

WAR OF THE DEAD

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CHAPTER THREE
WEEK ONE



WAR OF THE DEAD

Requires the Savage Worlds RPG by Pinnacle Entertainment for Use.

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War of the Dead is dedicated to George A. Romero, Tom Savini,
Max Brooks, Z.A. Recht, and Robert Kirkman.



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CHAPTER THREE:

ROAD TO PERDITION [Week 1]

RUNNING CHAPTER THREE

War of the Dead: Chapter Three can be a bit tricky to run at times. Not only do the characters already have a rather large convoy of allies consisting of Alexandro Cortez and his team, Commander Morrison and his soldiers, and the survivors from the airport, but they also have a newborn baby, plus an elderly couple and their son. Early in the chapter, they gain even more allies—an entire congregation of militia, women, and children. As a result, the convoy increases to over a dozen vehicles and several dozen survivors.

Keeping track of such a staggering amount of NPCs can be difficult.

A key method to maintaining the group is to use the cinematic technique of focusing in on certain NPCs only when the story requires. Not every ally is going to have a key role in every scene as anything more than background. When it becomes important, remind the characters of the women and children they have to defend as they flee the Living Dead. Bring a particular character to the foreground only when needed to move the story along or provide an entertaining role-playing moment. When necessary, use the background allies as canon fodder to reinforce the deadly world the characters live in.

Additionally, Chapter Three contains storylines that require certain events to take place, or characters to survive to particular points within the story. Use the information outlined below when preparing for the second half of the campaign.

Plot Armor: The following NPCs are required to survive to later points in Chapter Three due to their initiating of key story elements.

- **Commander Morrison:** The commander of the convoy's military forces is pivotal to events that take place in the later portions of the chapter (see: Serial Killer)
- **Damaris:** Alexandro's little sister is one of the core facets of his motivation to assist the characters in finding a safe haven,

and for staying within the relative safety that such numbers provide.

- **Alicia Stone:** Alicia's storyline comes into play late in the chapter, when she inadvertently causes a small outbreak to happen within the safe haven due to her secret experiments into the Living Dead.
- **Charlie:** Introduced in the Week 1 adventure, Charlie becomes a prime suspect when the serial killer begins to strike.

Leadership Roles: By Chapter Three, the player-characters should be assuming the leadership roles for the convoy. Although the adventures have certain NPCs concocting plans and initiating tactics, never allow them to overshadow the players. If the player-characters have assumed leadership, simply ignore the scripted NPC actions and allow them to call the shots.

Serial Killer: Once the convoy establishes its safe haven in Week 6, the storyline shifts focus to the human elements within the survivor camp. One key storyline that takes place is a serial killer being on the loose.

Commander Morrison is the killer: As has already been stated by him several times, he feels that the larger the group, the more at risk they are of being killed—or worse. That point-of-view was solidified with the fall of Sanctuary, and the intense guilt he harbors at leaving so many innocent people behind to die. Additionally, seeing the President of the United States turned into one of the Living Dead secretly sent him over the brink. Once the characters establish the safe haven for the winter, Morrison will finally snap and begin murdering the other survivors.

Being the de facto head of security offers him a special place in the ensuing investigation, and in deflecting suspicions away from him. Another key element is the brash nature of Charlie, and the actions he takes before then to go head-to-head with Morrison. In the Week 3 adventure, a description when the moving trucks run out of gas states that Charlie is wearing a ski mask while standing in the snow. That ski mask becomes a key point of the investigation later on, when it is found stained with blood.

While the storyline places suspicion on Charlie, it is important to keep suspicion away from Morrison until the very end. When you play him, be sure to keep his feelings on such a large group known, but not so over-the-top to immediately place him on the most suspected list.

Living Dead Experiments: As the serial killer is on the loose, a small Outbreak occurs within the safe haven. Although at first no one is sure how the infection got into the compound, eventually it comes to light that Alicia Stone has been conducting experiments on Living Dead specimens that she and a few others gathered, and have been keeping secret deep in the basement rooms.

Additional Responsibilities: The characters will also be faced with maintaining the health of Faith Carlson, as well as the birth of Breana Maclean's baby. Additionally, they will have to establish more rules to govern everyone, and assign duties so that all survivors contribute to the welfare of the haven.

Passage of Time: It is also important to note that the amount of time that passes throughout Chapter Three will fluctuate. Some adventures take place over the same night, while other adventures will note the passage of several days, or even a week.

Have the players describe what their characters were doing during that time, and award each of them an extra benny for doing so. Alternately, you may use the Dramatic Interludes chart available for free from the Pinnacle Entertainment website.

GM'S SUMMARY

It's been three weeks since the birth of Faith Carlson. The group has remained at the Barrow farm while both the mother and child recover enough to travel.

With hundreds of miles remaining to reach Colorado, and supplies limited, the characters have been raiding nearby rural towns in preparation. As can be expected, the towns are walking graveyards, the residents long since turned into the Living Dead.

While on a supply raid, the group encounters a team of people herding the Living Dead into the backs of moving trucks. Caught in an ambush, the characters are captured and taken to a nearby farm.

The farm is a congregation of sorts, led by Reverend Waller. Although initial appearances in the town pointed to a possible life-and-death situation, the congregation is very welcoming to new arrivals. The group learns that not only is the congregation herding the Living Dead to give them a proper Last Rites and final death, but that they have been tracking the movements of the ghouls. Lately, it appears, the Living Dead are moving in some sort of pattern, as though they are searching for something. This all started several days ago, when a group of wandering Living Dead arrived in the area along with a General.

The group then recognizes one of the Living Dead as a citizen left behind at Sanctuary. As the realization that the arriving Living Dead are part of Edward Russo's massive army hits them, they race back to the

SCRIPTED CAPTURE

The adventure calls for the group to get captured early on. Although the capture leads to them finding allies that will become assets throughout the rest of Chapter Three, it still means that the players are going to see their characters taken prisoner in the first place.

The scene is extremely dangerous. Not only will the characters and their allies be under the effects of tear gas, with armed men prepared to fire upon them, but the Living Dead are also just a few feet away. The deck is stacked against the characters enough where you should be able to facilitate the capture without making it look forced.

Either way, award each player an extra benny at the end of Act One.

Barrow farm and have to battle their way through a dense horde to rescue their allies. Aided by Reverend Waller and his people, the convoy finally makes it back on the road in a race to Colorado before Russo and his army of millions can reach them.

ACT ONE: WE BEGIN AGAIN

The characters and their allies raid a nearby rural town for supplies, and encounter a team of survivors herding the Living Dead into specialized trucks. Mistaken for outlaws, the group is captured and taken to face someone referred to only as "The Good Reverend."

SCENE ONE: TOWN OF THE DEAD

Begin the chapter with the following narrative:

Over the past few weeks, the camp has really pulled together. Faith is doing well despite her early birth, and Shannon is adjusting well to her new role as a mother in a world consumed by the Living Dead. Hailey has tried to compartmentalize her ordeal at the hands of Phillip as best she can, and has grown more attached to Richard than ever before. The relationship between the two of them doesn't sit well with Cathy or Breena, but the women have left it alone— at least for the time being.

With Alicia giving notice that the convoy should be able to move on soon, you, Commander Morrison, Alexandro Cortez, and his team have been raiding the nearby areas for supplies. Although pickings have been slim, you have managed to get some medical supplies, dried food, and much needed water for the long road still ahead of you to reach Colorado.

You crouch now on the edge of another main street in yet another small town, this one approximately 12 miles from the Barrow farm. Your vehicles are parked outside the town, where the engine noise would not draw the Living Dead as you approached. The sky is heavily overcast by clouds threatening snow, diffusing the sunlight and casting everything into a blue-gray tinge.

Through the binoculars, you watch the shambling movements of the Living Dead. One thing you have noticed recently is that the colder the weather turns, the slower the things seem to move.

As can be expected, there are hundreds, if not thousands, of Living Dead Shamblers throughout the town. The characters are going to have to be careful, and use Stealth checks to avoid them. Making too much noise, firing a gun, or failing a Stealth check will alert the nearby Living Dead, and within 2 rounds they will have 2d12 ghouls converging on them. Feel free to make such an attack whatever mixture of Shamblers and Sprinters as would best challenge, but not overwhelm, the group. Due to the current cold, all Living Dead have their Pace reduced by -1.

For the most part, the town shows the signs of a war having been waged— although it was fought by the locals, as the military never showed a presence in the rural area. Some buildings are burned husks, others have the windows and doorways shattered from gunfire. Abandoned and wrecked cars fill the streets, and in some sections entire streetlamps have been toppled. A few power lines drape across the streets, the spark long extinguished.

As the characters move throughout the town, have them make the occasional Notice check. On a failure, they are surprised by a Shambler hiding near an abandoned car, just within a shattered window of the darkened interior of a building, and so forth. The ghoul is considered to have the element of Surprise against the character, and gets a free round in which to act before the player is dealt an Action Card.

