divided into two parts. The first part, D1, should be used the first time that the party goes to the asylum to speak with Kensington. The second part of this encounter, D2, should be used only after the murder of James and encounter D1 have already taken place.

D1. Did You Bring Me a Spider?

The events on the first night and James' death on the second should lead the PCs to the asylum, where they can question Kensington. If the events do not "show the PCs the way," an attendant tracks down the characters, and says that Kensington asks for them repeatedly. "He claims he can tell you what you need to know.... whatever that means," says the attendant.

An attendant leads the way to Kensington's cell, guiding you down a long corridor. The smells of chloroform and medicinal alcohol crowd into the narrow space, along with the occasional scent of human waste.

Bolted doors line both sides of the hall. A hand reaches out from the right side, trying to grasp whatever may pass by. "Help...

me," whimpers a voice on the other side. Moans begin rise in chorus—horrid moans, the sounds that animals make in slow death.

Explain to your players that the mentally ill were often treated as prisoners and animals during this time in history. "Patients" were sometimes tortured and left to die, or became the victims of bizarre experiments. Remind your "envoys" that this fate could also await them, if they are caught in their mission and claim to be killing vampires, driving stakes through bodies, or opening graves and coffins.

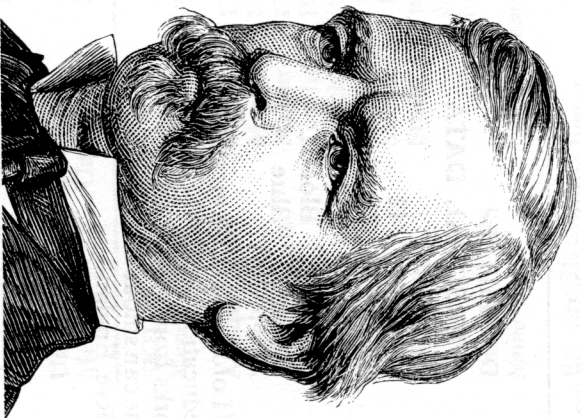
At last the attendant reaches Kensington's cell. The heavy door is bolted on the outside, like all others in the hallway. The attendant peeks through the observation window. After a few moments he turns and comments, "All right, he looks tame enough." He steps back, removes the bolt, and opens the door.

Inside, seated with his back to the entrance, is a man dressed in white. His brown hair hangs in an oily mass about his shoulders. Slowly, he turns his head to face you. His eyes glow with a wild and frenzied expression. A spider's leg hangs from his lower lip, and he fetches it with his tongue.

Then a gray, ashen stain seems to wash over his face, and his expression grows strangely distant. "I did it," he volunteers matter-of-factly. With that, he turns his head to stare at the corner of the room.

No matter how hard the party tries, or what methods they use, Kensington refuses to answer questions, carry on a conversation—even mutter a sound. He simply continues to stare at the wall.

Allow the party to stay as long as they wish, but Kensington's behavior



BASIC STATISTICS

Strength	58	Perception	68
Dexterity	64	Willpower	72
Agility	52	Luck	46
Personality	60	Stamina	58

Unskilled	Sense	
Melee	55	Unknown 13

SKILLS

Name	Rank	Score
Rapier	Teacher	85
Antique Pistol	Teacher	94
Anthropology/		
Archaeology	Master	125
Art Criticism	Teacher	100
History	Teacher	100
Journalism	Master	117
Legend/Lore	Student	85

Lord Winston Charlton



BASIC STATISTICS

Strength	70	Perception	70
Dexterity	52	Willpower	54
Agility	70	Luck	66
Personality	64	Stamina	68

Unskilled	Sense	
Melee	70	Unknown 14

SKILLS

Name	Rank	Score
Dagger	Master	125
Hypnotism	Teacher	97
Modeling	Teacher	92
Disguise	Teacher	88
Filching	Master	116
Gambling	Teacher	98
Graphology/		
Forgery	Teacher	91

Elizabeth Ashford



BASIC STATISTICS

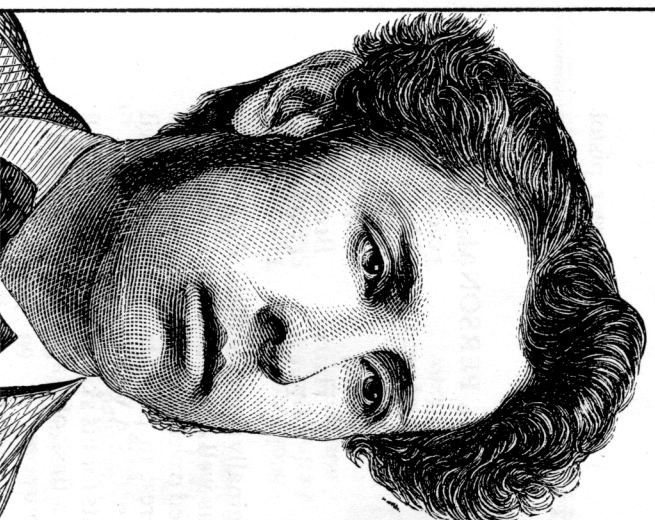
Strength	54	Perception	78
Dexterity	68	Willpower	72
Agility	70	Luck	52
Personality	66	Stamina	60

Unskilled	Sense	
Melee	62	Unknown 15

SKILLS

Name	Rank	Score
Dagger	Teacher	92
Acting/Drama	Master	127
Antiques	Teacher	95
Language,		
Contemporary	Teacher	135
Modeling	Master	119
Disguise	Master	122

Lady Lilian Miles



BASIC STATISTICS

Strength	48	Perception	68
Dexterity	62	Willpower	74
Agility	72	Luck	54
Personality	52	Stamina	60

Unskilled	Sense	
Melee	60	Unknown 13

SKILLS

Name	Rank	Score
Dagger	Master	117
Dagger (missile)	Student	77
Biology	Master	101
Language, ancient	Teacher	101
Medicine	Master	117
Psychiatry	Student	77
Lockpicking	Student	80

Dr. John Moore, M.D.

Elizabeth Ashford

Weapon: dagger, pistol

Nationality: British

WOUNDS

Scratch	<input type="checkbox"/>	<input type="checkbox"/>	Age:	28
Light	<input type="checkbox"/>	<input type="checkbox"/>	Ht:	5'6"
Medium	<input type="checkbox"/>	<input type="checkbox"/>	Wt:	125
Heavy	<input type="checkbox"/>	<input type="checkbox"/>	Hair:	Dk. Brown
Critical	<input type="checkbox"/>	<input type="checkbox"/>	Eyes:	Brown

PERSONAL DATA

Elizabeth Ashford, a dark, striking woman, is fearless, cunning, and shrewd. She once put her talents to use as high-class swindler, until the day she tried to swindle an Alpine vampire.

After her narrow escape, she joined S.A.V.E. Now she uses her talents to a better end. Elizabeth's charming and elegant nature, combined with intelligence, enables her to move well among the upper class.

Dr. John Moore, M. D.

Weapon: dagger, pistol

Nationality: British

WOUNDS

Scratch	<input type="checkbox"/>	<input type="checkbox"/>	Age:	32
Light	<input type="checkbox"/>	<input type="checkbox"/>	Ht:	5'8"
Medium	<input type="checkbox"/>	<input type="checkbox"/>	Wt:	160
Heavy	<input type="checkbox"/>	<input type="checkbox"/>	Hair:	Brown
Critical	<input type="checkbox"/>	<input type="checkbox"/>	Eyes:	Green

PERSONAL DATA

Moore is a top medical man originally from Sheffield, England. He has studied in his homeland, as well as in America, France, and Austria. Most recently, he studied psychiatry in Vienna, and he has set up practice there. An interest in patients harassed by "evil spirits" led to his involvement with S.A.V.E.

Moore's steady hand accounts for his skill with a scalpel as well as a dagger. He always carries a flask of Napoleon brandy in his Medical bag—an elixir of all purpose.

Lord Winston Charlton

Weapon: rapier, antique pistol

Nationality: English

WOUNDS

Scratch	<input type="checkbox"/>	<input type="checkbox"/>	Age:	42
Light	<input type="checkbox"/>	<input type="checkbox"/>	Ht:	5'10"
Medium	<input type="checkbox"/>	<input type="checkbox"/>	Wt:	170
Heavy	<input type="checkbox"/>	<input type="checkbox"/>	Hair:	Blond
Critical	<input type="checkbox"/>	<input type="checkbox"/>	Eyes:	Blue

PERSONAL DATA

Charlton is a member of the House of Lords, and also a member of the Aristocracy. He completed his education at Cambridge. He collects art as a hobby, especially works from the Orient.