Gathering supplies can be done with a Survival check, with the normal modifiers as shown in War of the Dead: Chapter One. For food supplies, the check suffers a -1 penalty. For non-food items, such as medicine and ammunition, the check suffers a -3 penalty. On a success for ammunition, they find three full reloads worth of bullets. On a Raise, they find five full reloads.

Once the group has had a chance to both avoid and encounter some Living Dead, and search the storefronts and homes for supplies, read the following:

Just as all of you meet on a side street, the air fills with the rapid pounding of automatic weapon fire. The sound echoes throughout the streets and reverberates off the walls, making it difficult to pinpoint the exact location.

Commander Morrison ducks down reflexively, his rifle already locked at shoulder level. Alexandro curses and looks around. His team tenses.

ALTERNATE CUT: NOT INVESTIGATING

If the group decides not to investigate, adjust the scene so that scouts for the wranglers manage to get a Surprise round on anyone that does not succeed on a Notice roll at -2. The men just happen to be on rooftops directly near the characters, and will drop the tear gas down upon them.

The next round, six more armed men arrive on the scene, and the commotion will draw 1d10 Living Dead every 2 rounds until the group is taken over to the main force of men at the trucks.

Although the initial reaction might be to flee the town and avoid trouble, Commander Morrison wants to investigate, especially when they see the Living Dead moving in what is most likely the direction of the sound. The last thing he wants is for it to be a team of raiders with spotters throughout the town that could follow them back to the farm— especially with the baby there. Alexandro will agree with him on that point.

Since the encounter leads into the characters meeting allies that become a part of the Chapter Three story, it's vital that they investigate. Make sure you don't overtly force them to do so, but have Morrison and Alexandro give convincing arguments to make sure things are safe enough to return to the farm before they just head out of town.

Commander Morrison will lead them down side streets, out of direct view of the Living Dead, but where they can also parallel them and follow where they are going. Along the way they encounter the occasional lone Shambler that notices them, and will have to dispatch it as quietly as possible before it can moan and alert others.

Eventually, the group comes upon the cause of all the commotion. Numerous men in hunting fatigues and with automatic rifles are positioned along rooftops, occasionally firing into the air to attract the Living Dead. On the streets below, four modified moving trucks are lined up, wide ramps lowered as men in makeshift armor herd the Living Dead into the backs. When a truck is full, the ramp is raised to form a gate, and the Living Dead are locked inside. All in all, two trucks are each being loaded with 20-25 ghouls, and two trucks still remain empty.

As the characters are watching the men wrangle the Living Dead into the trucks, have them make a Notice check at -2. On a failure, they are taken by surprise as men that they didn't see hidden on nearby rooftops drop three tear gas canisters upon them. Set-up the Medium Burst Templates so that the edges overlap, but that it forms a rather large area of effect.

The men on the ground are distracted by the sudden attack, and spend the first round scrambling to get gas masks from the cabs of the trucks. This allows the Living Dead freedom, which results in them splitting off toward the men and the characters.

TEAR GAS

When a canister of tear gas is released, place a Medium Burst Template on the target point.

This stays in place for 3 rounds (less if a strong wind is blowing). Anyone under the template each round must make a Vigor roll at -4. Those who fail are Shaken, and remain Shaken as long as they are in the gas cloud. Once out of the gas, a character cannot attempt to recover from being Shaken for 3 rounds. Gas masks negate the effects of tear gas.

The Living Dead are not affected by tear gas.



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Fortunately for everyone on the ground, the men on the rooftops open fire on the ghouls.

Unfortunately for the characters, however, the whopping -4 penalty to the Vigor roll required by the tear gas makes it extremely unlikely that all of their allies got a success.

How the remainder of the scene plays out will depend on whether or not any people in the characters' group resisted the initial tear gas. There are three men on the rooftops, each with two more canisters of gas to use. The goal is for the characters to be subdued enough that the wranglers can put them into handcuffs. Whether this is done with a bit of rough housing as the characters are Shaken, or the wranglers have to use those that are under the effects of the tear gas as leverage to get the others to surrender, depends on the Vigor rolls. In the end, it's important to remember that there are five men at the trucks, and another three in total on the rooftops— all armed.

Once the group is secured, one of the men will strip them of weapons and accuse them of being raiders. No matter how much the characters might deny it, the men will have nothing of it. Play up their rough nature and hatred of raiders if you have to, including having them punch or kick any of the characters. Any damage is Fatigue, and will recover 1 level every 10 minutes.

The lead man doing all the talking tells the others to load them up into one of the moving vans that they didn't get to fill, and they'll let the Good Reverend decide what to do. He's got the Grace of God on his side, and will be able to see through any lies.

ACT TWO: AN EVER-CHANGING WORLD

The characters are taken to a nearby farm where they meet the congregation led by Reverend Killian Waller. After convincing Reverend Waller that they are not raiders out to hurt his people, the characters are freed and offered food. While at the farm, they learn that the congregation is gathering the Living Dead to give them a proper, final rest. They also learn that Reverend Waller and his people have been studying the Living Dead: how they migrate, what draws them, and so forth. Lately, the congregation has noticed a change in the ghouls, particularly after numerous wanderers appeared in the town. If they were still alive and thinking, the Reverend would swear they were searching for something.

Everything finally begins to make sense when the characters discover one of the Living Dead at the farm was a citizen left behind at Sanctuary. Realizing that

Edward Russo and his massive horde are close, the characters must race back to the Barrow farm and stage a daring rescue against impossible odds.

SCENE ONE: LAST RITES

The characters have been tossed into the back of a moving truck, hands cuffed behind them, and the compartment cast into total darkness.

Once the vehicles are leaving the town, read the following:

You struggle to not be thrown around as the driver makes no delay in getting out of the town. The trucks are in desperate need of shocks, that much is for certain as shockwaves of pain go from your wrists and into your shoulders over every pothole. Never mind that the cuffs are more than a little tight.

The compartment is pitch dark and filthy, the lingering smell of rotting flesh still heavy in the air. It leaves a foul tang in your mouth, forcing you to all but taste the Living Dead that have been transported in this same truck— maybe even recently..

After a while, the vehicle comes to a stop and the characters hear the front doors slam shut. Seconds later, the sliding door is opened, and they are forced to blink against the sudden assault of light as the men climb inside and push them roughly out of the truck. Fields spread out to either side. Nearby is a two-story farm house, painted blue and white. Across from the house is a large barn, painted red and white. Numerous trees are peppered throughout the area.

Four men in a mixture of jeans and hunting fatigues come walking over from around the house. Each of the men carries an automatic rifle, and several are smoking cigarettes— a rarity in the current world.

Commander Morrison starts to curse the men, and one of them kicks him in the back of the head, sending him sprawling face first into the dirt. Alexandro orders them to leave Morrison alone. One of the men draws back his rifle to hit Alexandro with it, when a voice barks from the direction of the house:

Charles! Don't you dare strike that man! William! Pick-up that man you knocked down!

REVEREND KILLIAN WALLER

If the group played through the one sheet War of the Dead: The Dead of Night, then they might recognize the last name. Allow them a Common Knowledge roll to recall Lucas Waller, the man that hunted the Living Dead for the community of Winterstown. Reverend Waller is Lucas' brother. If the characters recount how they fought beside Lucas in his final moments, and how he gave his life to save their own, allow them a +2 to Persuasion rolls against the Reverend.

A man dressed all in black, with a priest's collar, approaches. He appears to be in his fifties or sixties, with thick gray hair and a neatly trimmed beard and mustache. Four other people walk with him, two couples, all of whom appear to be in their late thirties.

He orders the men to get the characters and their allies to their feet, and to untie them. William begins to question the order, but the Reverend simply looks at him and smiles—almost a predatory smile—as he asks him if he doubts his word. Has he ever led them into danger? Has he not delivered them to safety by the Grace of God? William admits the Reverend has always done them right. The Reverend continues to smile as he tells William and the others that these people are not a danger—after all, they are unarmed and the congregation is not. Now untie them and allow them to explain themselves.

The man introduces himself as Reverend Killian Waller, and spreads his arms as he welcomes them to the Glory of God congregation. Charles interrupts to explain that they caught the characters in the town, trying to sneak around, possibly planning an ambush.

Reverend Waller asks them directly if their intent was to harm his men, and why they were in the town. The Reverend is currently Neutral toward the characters. Allow them to make a Persuasion roll to adjust his attitude as they give him an answer. It is assumed, since the characters don't know what to expect from the congregation just yet, that they won't mention the Barrow farm or the others. None of their allies will make mention of it, either.

Once Reverend Waller is satisfied with their answers, he invites them into the house. He explains that they just recently managed to hunt a few deer in the area, and they are having venison for supper. Make sure the characters see the hardness in his eyes, and the armed men around him, and realize that turning him down might not be the best choice

for longevity. All in all, there are almost two-dozen armed men, the two couples, plus any others in the house or around the farm unseen.

Before the Reverend leads them into the house, he turns to the men that came in the trucks and tells them to put the creatures into the barn. He shall be along shortly to perform the ceremony.