Charlton enjoys a pipe, but only if he can smoke Cuban tobacco. He resides in country estate outside Rye, England.

Lady Lilian Miles

Weapon: dagger, revolver

Nationality: English

WOUNDS

Scratch	<input type="checkbox"/>	<input type="checkbox"/>	Age:	23
Light	<input type="checkbox"/>	<input type="checkbox"/>	Ht:	5'3"
Medium	<input type="checkbox"/>	<input type="checkbox"/>	Wt:	105
Heavy	<input type="checkbox"/>	<input type="checkbox"/>	Hair:	Lt. Brown
Critical	<input type="checkbox"/>	<input type="checkbox"/>	Eyes:	Blue

PERSONAL DATA

Lady Miles has had three things since birth: beauty, intelligence, and wealth. She attended the finest schools, and graduated early with honors, excelling even in athletic pursuits. Her wealth and appearance now draw many admirers, but Lady Miles has no interest in marriage at present. She was in love once, with a man who believed in vampires. He was killed by wolves while traveling in Eastern Europe.

BASIC STATISTICS

Strength	66	Perception	54
Dexterity	76	Willpower	66
Agility	60	Luck	50
Personality	56	Stamina	78

Unskilled	Sense	
Melee	63	Unknown 10

SKILLS	Rank	Score
Pistol Revolver	Teacher	106
Acting/Drama	Student	74
Anthropology/		
Archaeology	Master	115
History	Master	115
Hypnotism	Teacher	85
Legend/Lore	Teacher	85
Disguise	Teacher	96



Dr. Leif Klassen

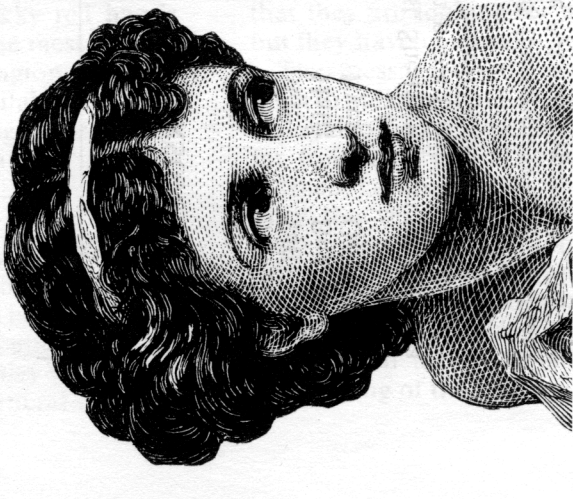
BASIC STATISTICS

Strength	48	Perception	80
Dexterity	72	Willpower	76
Agility	62	Luck	60
Personality	76	Stamina	74

Unskilled	Sense		
Melee	55	Unknown	16

SKILLS	Rank	Score
Dagger	Teacher	85
Anthropology/		
Archaeology	Master	133
Antique Pistol	Student	87
History	Master	133
Hypnotism	Master	133
Legend/Lore	Master	133

DISCIPLINES	Base Chance
Mental Shield	70
Sphere of Protection	70



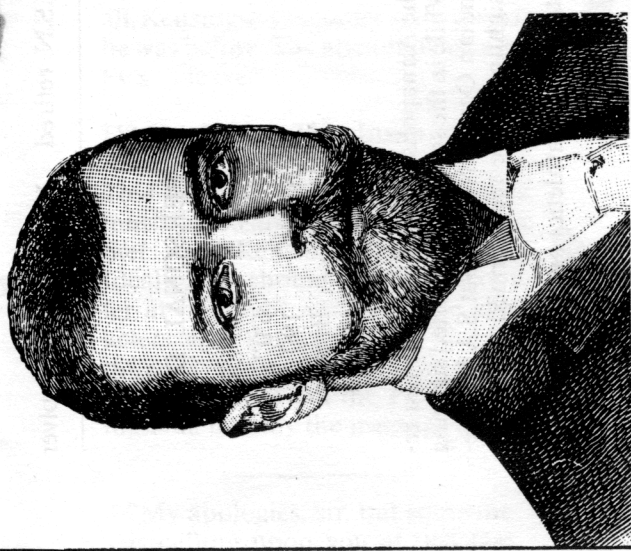
Baroness Ilsa
Dumitrache

BASIC STATISTICS

Strength	58	Perception	70
Dexterity	64	Willpower	66
Agility	76	Luck	60
Personality	54	Stamina	58

Unskilled	Sense	14
Melee	67	Unknown

SKILLS	Rank	Score
Shortsword	Teacher	97
Pistol Revolver	Master	119
Geography/		
Cartography	Teacher	98
Investigation	Master	121
Mechanics	Teacher	97
Explosives	Teacher	97
Swimming	Teacher	Cur.
		Sta
		+30



Admiral Mark Happel

BASIC STATISTICS

Strength	58	Perception	78
Dexterity	78	Willpower	68
Agility	52	Luck	66
Personality	74	Stamina	72

Unskilled	Sense		
Melee	55	Unknown	15

SKILLS	Rank	Score
Antique Pistol	Master	133
Revolver	Master	133
Rifle/Shotgun	Master	133
Crossbow	Teacher	108
Shortbow	Teacher	108
Outdoor Survival	Teacher	101
Tracking	Student	87
Swimming	Student	Cur.
		Sta
		+15

DISCIPLINES	Base Chance
Restore Stamina	68



Vivian Atwater

Admiral Mark Happel, U.S.N. retired *Weapon:* pistol, revolver

Nationality: American

WOUNDS

PERSONAL DATA

Scratch	<input type="checkbox"/>	<input type="checkbox"/>	Age:	40
Light	<input type="checkbox"/>	<input type="checkbox"/>	Ht:	6'0"
Medium	<input type="checkbox"/>	<input type="checkbox"/>	Wt:	190
Heavy	<input type="checkbox"/>	<input type="checkbox"/>	Hair:	Brown
Critical	<input type="checkbox"/>	<input type="checkbox"/>	Eyes:	Brown

Happel, a graduate from the Annapolis Naval Academy, is a retired military career man. While in the service, he reported sighting pirate ghost ships in the Indian Ocean. No one but S.A.V.E. believed him. (In 1937, the sightings were reconfirmed. See Time Line.)

Happel has nerves of steel. He is athletic, and a warrior at heart.

Vivan Atwater *Weapon:* pistol, revolver, rifle, shortbow (with wooden arrows)

Nationality: English

WOUNDS

PERSONAL DATA

Scratch	<input type="checkbox"/>	<input type="checkbox"/>	Age:	28
Light	<input type="checkbox"/>	<input type="checkbox"/>	Ht:	5'5"
Medium	<input type="checkbox"/>	<input type="checkbox"/>	Wt:	115
Heavy	<input type="checkbox"/>	<input type="checkbox"/>	Hair:	Brown
Critical	<input type="checkbox"/>	<input type="checkbox"/>	Eyes:	Hazel

Atwater is a superb sportswoman, as her roster of skills attests. She rides horses like a cowboy, and enjoys hunting and the great outdoors. She also collects firearms. A comfortable inheritance allows her to take part in frequent hunting expeditions to Africa and America.

Dr. Leif Klassen

Weapon: revolver

Nationality: Swedish

WOUNDS

PERSONAL DATA

Scratch	<input type="checkbox"/>	<input type="checkbox"/>	Age:	53
Light	<input type="checkbox"/>	<input type="checkbox"/>	Ht:	5'9"
Medium	<input type="checkbox"/>	<input type="checkbox"/>	Wt:	165
Heavy	<input type="checkbox"/>	<input type="checkbox"/>	Hair:	Gray
Critical	<input type="checkbox"/>	<input type="checkbox"/>	Eyes:	Blue

Klassen is a faculty member of the University of Stockholm, Sweden. He teaches history and anthropology of Eastern Europe. A bachelor, Klassen is always interested in attractive women, but his first love is Romania. He met a female vampire there once, and discovered which was the more virtuous (country versus woman). Klassen enjoys reading, and is particularly fond of folklore.

Baroness Ilse Dumitrache

Weapon: dagger, pistol

Nationality: Hungarian

WOUNDS

PERSONAL DATA

Scratch	<input type="checkbox"/>	<input type="checkbox"/>	Age:	35
Light	<input type="checkbox"/>	<input type="checkbox"/>	Ht:	5'7"
Medium	<input type="checkbox"/>	<input type="checkbox"/>	Wt:	140
Heavy	<input type="checkbox"/>	<input type="checkbox"/>	Hair:	Br./Bl.
Critical	<input type="checkbox"/>	<input type="checkbox"/>	Eyes:	Green

The Baroness hails from Bucharest. She is aware of the Dracula family as being an old Romanian noble family that still holds much of Transylvania in fear. She believes Count Dracula is the king of vampires.

The Baroness is dark complected, mysteriously quiet, and into the "unusual" sciences such as the Art and hypnotism. She has immediate knowledge the Carpathian vampire, and understands these creatures well (refer to *Horrors from the Unknown booklet*).

does not change. When the player characters decide to leave, Kensington cracks the slightest of smiles. As the player characters pass through the door, the patient calls out, "Next time, bring me a spider!"

If the characters decide to stay after all, Kensington becomes static, just as he was before. The attendant asks the PCs to leave.

D2. An End to This Insanity

This event takes place after James' murder, and after the characters have met with Kensington in his cell. Ideally, you should run this encounter at midnight, just after the characters visit the asylum for the first time.

Dawes seeks out the PCs at Hillingham, to relay the message below:

"My apologies, sir, but someone is calling upon you at this late hour. I believe it to be the warden from next door. He says it is urgent. With respect, I ask that you come quietly. The staff here is shaken by the recent events, and I had hoped we might not alarm them without cause. Your visitor is waiting in the foyer."

When the envoys reach the warden in the entrance area, read the following to the players:

Upon your entrance, the warden simply announces, "It's Kensington. Come quickly. Follow me." Without waiting for a response, the warden takes off out the door.

On the way over to the asylum, the warden walks as quickly as possible. If the party tries to ask the reason for the midnight visit, the warden only replies, "Please, we must hurry! The patient has called for you in a fit, and we fear he may harm himself if we do not comply."

REGNAT
REX
WESTENRAM

The warden leads the party to Kensington's cell. It is an abnormally quiet night in the asylum. When the group reaches Kensington's room, the door stands open.

Read the following:

Kensington lies face-down in a pool of blood. He is dead. Two orderlies search the room, taking notes.

On the far wall of the room is a large message in red, dripping letters. As his sticky red hands would indicate, the message was written by Kensington. He used the only tool available: his own blood. The message reads, "Regnat Rex Westenram."

Any character with skill in Ancient Languages can readily translate the message; no die roll is necessary. The translation from Latin to English reads, "The King rules Westenra."

After passing a general skill check,

any PC with Investigation skill can determine that the message was indeed written by Kensington. The character also realizes that the lunatic died from two slashed wrists. Characters with Medical skill can also determine the cause of death, after making a successful skill check.

The orderlies say they believe the death was a suicide. However, there is not a single sharp edge in the room with which Kensington could have cut himself. If an envoy asks for the source of the cuts, the orderlies reply that they are looking for a weapon, but they haven't found it yet.

The message on the wall might seem to indicate that Kensington was disloyal to Count Dracula. But that is far from the truth. The lunatic remained faithful to his evil master until the very end. Dracula killed Kensington because the lunatic's usefulness was dwindling. The faithful servant, in an effort to win back his master's favor, scrawled the message on the wall to pay homage to his king—King of the Undead.

E. THE UNDEAD MAID

This encounter takes place in the dining room of Hillingham (room 4) on an evening after Seward's death.

Read the following text to the players as they enter the dining room:

Bridget, the red-haired maid, is seated in a chair before the table, with her back turned to the door. A tea set lies on the floor beside her. Her head and arms lie on the tabletop, as if she has chosen to rest for a few moments.

If the PCs try to speak with Bridget, she does not respond. As soon as a PC touches her, read the following:

Bridget's skin is cool and thin to

the touch. Her body slides awkwardly to the floor, and her head makes a dull "thud" as it catches on the chair's edge. Her torso settles. Her eyes stare blankly from hollow sockets. Her head strains backward, exposing two small, oval wounds in her neck.

Bridget is dead—as dead as any common Carpathian vampire, at least. She will spend the next day with the undertaker, and be buried the day after in a nearby cemetery. (Characters may attempt to alter this course, but not without drawing great attention from the police and staff.)

Like all common Carpathian vampires, Bridget will rise from the grave in 1d10 days. The CM may use her in this or other adventures, if he or she chooses.

F. MINA COMES TO CALL

Mina, Dracula's bride, rests in room 20 by day. By the darker hours, however, she and Dracula enjoy an outing or two, sometimes just for a laugh. Run these events whenever Dracula's sense of humor might call for it:

Sunday morning, before dawn. Mina, dressed to the teeth, arrives to fetch "her uncle" for church. Weatherbee introduces her as his niece, "Melanie." If the PCs do not go downstairs to see who's come at such an early hour, tell them they can hear and observe Weatherbee from their window. He leaves the mansion with a well-dressed young woman on his arm. He seems to stand a bit taller in her presence. (Mina, of course, returns to her box before sunrise.) A short while later, Dawes and Evette leave for church as well.

An evening at the theater. Mina arrives in the foyer one evening, again posing as Weatherbee's niece. Weatherbee explains he is escorting her to the theater, where a fine production is showing. "It is *Dr. Jekyll and Mr. Hyde*," he says casually. "If you have not yet seen it, or read the novel, I recommend that you do so soon. I find that both offer superb amusement."

G. DRACULA'S NIGHT-TIME VISITS

There are many weaknesses known to man: liquor, gambling, lust. . . just to name a few. Dracula, a true creature of the night, has his own special weakness: blood. When the player characters arrive at Hillingham, flush from the night air, he of course considers the usefulness of this new stock. Female PCs he might enjoy himself. Male PCs might provide a midnight snack for Mina.

Dracula begins to attack the characters after they



have gone to investigate Carfax. He then knows they are less than innocent guests. If the player characters suspect Weatherbee as Dracula before they go to Carfax, Dracula begins his attacks out of self-defense. In the latter case, he may simply attempt to kill the male PCs, if it is necessary to preserve his safety.

Female Victims

In this adventure, Dracula performs a blood drain only on female characters; he has no interest in male veins. In fact, under most circumstances, Dracula avoids sucking the blood of a man.

If a female player character is participating in this adventure, Dracula attacks her at night, sucking her blood and slowly turning her into a vampire. If more than one female PC is on this expedition, he picks the easiest target. If two or more are equally accessible, he makes a random choice.

Dracula approaches his victim in the least obvious manner. He might perch nearby as a bat. He might enter her room as a cloud of fog. Whatever it takes, he stations himself secretly nearby, and readies for the attack.

If Dracula must attack his victim in the presence of others (perhaps she shares a room), he uses the Evil Way discipline *Sleep* to eliminate potential interference. If he has not put everyone in the room to sleep after two uses of the discipline, the Count leaves. He will try again the following night.

If the *Sleep* discipline works, Dracula bites the neck of his victim. After he has drained her blood for 1d10 minutes, he uses *Steal Memory* to prevent her from recalling the event. The deed complete, he escapes in the most secretive manner possible.

Dracula continues to attack his victim until she becomes a vampire. Remember, Dracula is extremely powerful. When a character's Stamina drops to 5 or less from the Count's blood drain, that character is capable of taking victims of her own. The character appears to "die" 1d10 days after the transitional state begins, and rises from the grave after burial to



become a common Carpathian vampire.

It is important to use Count Dracula's abundant powers to his best advantage during his attacks on female PCs. If by chance someone discovers him, he will use all of his Evil Way disciplines to finish the task: he must create a new vampire while keeping his attacks a secret. The disciplines *Change Self*, *Halt*, *Influence*, *Sleep*, and *Steal Memory*, would prove useful if Dracula has been discovered.

Male Victims

If no female player characters are present, Dracula will assist Mina in procuring a male PC for herself. For example, he will use his own *Sleep* discipline in order to prepare the stage for her attack.

If the male player characters suspect Dracula, and Mina's attacks are impractical, Dracula will attempt to kill these PCs.

The Vampire Player Character

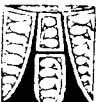
Special care must be taken when a player character becomes a vampire. The first guideline is not to surprise the player. The progression of vampirism is not such that a character would go to bed healthy one night and wake up on the next Undead. The victim experiences a gradual change, more like a serious illness. As the character's Stamina diminishes, the player should be told that his or her character grows progressively pale and weak.

Do not explain to the player, however, that his or her character is the victim of vampire attacks. If the characters are wise, they will suspect this on their own. Only one thing should baffle them: when and how the attacks take place. Be sure not to give away details when Dracula attacks.