If the characters asks what he means, he'll wave the question off and promise to explain it as they break bread together.

The characters follow him into the house, entering through a kitchen that was remodeled to be quite modern. An electric stove and stainless steel fridge rest against the walls, the cabinets still look fairly new, the floor is tiled, and an island sits in the center of the room with various pots and pans hanging over it. Three women and seven children are in the room, all of the children ranging in age from five to eight years old. Two women are cooking venison on the stove, and the third is instructing the children in math at the table. Everyone stops and stares as the characters enter.

Reverend Waller smiles as he tells the children that they have new people in need of protection, and that he will introduce everyone shortly—just as soon as they finish their lessons. The women look at the characters with caution.

The Reverend tells the characters and their allies to follow him into the den. To his men, he informs them that he wishes to speak with the group alone. It's obvious that several of the men don't like the idea, but they remain silent.

Once Reverend Waller leads the group into the den—which has several bookshelves, a desk, a sofa, two chairs, and a bar—he closes the door, leans against it for a moment and sighs, and then heads right over to the bar and pours himself a small amount of Scotch. He downs the glass, and immediately pours another.

The characters see a very different posture to him now, one that is tired, weary, and seems like a too

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heavy weight is on his shoulders.

He asks the characters if they want a drink. The previous owners were well supplied, even with a generator and fuel, though unfortunately they were no longer in need of the place by the time he and his original followers arrived.

The characters will no doubt have questions, and the Reverend wants to share his own story, but the information given depends upon his attitude toward them so far. If he is Uncooperative or Hostile, he will remain very guarded and will instead attempt to get information out of the characters (for example, where they come from, if there are others, where they got their weapons, and so forth).

Any of the characters can attempt another Persuasion roll to improve his attitude, but it has to be done by the characters, not the allies.

The Reverend speaks in hushed tones, so that any men standing on the other side of the door cannot hear him.

- If his attitude is Neutral, the Reverend will reveal the following information in no particular order:
- He's encountered enough troublemakers, bad people, and general criminals in his years. The characters don't strike him as those types of people, and usually his gut instinct doesn't lead him wrong.
- He was a Reverend in Nashville when the Outbreak occurred. He tried to lead some people west when rumors of the Federal Government's safe zone started to spread, but they didn't make it very far before the infection took some members of the group. He, four others, and the children made it this far before they were pretty much out of fuel. They stopped for help, but the people that lived here were already ... changed.
- They gather the Living Dead and bring them here so that he can pray for them and send them to a final rest. They were all living people once— fathers, mothers, brothers, sisters, sons, and daughters. It is the only thing he can do for them. No one should have to exist that way.
- Times being what they are, they've had the occasional encounter with people looking to hurt them and take what they have. It makes Charles and William very paranoid, and sometimes they strike first and ask questions later.

- If his attitude has been increased to Friendly, Reverend Waller will also reveal the following:
- They've been at the farm since around the third week of the Outbreak.
- Outside of a few of the women and the children, the rest of the group consists of people that they found, or helped within the past couple of months. They all stuck around, and before he knew it the group had swelled.
- He'd considered continuing the journey toward the west, but then the group got so large, and he isn't sure they can make it now.

If the group has managed to move his attitude to Helpful, they will also get the following pieces of information from him:

- He is a spiritual leader, not a wartime leader. Anyone who thinks this is not a war for the very survival of mankind is delusional. Yet, somehow, he's been thrust into the role of leading and caring for all these people. It isn't that he doesn't want it, it's just that he isn't the right man for the job. The deaths they've already suffered are testament to that.
- A few of the men that arrived last month, led by Charles and William, brought all of the weapons with them. They say they got them from an abandoned military post along the way. He's always been very good at judging people and detecting lies, and he believes them.
- There are almost three-dozen of them here. Charles and William have taught most the men how to shoot and fight. They handle protecting the women and children, and hunting for food.
- They have vehicles stored under cover in the tree line behind the house, and under cover behind the barn. They try to hide as much as they can, so as not to entice any outlaws that might roam through the area.

After the characters have a chance to role-play with Reverend Waller and get some information, he tells them that he has to head to the barn and send the poor creatures to their rest. He mentions how it used to be much easier, before the new ones appeared a few days ago and changed the behavior of those normally in the town.

If the characters don't ask what he means, Alexan-

dro will do so. The Reverend tells them that he'll explain on the way to the barn. If he doesn't show-up soon, the men are likely to burst into the room thinking he's been hurt; and he rather enjoys having the door in one piece.

Charles, William, and another man are standing in the living room, rifles cradled in their arms, when the door opens. They look nervous, and tense visibly as the characters step out. Reverend Waller tells them that the characters will be staying with them just a little while longer, then he is allowing them to leave—with whatever they had on their persons when they were captured. Although Charles and William say nothing in response, the look of pure venom on their faces clearly shows their feelings on the matter.

If none of the characters mention the vehicles left back at town, Commander Morrison will bring it up. The Reverend agrees to provide them transportation back to their vehicles.

The children are working on their reading assignments as the group passes through the kitchen, and one of the women at the stove tells the Reverend that dinner will be ready soon. He replies that it's a good thing, as he's sure everyone will be hungry after they tend to business at the barn.

Reverend Waller will offer the group to stay for dinner. If they decline, their response will get them an odd look from him. It isn't common for a group of survivors to turn down food, and they most likely haven't told him about their own camp back at the Barrow farm. The Reverend doesn't question them, though he is curious.

The Reverend's thoughts are already moving toward the barn, so if the characters don't ask him about the Living Dead's change in behavior that he mentioned, let one of their allies do it. After all, the NPCs are there as much to keep the story moving as to provide support in combat.

Once reminded, he explains that they've been

watching the Living Dead for almost two months. Something is keeping the dead moving and, although he is a man of God, he isn't blinded by faith so much that he's willing to simply jump into a theory of divine retribution. He wants to know what keeps them moving. If they have no biological functions— such as a digestive system or circulatory system— why do they consume the living? Is there an intelligence in there somewhere, even a rudimentary one? Is it a colony or hive mentality? Furthermore, what has caused the dead to rise? Why do only human beings become them?

Sometimes, by understanding the movements, patterns, and habits of something, you can begin to get an understanding of it.

If anyone asks about his line of thinking, he'll simply chuckle and say that he was a general practitioner (doctor) before he became a Reverend, and leave it at that.

As far as he could tell, the Living Dead didn't show any real signs of a migratory pattern or reasoning to what they did. They simply followed movement and noise, and tended to congregate in sufficient numbers because they were following the movements of their own kind. If one of them heard a noise and started walking in that direction, and encountered others, they would begin to follow simply because of the movement.

All that, however, seems to have changed recently.

A few days ago, a group of Living Dead migrated into the town. Now, that isn't uncommon, but what happened afterward was very strange. One of them was one of those thinkers. You know, the type that seem able to lead the others. Well, within a few hours, he'd manage to gather more into the ranks, and then the lot of them moved about the town as though they were searching for something. He really can't think of a better description than that, as they started to look into abandoned vehicles as they walked by, went into and

THE LIVING DEAD AND THE COLD

As Chapter Three progresses, the weather will turn colder as an early winter hits. The Living Dead, without a functioning circulatory system, are slowly beginning to freeze. Currently, as already noted in the Week 1 adventure, all Living Dead suffer a -1 to their Pace. As the chapter continues, the penalty will become greater until the Living Dead within the winter regions are frozen stiff.

Naturally, while the group will have less Living Dead to worry about for a time, a whole new set of problems will be presented: cold, food, shelter, and general supplies.

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out of opened buildings, and communicated with each other through their usual grunts and moans.

The thinking one is a tall, wide guy in a tank-top and jeans. He looks like he might have been a weight-lifter when he was alive.

What they are looking for is beyond his guess, but the men had to postpone putting others to rest until the thinker and his group moved off to the far side of the town. It'd just gotten too dangerous. As it was, the scouts were nearly discovered by him several times.

Just as he finishes his explanation, they reach the barn. There are a dozen men already waiting and, as he approaches and nods, they pull the massive double doors open. Inside is a thick, wooden gate meant to contain livestock so they can't rush out. Beyond the fence are the 40 Living Dead gathered from the town.

Reverend Waller raises his right hand to begin the Last Rites, and a female scream echoes throughout the farm.

Coming across the field is a horde of 100 Living Dead— 70 Shamblers and 30 Sprinters.

SCENE TWO: A WHOLE NEW GAME

The purpose of this scene is to reveal that Edward Russo is leading the millions of Living Dead from Sanctuary in a hunt for the characters, and to show the increasing coordination between the Living Dead under his command.

Since the scene uses a lot of combat, and doesn't use the abstract Mass Battle rules, how it actually plays out is going to depend a lot on what the players do, and how you have the NPCs react to the situation.

Reverend Waller immediately orders for the characters and their allies to be armed!

There are a little over two-dozen armed men at the farm, plus the characters and their allies. There are 100 Living Dead marching across the field, and will probably take two minutes to reach the farm, itself, which gives the group plenty of time to confront them with ranged weapons.