After a player character's Stamina has dropped to 5 or less from Dracula's attack, take the player of that



character aside, and explain the situation at hand. (It would be wise to schedule a break in the gaming session here, so other players are not around.) Tell the player that his or her character is no longer completely mortal. And eventually, the character may have to be destroyed by the other player characters. But in the meantime, the player can—and should—participate in the game, playing the character as a vampire.

 After the player agrees to help by playing the vampire, you may explain how he or she should go about it. The affected character should pretend to grow very sick. Roll 1d10 and tell the player that his or her character will appear to “die” after the resulting number of days. In the remaining time, the character should behave as follows:

1. During the daylight hours, the character should remain bedridden, drifting in and out of sleep. The character will not get up and move around. Conversation will be short and tiring. When conversing with the other characters, the PC should try to appeal to their sympathy, saying “I’m afraid. I don’t know what is happening to me... please help me. Don’t leave me alone. If I should die, you know what you must do.” The PC should say whatever it takes to get the other envoys to feel sympathy and grave concern.

2. If the new vampire character is left alone with one other PC, the new vampire should use his or her Evil Way discipline *Sleep* on the lone companion. Once the character is asleep, the new vampire can suck the victim’s blood. After any attack, the new vampire should use *Steal Mem-*

ory to make sure that the victim remembers nothing of the attack.

3. If the other players know that the CM has taken one player aside, they may be very suspicious of the vampire PC. The new vampire must take care to throw his or her companions off the track, and account for the time spent with the CM. To do so, the character might describe images that appear when the character sleeps. With instructions from the CM, the character can describe Dracula’s attacks as if they were occurring at that time, instead of earlier.

4. During the night, the new vampire should await Dracula’s arrival in her room. Count Dracula will attempt to put all of the characters present in the same room to sleep. Then he will allow the new vampire her pick of the sleeping characters.

5. Once the new vampire/former player character’s days are up, the character will appear to die. After the “death” takes place, the vampire will be under the complete control of Dracula, played by the CM.

H. WEATHERBEE’S LAST RESORT

Run this encounter any time after the Count suspects that the player characters know he is posing as Weatherbee, and the adventure is nearing the end. You may also run it if the envoys have destroyed all of Dracula’s coffins with crucifixes, excluding the one in the cellar. The Count tries to save himself by convincing the player characters that they have destroyed him.

This encounter must take place at night, when the Count has complete use of his Evil Way disciplines.

Weatherbee seeks out the envoys at Hillingham. Read this text:

Weatherbee stands at the door. "Please pardon my intrusion," he says. "Did any of you order or request the possession of a large black coffin-like box? Dawes reports that one such box, rather heavy I understand, arrived today with instructions to be stored below ground."

Weatherbee offers to personally show the PCs where the box is located. He explains that the instructions also required that the box be hidden, so Dawes complied, and had it taken to the cellar.

"Please, follow me," he requests.

If the characters do follow Weatherbee, he leads them to an underground storage through a hidden door in the pantry (room 9).

Once the entire party has entered the pantry, continue reading:

In the northeast corner of the pantry, Weatherbee draws forward a wall of shelves, revealing a hidden door. "Old estates are full of secrets," he says. "Be careful on these stairs; some are in need of repair." He draws a lantern from a nearby shelf, and lights it.

Weatherbee begins to descend the stairs, each one creaking under the strain. The light from his lantern dances on the earthen walls, and the passage appears more like a mine shaft than the storage space of a mansion.

Finally, Weatherbee reaches the bottom stair. He allows you to pass, as is fitting to his position. After everyone has filed by, he jerks the lantern and says, "There, in the center of the room."

He points to a large object covered by a cloth in the center of the cellar.

If an envoy goes over to the box and removes the cloth, continue reading:

The cloth cover slips away easily, exposing a large black box with the dimensions of a coffin. The word "Dracula" is etched in gold across the top of the box. As the edge of the cloth hits the floor, a crash shatters the stillness of the cellar room. The door at the top of the stairs has slammed shut.

Dracula has used the discipline *Slam* to close the door. If any character attempts to run up the stairs and open it, he or she discovers the door is shut fast. It feels riveted into the frame, and refuses to give.

If a character attempts to open the coffin, read the following:

The lid resists at first, but then raises with a groan. Inside lies the stale body of a man. His skin is a deathly white, his lips are a deep red, and his eyes stare unseeingly at the ceiling. His hair is combed back, a coal black, and a thick mustache covers his upper lip. He wears a black tuxedo with a white shirt and cummerbund, as if dressed for a night on the town. A medallion hangs from a red satin ribbon around his neck.

At this point the real Count Dracula (Weatherbee) attempts to use *Sleep* on all of the characters in the room. Characters will be unable to determine who is using this discipline without Sense Unknown. Roll to see how many characters are affected by Dracula's use of *Sleep*.

If any characters remain awake, the Count immediately begins to use *Influence* upon them. He attempts to convince these characters that they have driven a stake through the heart of the corpse—perhaps even with Weatherbee's help—and then decapitated it. The Count, they should believe, has been destroyed.

Next, the Count begins to use *Steal Memory* on all of the party members

in order to confuse their memory of the events that have transpired.

After completing his uses of the Evil Way, the Count releases the door at the top of the steps. If any character is awake and appears to be a threat to him, the Count attempts to destroy that character by direct attack. Then the Count turns to mist and escapes through a crevice in the wall.

I. THE FINAL CONTEST

In this, the climactic encounter, the characters attempt to seek out Dracula in his coffin by day.

If this is the characters' first vision of this area, describe the area to the players. The aging stairs disappear in the darkness below, and a cold air envelopes the characters, though no wind or breeze is present. A rat darts out of nowhere, scuttles between feet, and then races downstairs into the darkness.

The characters can light torches or lanterns if they choose. The trip down the steps reveals damp earthen walls.

Inform the first character in line that an unseen spider web suddenly covers his face. Ask the player to roll a general check against the character's Perception score. Regardless of the outcome, tell the player that his or her character cannot actually find the web, or a spider, but the sensation remains.

At the foot of the stairs is a trigger to set off the Evil Way disciplines *Slam* and *Darken*. As soon as the first character reaches the floor of the cellar, read the following to the players:

Dracula's coffin lies in the center of the cellar. As you reach the bottom stair, the door to the pantry slams shut. All lights go out, and the room is black. Vision has ceased. Only your sense of touch will reveal what hides in the darkness.



Allow the players a few moments to decide a course of action. Once they have decided, you may continue reading:

The loud whine like that of a creaking door echoes through the blackness. It comes from the center of the room. In moments, a dull thud rings out from the same location.

At this point in time, Dracula is standing at the top of the stairs, having used the discipline *Teleport*. Read the following to the players before they investigate the contents of the coffin, or before the characters reach the top of the stairs.

Suddenly the lights return, the door opens, and Weatherbee stands at the top of the stairs.

"I say, who is down there?" he inquires.

If the PCs say nothing of their true reason for being down in the cellar, Dracula simply allows them to leave.

If the PC makes reference to the coffin, "Weatherbee" acts surprised. Then he attacks the characters using whatever Evil Way disciplines are suitable. He does not wish to be obvious. The Evil Way discipline *Darken* would perhaps best suit the situation, since Dracula can see in the dark, and the characters cannot.

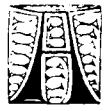
If the characters are on to Weatherbee from the beginning, Dracula wastes no time; immediately, he uses whatever Evil Way disciplines are available.

No matter what turn the adventure takes at this point, there are some important things to remember: Dracula always tries to escape if a battle is not going well. his interest, at this point, is not in sucking blood from unwilling victims. The best way to play Dracula is to role-play an intelligent creature. Use the Evil Way disciplines that this creature possesses. Don't allow Dracula to become cornered by the party. And most of all, scare your players so that they think twice before ever pursuing the Unknown again.

If all of Dracula's coffins are defiled by crucifixes, he returns to Transylvania, and the adventure ends.

PART IV: HILLINGHAM ESTATE

1. THE TERRACE



As the envoys learn straight away, the terrace is the scene of much coming and going—by both the living and the dead. Seward's body arrives here on the first night. James' body appears here on the second.

The long drive to the estate makes a circle at the foot of the terrace. This is the main entrance to the house, and it serves as a reception area for guests. Here the S.A.V.E. envoys begin their mission against the king of vampires, Count Dracula.

The actual terrace runs nearly the length of the house. Six steps lead up from the drive to a gray flagstone floor, immaculately swept and washed. Four bold statues stand at the top of the steps. Four additional steps lead to a smaller platform before the front door.

2. THE LARGE DINING ROOM

The dead, red-headed maid is discovered in this room. Refer to "E. The Undead Maid" in Part III.

The furnishings are opulent and very much in the Victorian style: a large mahogany table lies in the center of the room, modestly circled by twelve chairs with high, arching backs. (The table extends for formal gatherings, permitting more to be seated.) A tiered chandelier, equal to the width of the table, hangs from the center of the room. A great buffet runs along the east wall, adorned with a silver tea service, silver bowls, and all manner of china.

Not an inch of wood in this room is left uncarved or plain; all surfaces are laden with curves, spindles, and floral patterns. Entire outdoor scenes are depicted along the front of the buffet.

Oil paintings of the English countryside hang on the walls, leaving few spaces uncovered. A floral wallpaper fills in the gaps.

3. THE DRAWING ROOM

This reception room is beautifully decorated with heavy velvet furni-

ture—enough to make it hard to move around. The walls are covered with carved oak panels. Despite an abundance of Victorian bric-a-brac (photographs, statuettes, brasswork...), the room is in immaculate condition, with nary a speck of dust to be found.

4. THE WESTENRA HALL

The hall is a large room. Copies of Greek statues form a promenade along the sides. Tapestries drape the walls, and plush area rugs lie over an inlaid wood floor. The exit leads to a rear terrace and the garden beyond.

5. THE SMALL DINING ROOM

Although no major events take place in this room, the PCs should find its contents of interest. Curious and diligent envoys may be rewarded with a clue regarding Dracula's real whereabouts:

The furniture here is covered with a number of sheets. The sheets in the middle of the room indicate a table. The sheets along the east wall appear to cover a buffet. And the sheets along the west wall indicate some sort of tall, wide cabinet.

If the characters lift the sheets, they discover a table and a buffet; these objects are true to their cloaked forms. But what appears to be a cabinet is actually four coffinlike boxes stacked one atop the other. Each box contains a layer of moldy soil, but all are otherwise empty throughout the adventure.

6. THE SMOKING ROOM

This room is furnished to please the Victorian man's man. Hunting trophies of just about every conceivable animal hang on the walls, amidst old guns, swords, and assorted arms. Most of the trophies are draped with sheets, creating weird, ghostly forms.

A high-backed sofa with claw legs and three leather easy chairs stand in the room, gathered before a great tiled fireplace. In addition, several chairs and small tables are clustered in the remaining space.

A stuffed wild turkey and an owl

perch on the mantle, wings spread, leering down at the seating area. A huge, authentic elephant's foot forms the base for the table before the hearth.

Servants will ready this room for the PCs' use, if the PCs make such a request.

7. THE SERVANTS' HALL

The servants' hall may be the only "simple" room in the house. The decor is far from elaborate. Still, the room is comfortable; Lord Boulton takes pride in treating his servants better than many others of his class.

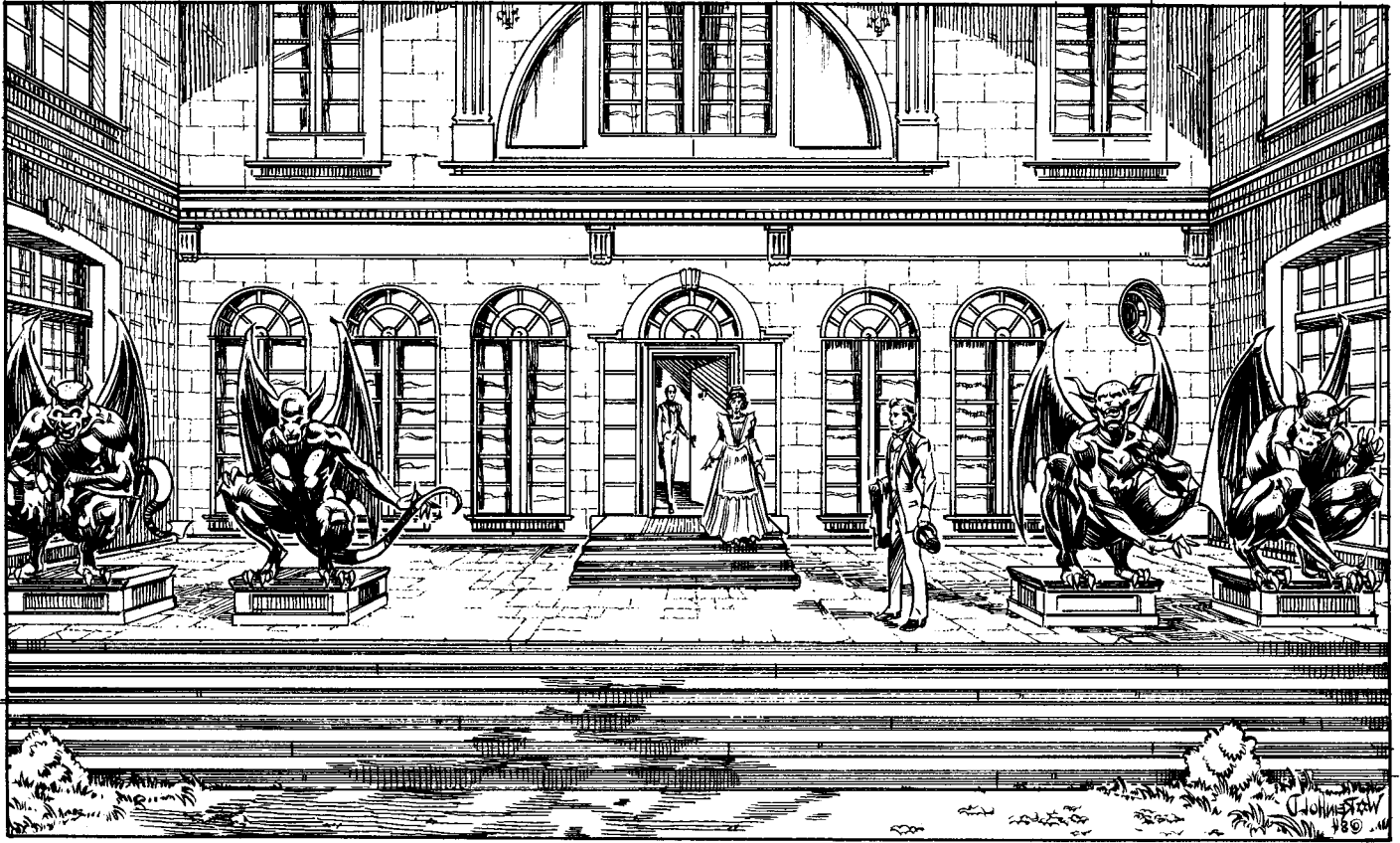
A large rectangular table takes up most of the room's center. The floor is bare wood. A cot lies in the corner, providing a sleeping space for the hall boy—youngest and lowliest of the servants.

Victorian servants—or more importantly, their employers—were fond of sayings that concerned religion, station, and duty. A sign on the wall reads, "Whatever thy hand findeth to do, do it with all thy might." A second one states, "The Trivial Round, the common task, will furnish all we need to ask: Room to deny ourselves, a road to bring us daily nearer to God."

Two or more servants will be in this room any time of the day, excluding the hours between 10 p.m. and 5 a.m. They will be sipping tea, gossiping, or otherwise relaxing and waiting for "the bell" to indicate a summons. If a PC enters, all conversation will cease and the servants will snap to attention.

During this time in history, class distinction is extremely pronounced. Servants, like children, are not to be heard. In fact, servants are not even to be seen unless absolutely necessary. "Masters" seldom enter the servants' quarters, and servants must take care not to stray into many living areas after noon, when the cleaning should be complete.

After the death of James, the servants are particularly distant in their dealings with the player characters. They still behave as servants should, however, addressing PCs as "Sir" and "Madam."



Weatherbee is never in this room.

8. THE KITCHEN

By day, the heat from the cooking area is intense, but worth braving for the smell of freshly baked bread, roasting meat, and other delightful odors that linger in this section of the old house.

Characters who enter the kitchen find a huge room with an immaculate flagstone floor, and a massive black stove along one wall. A coal fire burns in the center of the stove, flanked by two ovens on either side, and a hot water tank behind.

From early morning until late at night, Susan and Paul are in this room. They are somewhat different from the rest of the staff in that they are the cooks, and they consider the kitchen their own territory. In addition, they do not believe that the player characters had anything to do with James' death.

Both Paul and Susan experienced the events of seven years ago. They know nothing of Count Dracula him-

self, but remember the horrid night when something crashed through Lucy Westenra's window, killing her poor mother with shock. Lucy, who was deathly ill, died shortly thereafter, from causes unknown.