Below are key points that need to be included in the combat scene:

- The main horde moving across the field is a diversion meant to keep the humans busy.
- The main purpose of the attack is so a smaller group of 12 Shamblers can come onto the farm from the tree line, get to the barn, and so a Living Dead with a butcher knife can start hacking away at the wooden fence. While the

butcher knife won't really get through the thick wood, the idea is that the Living Dead are showing a concerted effort, under Edward Russo, to free the captured ghouls.

- Edward Russo is not at the farm, and the characters will not encounter him in the adventure.

With all of the firearms present on the side of the characters, dispatching the Living Dead should really only be a matter of time.

After the battle, allow everyone to catch their breath. If the characters don't take a closer look at the Living Dead, then Commander Morrison will do it. Several of the Living Dead are still wearing the remains of their Identification Cards issued by UniMed at Sanctuary.

Alexandro is deeply disturbed by the sudden turn of events. If Edward Russo and his army could track them this far, and could set-up this type of attack . . . could the Living Dead abomination also know about the others back at the farm?

Reverend Waller comes over to thank them for their help, and immediately notices the expressions on the faces of Cortez and his team.

The characters have to get back to the farm. How they do so is going to depend on the type of people they are. Naturally, they can attempt to steal vehicles from the congregation, though they should be immediately reminded that they are outgunned by a large ratio. The more cautious choice would be to tell the Reverend about the others at the Barrow farm, though how much they mention about Edward Russo and Sanctuary is up to them. Reverend Waller will not only provide them transportation there to make sure everything is all right, but will also agree to bring his men (25 armed shooters) to help if needed. If the characters are paranoid, though, and don't want over two-dozen armed men to accompany them to the farm, Reverend Waller will reluctantly agree to have them taken back to their own vehicles that were left at the town. Since the Reverend arrives in Scene Three to help against the Living Dead, however, he and his men will secretly follow the characters back to the farm.

SCENE THREE: REVENGE OF THE LIVING DEAD

However the characters make it back to the farm, read the following as they arrive:

As you approach the farm, your blood chills in your veins. In the dying light of dusk, hundreds of Living Dead swarm the place. They cover the lawn outside the house, pushing against the walls and beating against the doors and windows. Their moan fills the air like a morbid, hell spawned growl.

Yet, over it all you hear a female scream come from inside the farm house, echoing across the open countryside.

The goal is to get into the house, get the allies, and make it back to the RV, tanks, and Humvees.

Use the Mass Battle rules for the general combat against the horde of 250 Living Dead (a mixture of Shamblers and Sprinters), switching to personal combat rounds as needed to "zoom-in" on the efforts to get the allies out of the house.

For the Mass Battle, divide the ghouls into smaller groups. Each group of Living Dead contains 25 ghouls, making each token count as 5 units (the Living Dead are the larger force, and so have 10 tokens), and they have Knowledge (Battle) at d4-2. The Living Dead receive a +2 bonus to Morale checks, and receive an initial +1 bonus to the Battle roll for each token they have above the survivor's total.

Calculate tokens for the survivors as 1 token representing five people. Each tank is worth 1 token, and every three total Humvees are worth an additional token (so, if the group had five Humvees, that would be a +1 to the total tokens). Use Commander Morrison's Knowledge (Battle) d6 if none of the characters has the skill. The group receives a +2 to Battle rolls

for being able to fire on the Living Dead from a distance. They also receive a +2 to Morale checks, as they know that a retreat will result in immediately death for anyone still at the farm. Once they have the allies into vehicles and can make an escape without leaving anyone behind, they no longer receive a modifier to Morale checks.

Each character must also make his own Fighting or Shooting roll every round, suffering the normal penalty for having less tokens, but also receiving a +1 bonus for each experience rank he is above Novice. The character uses 3d6 ammunition per Shooting roll, or triple that if using a weapon that fires a burst or on full-auto.

The characters should never suffer an Infection during the abstract Mass Battle rounds. Therefore, any damage received from a failure, success, or raise is treated as fatigue. If you prefer the damage to be Wounds, then it's recommended the character be allowed a free Soak roll per round to negate the damage and avoid possible infection.

Each round takes three minutes of story time.

The battle, although abstract, is still going to require tactics. Even with the tanks, the survivors run a serious risk of being overwhelmed by sheer numbers. On top of that, the longer the battle takes, the more risky the entire proposition becomes. Each time the Living Dead are reduced to 10 ghouls (2 tokens), the battle group is replenished back to 50 ghouls (10 tokens), as more Living Dead attack the survivors.

On the fifth round (after 15 minutes of story time has passed), all of the remaining Living Dead merge into one group. Recalculate tokens accordingly.

On the sixth round, Reverend Waller and his men arrive in their trucks and cars, if they were not already with the characters. There are a total of 25 men, as the Reverend is not a fighter, adding five more tokens to the characters' total.

For story purposes, allow the Living Dead to kill a

CORTEZ' MOTORHOME

ACC/TS: 10/24 **Toughness:** 14 (4) **Crew:** 1+5

Notes: Sleeps 6 people, Heavy Armor with slits over windows, Plow on the front does an additional +1d6 ramming damage.

Weapons:

- M60D, pinte mounted at windows (**Damage:** 2d10, AP4, Snapfire)

For a three-dimension prop of the motorhome, pick-up a copy of War of the Dead: The Paper Dead.

WAR OF THE DEAD

few of the Reverend's men— keeping Charlie and William alive, though.

At some point during the combat, allow the characters to catch a glimpse of the Living Dead General that Reverend Waller mentioned— tank-top, jeans, well-built. He should be deeper in the mass of Living Dead, and whether or not the characters can get a headshot on him is up to you. Letting him be taken out might give the group an added sense of satisfaction, and won't effect the story. Edward Russo has several other Generals in his ranks.

ACT THREE: REOCCURRING TROUBLE

Barely surviving the escape from the Barrow farm, the convoy is again on the road as Reverend Waller makes his case to accompany them to Colorado. The trip, however, is sidetracked as the dangers of the new world once again hit the characters.

SCENE ONE: ROADBLOCK

Once everyone is away from the Barrow farm, leaving the slow-moving Living Dead behind for the time being, it is time to deal with Reverend Waller and his congregation.

Given the vast increase in Living Dead in the area, Reverend Waller wants to pack-up his own people and accompany the characters to Colorado. With everyone working together, he feels that they all have a better chance of making it there alive. They will even bring as many supplies as they can pack and carry.

Commander Morrison is against it. He already feels the size of the group is becoming dangerous— the more people to defend and worry about, the more things can go wrong. If Sanctuary taught him anything, it's that this is no longer a world where a handful of people can care for a large group (Colorado being a different story to him, as it is run by the military and Federal Government).

Alexandro, Alicia, and the allies from the airport, though, strongly disagree with him. None of them would be alive right now if not for the help of everyone else. In the current world, safety-in-numbers is not only important, it's basically the new axiom.

For the characters' part, they have been through hell since first encountering the Outbreak on the Pinnacle cruise ship months ago. They have seen themselves betrayed by supposed allies, and have seen their lives saved by having allies at their side. There is no doubt, as well, that Edward Russo might very well have killed them all back at the farm if not for Reverend Waller and his men.

Either way it goes, Alexandro will take the RV and his team and help the Reverend get everything packed as quickly as possible. Exactly what food supplies are brought along is up to you. Obviously, the deer meat won't last the trip, though the congregation does have some canned goods, camping gear, and other basic supplies.

Once back at the Reverend's farm, summarize the packing and keep the story moving. When you think they have just enough to be ready to move out, have more of Edward Russo's horde seen moving toward them across the distant fields. Although they are slow, and still some distance off, it is time to hit the road.

There are eight children, 15 women, and— now— 13 men including the Reverend, spread between four moving trucks and seven cars. The cars are not at full tanks of fuel, and the convoy will have to find gas on the way to Colorado.

The only specific notation about the other members of the convoy is that Alicia was very firm about Shannon and Faith riding in the RV— the safest of all the vehicles.

Once back on the road, read the following:

The road is dark, the sun since set and the heavy clouds blocking any type of moonlight. Commander Morrison is still unhappy about the convoy growing to over a dozen vehicles and so many people.

You head down the country roads, bare trees on either side, not far enough away from Edward Russo and his army just yet.

Suddenly, the RV slams on its breaks and swerves from side-to-side, nearly tipping over several times before coming to a stop as it skids sideways to block the road. Several of the vehicles in front of you also nearly lose control before stopping.

Once the characters get out to meet with the others, they discover that the RV and two of the Humvees directly behind it have all blown out their tires. Not one or two tires— but all of them! Investigating the roadway, they find a strip of jagged, metal spikes laid out across both lanes.

Someone set a trap on the road!

TO BE CONTINUED NEXT WEEK.

FRIENDS AND FOES

THE LIVING DEAD

LIVING DEAD (SHAMBLER)

The most common of Living Dead encountered in the first weeks of the Outbreak, Shamblers are slow moving creatures operating more on instinct than any sort of human intelligence. Driven by an unnatural hunger for living flesh, they'll attack anything alive: human or animal.