Paul and Susan neither trust nor like Weatherbee, and can offer valuable clues to the player characters. A sign on the wall proclaims, "The Study of the Stomach is the Study of Morality." With a Cockney accent, Susan explains, "Ye cannot 'ave too much food, and ye cannot 'ave too much morality in this life, that's for sure. But some of 'um," she says, jerking her head toward Weatherbee's room, "don't seem to care for neither."

It is not her place to criticize Weatherbee, so she will need quite a bit of coaxing to say more: "Wull, I swear the man eats less than a bird! It 'aint fittin'! But the worst...I know I've 'eard 'im with a woman in 'is room. 'twernt no lady, that's fer sure!"

If she continues, she explains that Weatherbee does not allow the

chamber maids to clean his room; in fact, he allows no one to enter it.

"Fer all I know," says Susan, "'e keeps that woman in there all the time!"

The couple is equally opinionated about the rest of the staff, and criticizes them as well. Both cooks agree that the servants are a "snooty bunch" that prefer to stand around and gossip rather than work. If asked why the other servants seem afraid of the PCs, the couple relates that the staff is nervous about all of the goings on around the Westenra Residence—the name they use for Hillingham. Somehow the rest of the staff blames the visitors for causing the commotion, but Susan and Paul find that nonsense.

"After all," Paul volunteers, "we do live next to an asylum, don't we? And the person that did the killing must 'ave been crazy out of 'is mind, right? That comes with the territory. They ought to keep their noses clean and get back to work."

Paul and Susan leave the premises at night when masters and their

guests have retired for the evening. The two return at 5:00 a.m. to begin cooking for the guests and staff.

9. THE PANTRY

While the contents of many other rooms have been covered and protected, the staff and guests must always eat, and this room shows clear signs of use. The interior is clean, except for a bit of flour that has spilled on the brick floor. The aroma of spice and herbs is prevalent.

Shelves line the walls, holding glassed jams, jellies, and fruits, all prepared by the cooks.

Any player who states that his or her character is carefully searching the room should roll a specific check against that character's Perception score. The result is obtained by cross-indexing with column 2 on the CHILL Action Table. A "C" result means that the character has discovered a hidden door behind a moveable wall of shelves. The door leads downstairs to the room containing Count Dracula's coffin.

If the characters should ever be in pursuit of the Count, he will duck into this room and "disappear" through the hidden door before the characters can apprehend him. The pursuing characters must pass the specific check described above in order to find the hidden door used by the fleeing Count Dracula.

10. WEATHERBEE'S QUARTERS

The door to this room is always locked. Specific instructions have been left for the staff never to disturb Weatherbee in his room. The only available key is kept by Weatherbee, so if the player characters wish to explore the private quarters, they must successfully pick the lock.

According to servants, Weatherbee is almost always in his room by day, handling the paperwork of the estate. But the truth is that after Count Dracula enters the room as Weatherbee, he may change into mist form and exit through a small crack in the floor. He proceeds to the cellar, to rest in his coffin. By day, Dracula can

only change forms at three times: sunrise, sunset, and noon. The vampire can change forms at will after the sun has set. If Weatherbee enters his room during the day, he must wait until the proper time before he can get to his coffin below.

The room is bare and dusty, with only a desk, chair, and an angular bed for furniture. The walls are lined with bookshelves, all containing books about England. Some of the titles are foreign.

If an envoy inspects the books closely, he or she notices that some are written in French, one is in Italian, and the rest are written in a language with non-English script. Any character with a Modern Language skill in an eastern European language (Slavic, Serbo-Croatian, Turkish, etc.) knows the books with non-English script originate from Romania. If the skilled character wants more information, he or she can roll a general skill check and narrow the dialect down to Transylvania, 1300-1600. The books were probably printed by monks from that region. A character without Modern Language skill can narrow the language down to eastern European by obtaining a "C" result from a specific check against the character's Perception.

If any character touches the bed, by choice or by accident, he or she discovers the "mattress" is hard as rock, with literally no give. This is because the bed is not a bed. Dracula has arranged four box-shaped coffins like a bed, and covered them with a bedspread. All four coffins are empty, except for a bed of earth along the bottom.

If anyone lifts the rug to see what is underneath, her or she finds a small hole in the floor, about six inches long and two inches wide. This is the escape route used by Weatherbee to get to and from the cellar below. The darkness of the cellar room prevents the characters from seeing much of anything through the hole.

Dracula spends 25% of his days here, posing as Weatherbee. If the characters intrude upon him, he acts shocked that guests have violated his

privacy—indeed, have picked the lock of his door! If characters ask why he did not respond to a knock at the door, he explains that he was resting, and has been hard of hearing since childhood.

If the envoys know the true identity of Weatherbee, Dracula engages the party and attempts to destroy the characters. If the fight does not go well for Dracula, he attempts to escape and lose the party.

11. GUEST SUITE

Both "The Hand" and "Bat on Parade" events can take place in this room if the characters choose to stay here. The hand can appear while characters are awake. The bats should arrive while characters are sleeping.

The suite features a beautiful view of the south terrace, as well as the garden. The room is bright and cheery, inspite of the "heavy" appearance of the furniture.

A large double bed with a partial canopy lies against the east wall, between the windows. Two couches and a day bed in the sitting area provide additional sleeping spaces, should several characters choose to sleep here. Several wardrobes as well as oak wall cabinets offer ample room for clothing and materials.

12. GUEST SUITE

This suite is also available to the player characters during their stay at Hillingham. You may run either "The Hand" or "Bats on Parade" in this room, if characters are here.

Like room 13, this suite is comfortably furnished with a large double bed, plenty of storage space, and a sitting area. Windows overlook the yard and the wall of the Carfax Estate. In the distance, characters can see the tower of the asylum.

13. THE LARGE SUITE

Like rooms 12 and 13, this a place where the characters may stay if they choose, and "The Hand" and "Bats on Parade" may take place here.



The suite is larger than the others, and contains two double beds. Three large windows flank the glass panel doors to the balcony. The doors open outward. The view reveals the terrace directly below, and the garden just beyond the steps of the terrace.

The entire party could sleep in this room if they so desired, though not without raising eyebrows among the household staff.

14. LUCY WESTENRA'S ROOM

Characters are not free to stay in this room; the servants have not prepared it for guests. The room contains standard furniture, all cloaked with sheets.

It was here that Count Dracula claimed the lives of two women seven years ago. The first was Mrs. Westenra, mistress of the estate, who was

sleeping with her ill daughter, Lucy. A wolf crashed through the window, causing Mrs. Westenra to die of shock.

The wolf was Count Dracula, returning once more to suck the blood of Lucy. On this night, his blood drain caused Lucy's death, completing her conversion to Evil. She was buried, and became a vampire.

Any member of the staff will ex-

plain what they know of this room's history to the envoys. The servants remember only that Mrs. Westenra died from a fright, and that poor Lucy slipped away later, after they tried to revive her with a bath. The entire staff was sleeping heavily when the window broke, so no one heard the crash. They do not know what came through the window.

15. THE MASTER BEDROOM

This was the bedroom of Mrs. Westenra, Lucy's mother. Like Lucy's room, this room will not be made available to the visiting members of S.A.V.E.

The room has a musty odor to it. The furniture is covered with bed-sheets, like that of some other rooms.

16. THE SEWING ROOM

This room is still in use, although only by members of the staff. It contains a number of sitting chairs. Two pedal sewing machines are against the north wall. Also on the north wall, hanging between the two windows, is a shattered mirror. Its pieces lie strewn accross the floor. The room is surprisingly messy judging by the standards Weatherbee is keeping.

17. WEST GARDEN HOUSE

The west garden house is a gazebo located on the southwestern corner of the estate. A single door permits entrance. The structure has a white wooden frame and screened walls. Two wooden benches lie inside.

The view from inside the building is peaceful. The trees, shrubs, and flowers are all pleasing to the eye. The estate is immaculately groomed.

This is a good place for the party to get out of ear's reach and discuss their plans for dealing with the Count. It is also a good place to run an encounter with a vampire—should one happen to wander by.

18. EAST GARDEN HOUSE

The east garden house matches its twin to the west (17). The door hangs

ajar, however, and a bat has flown inside. If someone steps into the gazebo and/or shuts the door, the vibrations will disturb the bat, causing it to fly around looking for an exit. Of course, if the characters are seated inside with the door shut, the bat has no way to escape. If the door is open, the bat will fly out in 1d10 minutes.