Attributes: Agility d4, Smarts d4 (A), Spirit d4, Strength d6, Vigor d6

Skills: Intimidation d6, Notice d8

Pace: 4 **Parry:** 2 **Toughness:** 5

Special Abilities—

- **Bite:** The bite of the Living Dead causes Str+d4 damage
- **Equal Senses:** The Living Dead use all their senses equally, causing Stealth checks against them to suffer a -2 penalty regardless of lighting conditions.
- **Fear (-1):** Shamblers are terrible to behold and cause a Guts check at -1.
- **Fearless:** The Living Dead are immune to Fear and cannot be intimidated
- **Hardy:** If Shaken, a Living Dead never suffers a wound from further Shaken results
- **Infected Bite:** Anyone that suffers at least 1 wound (after soaking) from the bite of a Shambler is infected and will die, only to rise again as one of them (see The Infection, under Setting Rules).

- **Living Dead:** The Living Dead suffer no additional damage from called shots (except for their weakness), suffer no wound modifiers (except for their weakness), and do not suffer from disease or poison.
- **Slow:** Shamblers are never dealt an initiative card that is greater than 5, and can never run.
- **Tireless:** The Living Dead do not suffer from Fatigue.
- **Weakness:** The Living Dead suffer normal damage and wound modifiers from a called shot to the head.

INFECTED NEWBORNS

When an expectant mother near the end of her third trimester becomes infected by a Living Dead bite, the effect on the fetus is catastrophic. Mysteriously transformed into a ravenous beast that typically eats its way out of the mother, the Infected Newborns are true horrors to behold. Fast moving, with mouths full of sharp teeth, and able to regenerate from almost any wound, the tiny creatures undergo roughly 6 months worth of growth within the first few days as long as they consume living flesh.

Just as infectious as other forms of Living Dead, their bites kill the victim and transform him into a new form of zombie: Sprinters.

Attributes: Agility d6, Smarts d4 (A), Spirit d4, Strength d6, Vigor d4

SHAMBLERS IN COMBAT

Although the average Shambler is unskilled in combat— instead relying completely on instinct to bring down its prey— the Shamblers naturally employ a few of tactics that can make them extremely dangerous.

The first tactic of the Shamblers is the Moan when they first see their prey (see Setting Rules).

The second tactic is the Wild Attack. The Shamblers lack finesse and know no fear, and they always use the Wild Attack maneuver against their prey. This gives them a +2 to their Fighting check (normally d4-2), but reduces their Parry to zero.

The third tactic is the Ganging Up maneuver. Whenever multiple Shamblers converge on prey, they all attack in search of living flesh to consume. While this gives them a +1 to Fighting for each zombie beyond the first, it's also combined with the Wild Attack— which means each zombie receives the +2 for a Wild Attack, and an additional +1 for each zombie beyond the first. The trade-off is that if the prey survives, the Parry to hit a zombie is zero.

WAR OF THE DEAD

Skills: Fighting d4, Intimidation d6, Notice d6, Stealth d4

Pace: 4 **Parry:** 4 **Toughness:** 3

Special Abilities—

- **Bite:** The bite of the Infected Newborns causes Str+d6 damage.
- **Fear (-2):** The sight of an Infected Newborn can unsettle even the most hardened person and causes a Guts check at -2.
- **Fearless:** Infected Newborns are immune to Fear and cannot be intimidated.
- **Hardy:** If Shaken, an Infected Newborn never suffers a wound from further Shaken results.
- **Infected Bite:** Anyone that suffers at least 1 wound (after soaking) from the bite of an Infected Newborn is infected and will die (see The Infection under Setting Rules), only to rise again as one of the Living Dead (Sprinters).
- **Fast Regeneration:** Infected Newborns heal wounds at an accelerated rate, making a Vigor roll each round for Healing (even if killed) unless damaged by their Weakness. The creatures also receive a +2 to recover from being Shaken.
- **Low Light Vision:** Infected Newborns do not suffer penalties from Dim or Dark lighting conditions.
- **Size (-1):** Infected Newborns are small and all attacks against them are at a -1 penalty.
- **Weakness:** Infected Newborns do not regenerate from damage caused by a called shot to the head.

LIVING DEAD (GENERAL)

An extremely rare form of Living Dead, the General is also one of the most dangerous. Somehow managing to survive the transformation into Living Dead with a near human-level of intelligence, a General is able to gather, coordinate, and lead entire hordes of zombies against the living.

Attributes: Agility d4, Smarts d6, Spirit d4, Strength d6, Vigor d6

Skills: Intimidation d6, Notice d8

Pace: 4 **Parry:** 2 **Toughness:** 5

Special Abilities—

Bite: The bite of the Living Dead causes Str+d4 damage

- **Equal Senses:** The Living Dead use all their senses equally, causing Stealth checks against them to suffer a -2 penalty regardless of lighting conditions.
- **Fear (-1):** Shamblers are terrible to behold and cause a Guts check at -1.
- **Fearless:** The Living Dead are immune to Fear and cannot be intimidated
- **Hardy:** If Shaken, a Living Dead never suffers a wound from further Shaken results

- **Infected Bite:** Anyone that suffers at least 1 wound (after soaking) from the bite of a General is infected and will die, only to rise again as one of them (see The Infection, under Setting Rules).
- **Living Dead:** The Living Dead suffer no additional damage from called shots (except for their weakness), suffer no wound modifiers (except for their weakness), and do not suffer from disease or poison.
- **Slow:** Generals are never dealt an initiative card that is greater than 5, and can never run.
- **Tireless:** The Living Dead do not suffer from Fatigue.
- **Weakness:** The Living Dead suffer normal damage and wound modifiers from a called shot to the head.

LIVING DEAD (SPRINTERS)

When a victim dies of a bite from an Infected Newborn, the result is a new form of zombie. Fast moving, agile, and known to emit a high-pitched screech similar to a baby's cry (as opposed to the deep moan of the Shamblers), the Sprinters are extremely dangerous due to their human-level motor skills.

Attributes: Agility d6, Smarts d4 (A), Spirit d4, Strength d6, Vigor d6

Skills: Fighting d6, Intimidation d6, Notice d8

Pace: 6 **Parry:** 5 **Toughness:** 5

Special Abilities—

- **Bite:** The bite of the Living Dead causes Str+d4 damage
- **Equal Senses:** The Living Dead use all their senses equally, causing Stealth checks against them to suffer a -2 penalty regardless of lighting conditions.
- **Fear (-2):** The speed of a Sprinter adds to the terror when facing them, causing a Guts check at -2.
- **Fearless:** The Living Dead are immune to Fear and cannot be intimidated
- **Hardy:** If Shaken, a Living Dead never suffers a wound from further Shaken results
- **Infected Bite:** Anyone that suffers at least 1 wound (after soaking) from the bite of a Sprinter is infected and will die, only to rise again as one of them (see The Infection, under Setting Rules).
- **Living Dead:** The Living Dead suffer no additional damage from called shots (except for their weakness), suffer no wound modifiers (except for their weakness), and do not suffer from disease or poison.
- **Tireless:** The Living Dead do not suffer from Fatigue.

- **Weakness:** The Living Dead suffer normal damage and wound modifiers from a called shot to the head.

RAGER

Inadvertently created by UniMed when a flawed immunization to the Living Dead infection mutated hosts carrying an undetected strain, Ragers are incredibly well-muscled, agile, and strong. Due to their increased attributes and metabolism, the lifespan of the Ragers is different than humans. The current generation has a remaining lifespan of 10-20 years, whereas the next generation will have 20-30 years and will hit the equivalent of its teenage years after 5 years.

Ragers are not Living Dead and can be killed normally. They do not reanimate as one of the Living Dead.

Attributes: Agility d10, Smarts d8 (A), Spirit d6, Strength d12+4, Vigor d12

Skills: Climbing d6, Fighting d8+2, Intimidation d10, Notice d4

Pace: 8 (d10 Running) **Parry:** 4 **Toughness:** 11

Special Abilities—

- **Berserk:** Ragers are in state of permanent Berserk, as per the Edge. Modifiers from that state are already included in the stats.
- **Bite:** A Rager possesses sharp teeth and strong jaws, causing Str+d4 damage when biting something.
- **Claws:** Ragers have sharp claws capable of ripping a human in half, doing Str+d6 damage.
- **Fear (-2):** Ragers are huge, well-muscled creatures that are an absolute terror to behold, causing a Guts check at -2.
- **Fearless:** Ragers are immune to Fear and cannot be Intimidated.
- **Fleet-Footed:** Ragers have Pace 8 and roll a d10 instead of a d6 when running.
- **Hardy:** If Shaken, a Rager never suffers a wound from further Shaken results.
- **Improved Dodge:** Shooting at Ragers suffers an additional -2, because of their speed.
- **Low Light Vision:** Ragers do not suffer penalties from Dim or Dark lighting conditions.
- **Quick:** Ragers discard cards that are 5 or lower, and redraw until their card is 6 or higher.
- **Size +1:** Ragers are better build than rest of humans.
- **Slow Regeneration:** Ragers heal faster than humans when wounded, making a natural Healing roll once per day.
- **Sweep:** Ragers can attack all adjanced targets at -2 to their Fighting roll.

- **Weakness:** Ragers are susceptible to intense lighting, such as from floodlights and sunlight. When in lighting brighter than Dim, they are almost completely blind and suffer a -4 to all rolls.

FERAL

A by-product of UniMed's accidental creation of Ragers, Ferals are humans with bloodshot eyes, taut skin, and extreme aggressive behavior. The closest theory UniMed has thus far been able to make is a form of mutated, hyperactive rabies. Human's that become Ferals possess rudimentary brain function that seems entirely focused on biting other humans and spreading the symptoms.

Like Ragers, Ferals are not Living Dead and can be killed normally. Ferals also do not rise as one of the Living Dead.

Attributes: Agility d8, Smarts d8 (A), Spirit d6, Strength d6+2, Vigor d8

Skills: Fighting d6+2, Intimidation d6, Notice d4

Pace: 8 (d10 Running) **Parry:** 3 **Toughness:** 8

Special Abilities—

- **Berserk:** Ferals are in state of permanent Berserk, as per the Edge. Modifiers from that state are already included in the stats.
- **Bite:** A Feral causes Str+d4 damage when biting something.
- **Fear (-1):** Ferals are rabid, insane humans with no regard for their own safety and only hungering to spread their infection, causing a Guts check at -1.
- **Fearless:** Ferals are immune to Fear and cannot be Intimidated.
- **Fleet-Footed:** A Feral has Pace 8 and rolls a d10 instead of a d6 when running.
- **Improved Dodge:** Shooting at Ferals suffers an additional -2, because of their speed.
- **Infected Bite:** Anyone that suffers at least 1 wound (after soaking) from the bite of a Feral is infected and will become a Feral.
- **Quick:** Ferals discard cards that are 5 or lower, and redraw until their card is 6 or higher.

FERAL INFECTION

Anyone infected by a Rager or Feral (1 Wound or more after Soaking) is infected by the strain. Even those immune to infection from the Living Dead are not immune to infection by a Rager or Feral. The game mechanics are similar as for infection by Living Dead bite, as shown below.

One Wound: If the character only received a single wound, the bite isn't usually deep. Roll 1d4 to determine the number of days before the infection begins to affect the character.

Two Wounds: When a character receives 2 wounds from a Rager's or Feral's bite, the injury is usually enough that the virus has entered the bloodstream. Roll 1d4; the result is the number of hours before the infection starts affecting the character.

Three (or more) Wounds: If a character receives at least 3 wounds from a single bite, roll 1d4. The result is the number of minutes before the infection begins to affect the character.

Once the infection begins to affect them, they gain a level of Fatigue as the fever starts. They'll continue to gain a Fatigue level every 30 minutes until falling unconscious.

As soon as the fever begins, the character must immediately make a Vigor roll at a -1 for the first level of Fatigue. If the character succeeds, he must continue to make another Vigor roll at the end of every 30 minutes with the normal penalty for continued Fatigue. If the character fails the Vigor roll (or 30 minutes after he becomes Incapacitated from Fatigue), he has become a Feral or Rager. Roll a d6. On a 1-3, the character becomes a Rager; on a 4-6, the character becomes a Feral.

Whatever the result—the character is gone. The player is free to create a new one using the replacement character rules from the advancement section of the Savage Worlds rulebook.



HUMAN ALLIES AND ENEMIES

[IN ORDER OF APPEARANCE]

COMMANDER MORRISON

A former Lieutenant in the U.S. Army, Morrison was the highest-ranking officer still alive in the city after his unit was overrun by the Living Dead. When the Federal Government abandoned Washington, D.C. and fled to Colorado and other locations, Morrison realized exactly how futile the war against the Living Dead had quickly become. Refusing to die for a lost cause, he assembled his men and gave them a chance to defect with him. Now a member of a convoy making its way to the Citizen Relocation Zone in Colorado, Commander Morrison serves as the de facto head of security.



Attributes: Agility d6, Smarts d6, Spirit d8, Strength d8, Vigor d8

Skills: Fighting d8, Guts d6, Intimidation d6, Knowledge (Battle) d6, Notice d6, Repair d4, Shooting d8, Stealth d6, Throwing d6

Charisma: -1 **Pace:** 6 **Parry:** 3 **Toughness:** 10 (4)

Hindrances: Emotionally Cold, Heroic, Loyal

Edges: Combat Reflexes, Command, Common Bond, Inspire, Luck, Nerves of Steel, Quick

Equipment: Kevlar Weave Vest (+4 Toughness), Glock 9mm Pistol (2d6 Damage), M-16 (2d8 Damage), Night Vision Goggles (ignore Dim and Dark penalties)

SOLDIER

Once serving in the United States Armed Forces, the soldiers under Commander Morrison were abandoned by the remnants of the Federal Government in the early weeks of the outbreak. Now part of a convoy making its way to Colorado, they defend the survivors with the same determination with which they once defended their country.

Attributes: Agility d6, Smarts d6, Spirit d6, Strength d8, Vigor d8

Skills: Climbing d6, Fighting d6, Notice d6, Shooting d6, Survival d6, Throwing d4

Charisma: +0 **Pace:** 6 **Parry:** 5 **Toughness:** 10 (4)

Hindrances: Loyal, Overconfident

Edges: Combat Reflexes, Nerves of Steel

Equipment: Kevlar Vest (+4 Toughness, Negates AP 4), 9mm Pistol (Damage: 2d6), M-16 (Damage: 2d8), Night Vision Goggles (ignore Dim and Dark penalties)

DAMARIS CORTEZ

The daughter of Manuel Cortez, a scientist for UniMed that has since been turned into one of the Ragers, Damaris has been blind since birth. The subject of several genetic experiments overseen by her father to give her eyesight, Damaris instead developed a sixth-sense that often times warns her of danger. Now raised and safeguarded by her adult brother, Alexandro, her unique gift has proven vital in keeping her brother's team alive.



Attributes: Agility d4, Smarts d6, Spirit d8, Strength d4, Vigor d4

Skills: Guts d6, Notice d6, Persuasion d6

Charisma: +2 **Pace:** 6 **Parry:** 2 **Toughness:** 4

Hindrances: Anemic, Blind, Clueless, Young

Edges: Alertness, Charismatic, Common Bond, Danger Sense, Great Luck

ALEXANDRO CORTEZ

Much to his father's distaste, Alexandro has always had an appetite for the darker sides of life. After operating as a drug and arms smuggler between the United States and the Mexican Cartels, Alexandro went to work as an enforcer for the Cartel's interest in various U.S. cities. When the Living Dead outbreak occurred, though, Alexandro abandoned all operations and raced to UniMed headquarters to protect his family. After watching his father become one of the Ragers, Alexandro vowed to protect his sister at all costs. When UniMed fell to an army of the Living Dead, Alexandro took his team and joined a convoy attempting to make its way to the Citizen Relocation Zone in Colorado. Although he isn't fond of the idea of living under the rule of the U.S. Military, his sister's safety overrides his own objections.



WAR OF THE DEAD

Attributes: Agility d8, Smarts d6, Spirit d8, Strength d6, Vigor d8

Skills: Climbing d6, Driving d6, Fighting d8, Guts d8, Lockpicking d6, Notice d6, Shooting d10, Stealth d8, Throwing d6

Charisma: +0 **Pace:** 8 **Parry:** 7 **Toughness:** 6

Hindrances: Overconfident, Responsibility to Others (Minor), Stubborn

Edges: Acrobat, Ambidextrous, Dodge, Fleet-Footed, Quick, Quick Draw, Thief, Two-Fisted

Equipment: Glock 9mm Pistol (x2, Damage: 2d6)

NEIL RUSSEL

Neil is in his late 40's and worked in the city as a mechanic before the outbreak consumed everyone. An expert marksman, and able to jury rig needed devices out of just about any material, he has proven extremely valuable to Alexandro's team while in the field.

Attributes: Agility d6, Smarts d6, Spirit d6, Strength d8, Vigor d6

Skills: Driving d6, Fighting d4, Guts d4, Notice d8, Repair d8, Shooting d8

Charisma: +0 **Pace:** 6 **Parry:** 4 **Toughness:** 5

Hindrances: Bad Eyes (Minor), Cautious, Curious

Edges: Alertness, Marksman, McGyver

Equipment: Barrett .50 (Damage: 2d10, HW)

DALLAS PAXTON

A former Hollywood stuntman that was in UniMed's city on a film location when the outbreak occurred, Dallas is an expert driver and melee combatant. Preferring his dual short swords over firearms, he is a flurry of metal when combating the flesh-eating ghouls.