Bat

STR	15	PCN	15
DEX	NA	STA	15
AGL	45	EWS	NA
WPR	15	FEAR	4
PER	NA	ATT	1/30%

Movement: L 5' A 100' W NA

IPs: 0

19. SERVANTS' QUARTERS

The servants' quarters contain nothing of much interest to the PCs. The furnishings are a hodgepodge of pieces discarded from the rest of the house: wash basins, pitchers, and chamber pots (none of them matching), iron bedframes, scrappy area rugs, and spotted mirrors. A dresser is also present, but the occupants keep most of their belongings in tin trunks.

Male servants occupy the room by the servants' hall. Female servants share a room in the attic, accessed by the back stairs. (It would not be proper for both sexes to reside in the same area.) A sign on the stairwell to the attic reads, "Never change your place unless the Lord clearly shows you it will be for your soul's good." A copy of the Lord's Prayer hangs in the attic quarters.

20. COAL CELLAR AND STOREROOM

Through a back room in the kitchen, where wash tubs and the like are kept, the servants have access to the back stairs. These stairs are designed expressly for the servants' use, so they may move through the house without being seen. From the kitchen, one

flight leads upward as far as the attic, the other down to the coal cellar.

The coal cellar is by nature a filthy area, frequented mainly by the laborers who deliver the coal through a trap chute at the side of the house. There is one other visitor to this area, however: Mina Harker, who rests in a boarded-up storeroom just behind the main cellar.

The servants have no recollection what purpose the storeroom served. It is small and dank. A tiny window, sealed with boards from the inside, lies at ground level, near the top of the ceiling.

By day, Mina lies in the center of the storeroom, in an elegant coffin marked "Harker." Dracula moved her resting place here from the nearby cemetery where she was buried. By night, she is out with the Count, enjoying the blood of men or small children.

If characters come here by day, they may battle with this lovely creature. Mina is a common Carpathian vampire, subject to all the powers and limitations listed on page 29 and 30 of *Horrors from the Unknown*.

Mina Harker

(Common Carpathian Vampire)

STR	86	PCN	92
DEX	64	STA	118
AGL	102	EWS	125
WPR	84	FEAR	6
PER	44	ATT	2/94%

Movement: Variable according to the form of the vampire: vampires can sprint in human form without Stamina loss; can move as mist or fog 75' per round.

Disciplines: *Halt, Second Light, Sleep, Steal Memory, Change Self* (to mist or fog), *Wave of Fog, Swarm*.

Manipulation: yes, when in human form.

IPs: 1750

PART V: CARFAX ESTATE

1. THE YARD

The house looks as though it has not been occupied in years. A dense undergrowth makes passage through the woods impossible, and weeds have overrun what little remains of the lawn. The entire estate lies in disrepair and ruin.

2. THE PORTICO

This entranceway is old and crumbling; the construction appears medieval. Cobwebs hang from the ceiling and dust creates a fluffy layer over the walls.

Along the west wall, four black coffins lie stacked on top of each other, hidden from outside view by the corner of the portico and a large column. A set of keys lies on top of the coffins, left by the carriers who delivered them months ago.

Each coffin contains a layer of foul-smelling earth from Transylvania. Not one contains a vampire.

3. THE GREAT CARFAX HALL

As the envoys enter, a startled rat scurries to the safety of a crack in the wall. The air is heavy and still, and smells of decay.

Both the east and west walls contain heavy doors. These appear to have contained glass panes from top to bottom, but only the diamond-shaped frames remain. The doors hang loosely on rusted hinges.

A black coffin lies in the center of the room. A character must pass a general Strength check to open it. As the lid is raised, a stench escapes, foul enough to turn the strongest of stomachs. The coffin contains the rotting corpse of a child, perhaps a boy, 11 or 12 years of age. The body does not belong to a vampire (it is far too rotted for that), and it will not animate.

A character who makes a successful general check versus his or her Medicine skill score can determine that the boy died of a broken neck.

4. THE CARFAX STUDY

Broken shelves line the walls of this room. The dust lies inches deep upon each shelf, doubling the wood's apparent thickness. Spider webs cling to the corners.

The room appears to have been a study or library. A few pieces of furniture remain: reading tables and broken chairs.

Two windows without glass are in the south wall. A large brick fireplace is set in the east wall.

Two coffins rest in the northeast corner of this study. A single rat lies in each coffin. Alone, these are not much too worry about, since each one is dead. But the coffins have been set up to trigger the Evil Way discipline *Swarm*. As soon as a coffin is opened, rats begin to stream into the room from all corners, their beady eyes glowing red. They multiply like germs, infesting the entire area.

Roll a d10 three times to obtain the exact number of rats to be summoned. Once the rats reach their full number, they race toward the player characters and begin to crawl across their bodies, using teeth and tiny claws to grip the folds of the PCs' clothing. The rats present no real danger to the player characters, unless you wish them to pass on a case or two of lice.

5. THE KITCHEN

Dirt, not just dust, covers this room, and the floor shows the tracks of small animals. Mouse droppings coat the countertops, and roaches creep over the walls, pausing now and then to wave their long, supple antennae.

Three windows overlook the east yard. A door is ajar in the north wall. A single coffin rests near the west wall of the kitchen, containing earth, but nothing else.

6. ALL LINED UP

The air in this room seems a few degrees cooler. The walls are solid and buffered with dust, creating a silence more pronounced than that of

the other rooms. Nowhere is there a clue as to what purpose this room once served.

Nine coffins rest in the center of the room. Inside each coffin lies a corpse.

The nine dead have company—and not just the PCs. A bat is hanging from the northwest corner of the room. The bat is Count Dracula, and he can only be detected if a player states that his or her character is looking about the ceiling, and then passes a general Perception check. (Of course, if the Count has somehow been destroyed, the bat is not present.)

Wings tucked neatly against his small, furry body, the Count watches the PCs intently. As soon as an envoy opens the first coffin, Dracula uses his Evil Way discipline *Animate Dead*. All nine of the zombies rise from their coffins, forming a small army in three rows of three. They attack until the characters escape, or until they have all been destroyed. If the zombies are destroyed, the Count flies out of the broken window. (Note: Dracula will not use *Animate Dead* if his Willpower is low at this point; he will simply watch, then escape through the window.)

Zombie (9)

STR	75	PCN	15
DEX	30	STA	75
AGL	30	EWS	NA
WPR	NA	FEAR	5
PER	NA	ATT	1/53%

Movement: L 45' A NA W 10'

Disciplines: NA

IPs: 500

7. THE DRAWING ROOM

This room smells musty, like most of the estate. Two broken windows are in the south wall. The characters find nothing useful here, unless they must make an escape through the windows.

8. THE CARFAX CHAPEL

Outside, on the west lawn, a faint path leads through the brush, ending before a small brick chapel. The chapel



is an old building, and the doors are heavy and worn. Ivy blankets the brickwork, choking each crevice and nook. Not long ago, the vines were ripped from the front doors, allowing passage to the inside.

Though the characters won't know it, John Seward is the only one to have passed through this door in a decade. Dracula, of course, has no need to open the door; he can change to mist and enter. Furthermore, Dracula has had no interest in the building as of late. Seward came here to search for the Count.

Inside the chapel lie small, broken pews, coated with dust and bits of plaster. Large holes where plaster has fallen dot the walls and ceiling of the

room. An empty space lies where the altar should be. The glass in the windows is intact, but a mass of vines covers them on the outside, so they cannot be opened.

Not a single religious object or a holy symbol can be found inside the chapel.

9. THE MAUSOLEUM

The Carfax mausoleum is attached to the back of the chapel. It resembles the chapel in construction, though it is not as ornate. Ivy has been pulled from the door, allowing easy access to this "death chamber."

The door consists of a large stone slab and a handle. A cross has been chiseled in the center of the stone

slab. Characters must pass a general Strength check to open the door.

The interior is dark and dank, like a grotto. The air is cool and heavy. A few grubs and multi-legged insects crawl over the damp, earthen floor.

A rat crosses into the small stream of light from the door. It pauses, stares at the characters, then scurries into the shadows and flattens itself against the wall.

Six coffins lie inside the mausoleum, all identical to those in the house. Each contains nothing but Transylvanian soil.

The rat is harmless, but if the characters wish to track it down and corner it, refer to the statistics below.

Rat

STR	15	PCN	60
DEX	NA	STA	15
AGL	75	EWS	NA
WPR	15	FEAR	2
PER	NA	ATT	1/45%

Movement: L 100' A NA W 10'

IPs: 0

10. STABLE YARD

The stable yard borders a woodshed, the stable, and various servants' quarters. All of the buildings lie in a state of ruin.