Attributes: Agility d8, Smarts d6, Spirit d6, Strength d8, Vigor d6

Skills: Driving d10, Fighting d8, Notice d6, Shooting d4, Stealth d8, Throwing d6

Charisma: +0 **Pace:** 6 **Parry:** 6 **Toughness:** 5

Hindrances: Big Mouth, Overconfident, Quirk (Chewing Tobacco)

Edges: Ace, Ambidextrous, First Strike, Florentine, Sweep, Two-Fisted

Equipment: Short Sword (x2, Damage: Str+d6)

ALICIA STONE

Before the outbreak, Alicia was a doctor working for UniMed in medical research. While trying to help corporate employees get to safety, she witnessed the children in the daycare facility rise from the dead as ghouls. Now part of a convoy heading toward Colorado, she serves as the chief doctor for the survivors, and

secretly harbors a desire to study the Living Dead and learn more about them.

Attributes: Agility d6, Smarts d10, Spirit d6, Strength d6, Vigor d6

Skills: Healing d8, Knowledge (Biology) d8, Knowledge (Chemistry) d8, Knowledge (Medicine) d10, Notice d6, Persuasion d6, Shooting d4, Stealth d4

Charisma: +4 **Pace:** 6 **Parry:** 2 **Toughness:** 5

Hindrances: Haunted Memories (Minor, Living Dead Children), Loyal, Pacifist (Minor)

Edges: Jack-of-All-Trades, Scholar (Knowledge: Biology, Knowledge: Medicine), Very Attractive

Equipment: Medical Kit (+2 to Healing rolls)

CHINELLO MANDELL

Badly scarred in a fire in the first days of the outbreak, the entire right side of Chinelo's face is a mass of wrinkled and deformed flesh. A former member of the SCA that loved the great outdoors prior to the outbreak, Chinelo is famous for his ability to take down numerous Living Dead simultaneously with nothing more than his trademark spear.

Attributes: Agility d6, Smarts d6, Spirit d8, Strength d6, Vigor d6

Skills: Fighting d10, Guts d8, Shooting d4, Survival d8, Tracking d8

Charisma: -2 **Pace:** 4 **Parry:** 7 **Toughness:** 5

Hindrances: All Thumbs, Lamé, Ugly

Edges: Frenzy, Sweep, Trademark Weapon (Spear), Woodsman

Equipment: Spear (Damage Str+d6, Reach 1, Parry +1, 2-handed)

TERRY GITANO

Terry suffers from dwarfism, and stands no more than three-and-half feet tall. A friend of Chinelo's since years before the outbreak, he is extremely talented at getting into urban areas and finding much needed supplies for UniMed. Trained in the use of the Halberd (despite his size), Terry prefers to use his size and the weapon's reach in combating the Living Dead.

Attributes: Agility d6, Smarts d6, Spirit d6, Strength d8, Vigor d6

Skills: Fighting d6, Guts d4, Notice d6, Shooting d6, Stealth d8, Survival d6, Tracking d6

Charisma: +0 **Pace:** 6 **Parry:** 4 **Toughness:** 5

Hindrances: Loyal, Phobia: Rats (Minor), Small,

Edges: Brawny, Combat Reflexes, Quick, Scavenger

Equipment: Halberd (Str+d8)

REVEREND WALLER

Once a doctor in Nashville, Reverend Waller left the practice and joined the church several years before the Outbreak. Gathering those in need of safety in the first weeks, he attempted to lead them west when the group suffered one catastrophe after another. Taking refuge on a farm and building a survivor camp of his own, Reverend Waller recently joined a convoy making its way to Colorado, when the army of Living Dead commanded by Edward Russo discovered his congregation.

Attributes: Agility d6, Smarts d8, Spirit d6, Strength d6, Vigor d6

Skills: Fighting d4, Guts d6, Healing d6, Knowledge (Medicine) d6, Persuasion d6, Shooting d4

Charisma: +2 **Pace:** 6 **Parry:** 4 **Toughness:** 5

Hindrances: Cautious, Responsibility to Others (Major)

Edges: Alertness, Charismatic

Equipment: M-16 (Damage: 2d8)



CHARLIE

Charlie lived in one of the major cities of the United States when the Outbreak first occurred. At first the location of a major military presence, he watched millions die, including his wife and children, when the soldiers ordered to defend them abandoned post and left the civilians to fend for themselves.

As a result, Charlie has an intense hatred of the military.

Although he appears as a brash, rude man on the surface, underneath is a man incredibly loyal and caring about those he's assumed the duty to defend. Charlie would readily lay down his life for those he protects, and will stop at nothing to eradicate the Living Dead.

Attributes: Agility d6, Smarts d6, Spirit d8, Strength d6, Vigor d8

Skills: Driving d4, Fighting d6, Intimidation d6, Notice d6, Shooting d6

Charisma: +0 **Pace:** 6 **Parry:** 5 **Toughness:** 6

Hindrances: Heroic, Haunted Memories (Minor, triggered by a woman or child dying), Loyal, Responsibility to Others (Major)

Edges: Combat Reflexes, Nerves of Steel

Equipment: M-16 (Damage: 2d8)



WILLIAM

William lived in a small town in Tennessee when the Outbreak first took the lives of everyone around him. Barely escaping, he spent the next several weeks on the road— alone, weak, and hungry— before being found by Charlie.

Nursed back to health and trained to fire a weapon, he has become Charlie's close friend and second-in-command of the congregation's militia.

Attributes: Agility d6, Smarts d6, Spirit d6, Strength d6, Vigor d6

Skills: Driving d4, Fighting d4, Intimidation d6, Notice d6, Shooting d6

Charisma: +0 **Pace:** 6 **Parry:** 4 **Toughness:** 5

Hindrances: Animeic, Loyal, Phobia (Minor, dark, enclosed spaces)

Edges: None

Equipment: M-16 (Damage: 2d8)

CONGREGATION MILITIA

Tough men that joined Reverend Waller's congregation, the militia is commanded by Charlie and dedicates their days to defending the women and children.

Attributes: Agility d6, Smarts d6, Spirit d6, Strength d6, Vigor d6

Skills: Fighting d4, Notice d4, Shooting d6

Charisma: +0 **Pace:** 6 **Parry:** 4 **Toughness:** 5

Hindrances: Choose any 2 Hindrances

Edges: Choose any 1 Edge

Equipment: M-16 (Damage: 2d8)

CONGREGATION SURVIVOR

The members of Reverend Waller's congregation come from all walks of life. Drawn together by a common need for survival, they do the best they can within the self-sufficient community.

Attributes: Agility d6, Smarts d6, Spirit d4, Strength d6, Vigor d6

Skills: Notice d4

Charisma: +0 **Pace:** 6 **Parry:** 2 **Toughness:** 5

Hindrances: Choose any 2 Hindrances

Edges: None

Equipment: None

CALEB STONE

Before the Outbreak, Caleb owned a martial arts school in New Jersey and regularly competed in tournaments around the world. A husband and father, he was returning from a competition in Los Angeles when the Living Dead rose to dominate the planet. Trapped in

WAR OF THE DEAD

an airport with other survivors, and hunted by cannibals, he became a member of the convoy heading toward Colorado.

Caleb hungers for official word on the fate of his family, though he has already resigned himself to the worse. Meanwhile, he has become very close to Breana Maclean, who is expecting a child any day now.

Attributes: Agility d10, Smarts d6, Spirit d8, Strength d8, Vigor d8

Skills: Fighting d10, Intimidation d6, Notice d6, Shooting d4

Charisma: +0 **Pace:** 6 **Parry:** 6 **Toughness:** 6

Hindrances:

Edges: Block, Dodge, First Strike, Frenzy, No Mercy, Sweep, Two-Fisted

Equipment: M-16 (Damage: 2d8)

GEORGE BARROW

George Barrow was a farmer when the outbreak first occurred, but at another time in his life, he was a sniper in Vietnam. Building the defenses at his residence as best he could, his days were dedicated to keeping the Living Dead at bay and defending his wife.

Attributes: Agility d6, Smarts d6, Spirit d6, Strength d6, Vigor d6

Skills: Shooting d10, Tracking d6

Charisma: +0 **Pace:** 6 **Parry:** 2 **Toughness:** 5

Hindrances: Responsibility to Other (Minor)

Edges: Marksman, Trademark Weapon (Rifle)

Equipment: Hunting Rifle (Range 24/48/96, Damage: 2d8, ROF: 1, AP: 2)

SCOTT BARROW

The owner of a general store in a town near his father's farm, Scott enjoyed hunting and helping his father. When the Living Dead rose, he abandoned the town and helped his parents fortify their farm.

Attributes: Agility d6, Smarts d6, Spirit d6, Strength d8, Vigor d6

Skills: Fighting d6, Shooting d6, Tracking d6

Charisma: +0 **Pace:** 6 **Parry:** 2 **Toughness:** 5

Hindrances: Responsibility to Other (Minor)

Edges: Marksman

Equipment: Hunting Rifle (Range 24/48/96, Damage: 2d8, ROF: 1, AP: 2)

CANNIBAL

With the Living Dead becoming the dominant species on Earth, food and supplies have become extremely scarce in some regions. Those forced to fight for sur-

vival in such places have been forced to take less than savory steps. Forever changed by their need to hunt down other humans and consume them for sustenance, cannibals are very dangerous, especially when encountered in large groups.