11. SERVANTS' HALL

All that remains of this building is a chimney, a crumbling corner wall, and a collapsed roof. If the characters waste time picking through the mud and rubble, they find nothing.

12. STABLE AND COACH HOUSE

A wild and scraggly hedge grows before what appears to be a stable and shelter for coaches. Six rotting vehicles still lie within. The buildings are extremely weathered, but they have withstood the elements better than most structures on the grounds.

Close inspection of the mud in front of the building reveals a set of hoof prints and carriage-wheel tracks. The tracks were made by Dr. Seward on his last trip to the residence. The party has no way of knowing this, though they might guess it.

13. THE WOODSHED

The woodshed has made valiant effort to remain in tact over the years, but its wooden walls are now decaying. The roof has fallen in on the south end.

Four bats hang beneath the remaining roof. Any character who studies the ceiling can observe them. The bats are harmless, but the characters might have a difficult time believing that the bats are really just bats.

Bats (4)

STR	15	PCN	15
DEX	NA	STA	15
AGL	45	EWS	NA
WPR	15	FEAR	4
PER	NA	ATT	1/30%

Movement: L 5' A 100' W NA

IPs: 0

14. THE GARDENER'S COTTAGE

The gardener's cottage is nestled in the southeastern corner of the yard. Characters must enter by passing through a broken gate in a rotted wood fence, and crossing what used to be a garden. The front door lies on the ground in front of the cottage. A broken window flanks each side of the gaping entrance.

The cottage has only one room within. All of the interior is rotten and damp. Cobwebs and bugs are everywhere. The locations of a hand pump, hearth, and a few household items are still evident.

A coffin lies in the the exact center of the cottage. Its owner, a female vampire, is at home.

If the party should discover the coffin in the daytime, the vampire is powerless and lies still in her coffin, unable to defend herself. If the party opens the coffin at night, however, the vampire lashes out with deadly speed at the character opening the coffin and attacks.

Months ago, the vampire was a member of the Hillingham staff. She still wears her maid's uniform, including a small white hat.

Vampire (Common Carpathian)

STR	90	PCN	90
DEX	60	STA	120
AGL	105	EWS	125
WPR	90	FEAR	6
PER	45	ATT	2/98%

Movement: Variable according to form of the vampire: vampires can sprint in human form without stam-

ina loss; can move as mist or fog 75' per round.

Disciplines: *Halt, Second Light, Sleep, Steal Memory, Change Self* (to mist or fog), *Wave of Fog, Swarm*.

Manipulation: Yes, when in human form.

IPs: 1750

The vampire is subject to all of the limitations of the common Carpathian vampire found in *Horrors from the Unknown*. If the characters discover her during daylight hours, therefore, the vampire will disintegrate and be destroyed after a minute of exposure to the sun's rays.

Editor's Note: When all of Dracula's coffins have been defiled, he returns home to Transylvania, and this adventure has ended. If you wish to create a continuing adventure in Transylvania, you may find "Castle Dracula" in the CHILL™ Master's screen of use. This mini-adventure includes a map and description of Dracula's home and castle.

Pacesetter is happy to respond to your *chilling* questions and comments at the address below. Please include a stamped, self-addressed envelope.

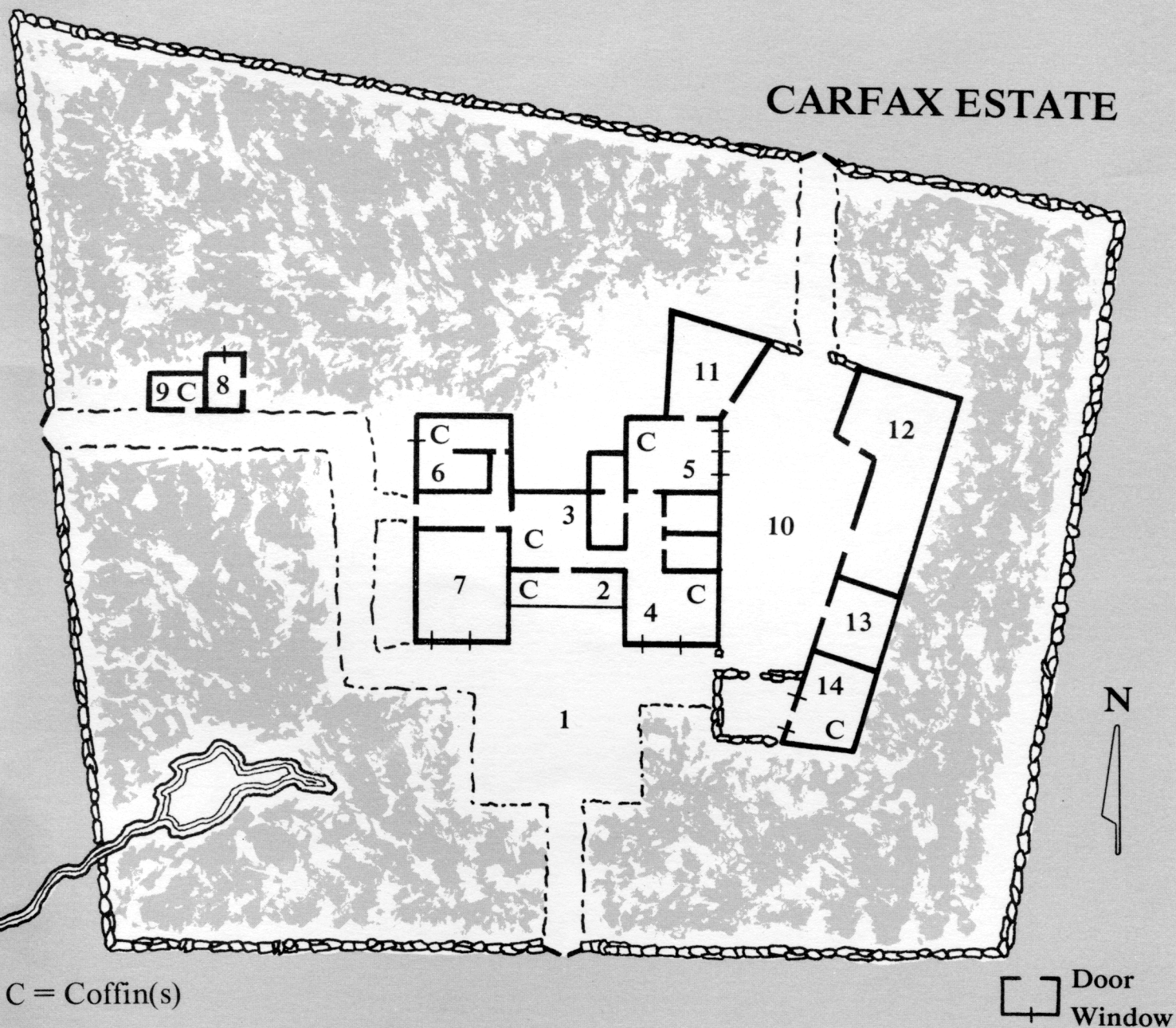


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6. Zombies
7. Drawing Room
8. Chapel
9. Mausoleum
10. Stable Yard

CARFAX ESTATE



VENGEANCE OF DRACULA

By Gali Sanchez

In a Victorian London estate, Mina Harker prepares for slumber—a slumber she fears more than death itself. A wolf begins to growl beneath her window. Count Dracula, Lord of the Undead, has come to call.

In moments, the Count stands before her, immense and cloaked in black. His eyes burn red, like Hell's very fires, freezing her on the spot.

"For seven years I have waited. For seven years I have grown strong. Did you think that mere knives could destroy me? Fool! Again, you would play your wits against mine! Mine that are centuries old. Mine that shall never die!"

He draws open his shirt, and with his long, pointed nail, he slices to a vein in his breast. An icy fluid spurts forth. "Flesh of my flesh, blood of my blood, companion and bride," he growls, drawing her to him. Mina's hair cascades from her face, revealing two crimson marks on her throat.

And so it began. Seven years after Mina and Jonathan Harker helped strike down the Count, he has risen to seek his revenge. One by one, the victims fall, one by one, until... only you... can stop the Vengeance of Dracula.

VENGEANCE OF DRACULA is a spine-tingling adventure that carries on Bram Stoker's original story, DRACULA. Inside, you'll find a chilling tale, character cards, maps, and hours of role-playing fun. Be sure to look for other fine products from Pacesetter.



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