Attributes: Agility d6, Smarts d6, Spirit d6, Strength d6, Vigor d8

Skills: Driving d4, Fighting d6, Intimidation d6, Notice d6, Shooting d6

Charisma: -2 **Pace:** 6 **Parry:** 6 **Toughness:** 6

Hindrances: Bloodthirsty

Edges: Combat Reflexes

Equipment: M-16 (Damage: 2d8), Mk67 Pineapple Grenade (x4, 3d6 Damage, Medium Burst Template), LAW Rocket Launcher (Range: 24/48/96, Damage 4d8+2, Medium Burst Template, AP30, HW, Snapfire)

HELLTOWN OUTLAW

Criminals and degenerates, the outlaws of Helltown take what they want from other survivors, often times enslaving, torturing, or murdering those that oppose them.

Attributes: Agility d6, Smarts d6, Spirit d6, Strength d6, Vigor d8

Skills: Driving d4, Fighting d6, Intimidation d6, Notice d6, Shooting d8

Charisma: -2 **Pace:** 6 **Parry:** 5 **Toughness:** 6

Hindrances: Bloodthirsty, Greedy

Edges: No Mercy

Equipment: Glock 9mm Pistol (Damage: 2d6), M-16 (Damage: 2d8)

FUERRIE

A long-time repeat offender in the criminal justice system, Hell has been in and out of prisons for the past 20 years. Convicted of everything from gun smuggling to drug distribution to armed robbery and murder, he's not a man to be crossed and has very little compassion for humanity.

In the months following the Outbreak, Hell has traveled west, swelling his numbers and assuming control of a fortified mountain town that he has transformed into a veritable fortress.

Attributes: Agility d8, Smarts d6, Spirit d8, Strength d10, Vigor d10

Skills: Driving d8, Fighting d10, Guts d8, Intimidate d8, Knowledge (Area Knowledge: Interstate Highways) d10, Knowledge (Underworld) d8, Notice d8, Repair d6, Shooting d10, Stealth d6, Taunt d6, Throwing d8



Charisma: -2 **Pace:** 6 **Parry:** 9 **Toughness:** 8
Hindrances: Mean, Overconfident, Stubborn, Vengeful (Major)
Edges: Alertness, Berserk, Brawny, Combat Reflexes, Connections (Mexican Drug Cartel), Fast Healer, Harder to Kill, Improved Block, Improved Dodge, Strong Willed
Equipment: Desert Eagle Pistol (Damage: 2d8), M-16 (Damage: 2d8), Harpoon Pistol (Range: 12/24/48, Damage: 2d6), 2010 Harley Davidson

FEDERAL COMMANDO

United States Special Forces, the Federal Commandos are strike teams housed and deployed from the government facility in Groom Lake, Nevada.

Attributes: Agility d8, Smarts d6, Spirit d8, Strength d8, Vigor d10

Skills: Climbing d6, Driving d6, Fighting d10, Guts d8, Knowledge (Tactics) d6, Notice d6, Repair d6, Shooting d10, Stealth d8, Survival d8, Swimming d6, Throwing d8

Charisma: +0 **Pace:** 6 **Parry:** 6 **Toughness:** 11 (4)

Hindrances: Loyal, Overconfident

Edges: Alertness, Combat Reflexes, Marksman, Nerves of Steel

Equipment: Kevlar Weave Vest (+4 Toughness), Desert Eagle Pistol (2d8 Damage), H&K MP 5 (2d6 Damage), Mk67 Pineapple Grenade (x4, 3d6 Damage, Medium Burst Template), Night Vision Goggles (ignore Dim and Dark penalties)

WAR OF THE DEAD

LEE F. SZCZEPANIK, JR.

CHAPTER THREE
WEEK TWO



WAR OF THE DEAD

Requires the Savage Worlds RPG by Pinnacle Entertainment for Use.

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War of the Dead is dedicated to George A. Romero, Tom Savini,
Max Brooks, Z.A. Recht, and Robert Kirkman.



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CHAPTER THREE:

ROAD TO PERDITION (WEEK 2)

GMS SUMMARY

In the weeks since the premature birth of Faith Carlson, the group had remained secured at the Barrow farm while small teams went into the surrounding towns hunting for supplies. On one such expedition, the team ran afoul of a strange group of men herding dozens of Living Dead into the backs of moving trucks. Caught by surprise, the characters were taken captive as suspected outlaws and transported to a nearby survivor camp.

Brought before Reverend Waller, the leader of the camp, the team found hospitality awaiting them— a far cry from the initial impression they were given at the town.

After learning that the Reverend and his men were rounding up the Living Dead to give them a proper death and burial, they were informed about a new group of Living Dead that had arrived in the area a few days prior. Led by a Living Dead General, the new group was seemingly gathering the other ghouls and searching the town.

Accompanying the Reverend to perform the Last Rites on the latest batch of Living Dead, the ceremony was cut short by the arrival of a horde of ghouls. As the characters soon learned, however, not only were the Living Dead coordinated enough to attempt a rescue of the captured Living Dead, but that several of them possessed the UniMed identification cards from Sanctuary.

Edward Russo and his army of nearly a million Living Dead were on their way!

Racing back to the Barrow farm, the characters fought an impossible battle against hundreds of Living Dead. After managing to rescue their allies and escape, the convoy later encountered a new problem: a trap set in the road blew out the tires of several vehicles, including the armored RV, stranding them in the middle of nowhere.

Delayed yet again on their journey to Colorado, the convoy is now assaulted by a clan of cannibals that have escaped into a nearby series of caverns. Forced to rescue several kidnapped allies, the characters must play a game of survival in unfamiliar and dangerous territory.

A LOT OF ALLIES

The group is gaining a lot of allies. In addition to the seven members of Alexandro's team, Commander Morrison, the soldiers, and the remaining 11 survivors they'd gained at the airport, they also have the 36 members of the congregation. Although the airport survivors, Reverend Waller, and a couple of his men have been named for you— and later adventures will mention a few new names as the story requires— the rest of the vast survivor group is open for you to develop as needed, or use as Living Dead victims as needed. There are plenty of NPCs to go around.

With winter freezing the Living Dead solid for the second half of the chapter, the remainder of the chapter at that point focuses on the human factor. The spotlight will return to Faith Carlson and the hope she represents for the future, there will be a serial killer loose within the camp, and Alicia will be secretly gathering the Living Dead to experiment on them.

ACT ONE: NIGHT TERRORS

Stuck on a dark, rural road with damaged vehicles, the convoy is assaulted by a clan of cannibals hungry for their next meal. With several women and children kidnapped into the darkness, the team has to track them down before it is too late— all the while avoiding the Living Dead in the area.

SCENE ONE: AMBUSHED

As the adventure opens, read the following:

Thick clouds block the moonlight, casting the rural road into a deep darkness punctuated only by the headlights of the dozen or so vehicles in your convoy. A strip of jagged metal spikes, obviously homemade, stretches across the roadway, painted so as to easily camouflage with the asphalt. The RV has had all of its tires blown out. Ditto for two of the Humvees.

Alexandro looks at the damage and curses in Spanish. Commander Morrison mumbles expletives to himself as he scans the surrounding trees. The soldiers follow suit, weapons raised and locked at shoulder level, pointing everywhere their eyes go.

You are only a few miles from the farms, and no doubt Edward Russo is on your trail. It's only a matter of time. In the distance, you see what remains of a small city, the buildings and low skyline a maw of jagged teeth.

As the people get out of the vehicles, Commander Morrison orders everyone to go back inside and lock the doors. Naturally, no one listens and they start asking what's going on as they approach.

Have the characters make a Notice roll at a -2 due to the Dark lighting. Those that fail are Surprised and not dealt Action Cards on the first round of combat. On a success, the character sees movement within the deep shadows beyond the trees and realizes something is about to happen.

One of the rear cars explodes in a massive fireball (the target of a grenade), as gunfire erupts from the tree line across the roadway.

DEAL ACTION CARDS!

There are 12 shooters, each with an M-16 rifle (Damage 2d8, ROF: 3, AP2, Auto, 3RB). They have Heavy Cover and Dark lighting on their side (a total of

-6 to hit them). Unfortunately, unless the convoy kills all the headlights, they are easy targets in the lighting (no penalty to the attackers), but can still use the vehicles for some degree of cover.

The RV is out of position, being turned to block the road from where it skidded to a stop. This puts the window-mounted guns facing up and down the road, instead of toward the tree lines on either side of the road.

As should always be the case, exactly how the combat plays out will ultimately depend upon the actions of the characters and their allies. Several things are scripted to happen, however, to push the adventure along.

- The 12 shooters in the trees are not the only attackers present. There are also 6 other individuals on the opposite side of the road waiting to attack and kidnap unsuspecting victims.
- The number of shooters will reduce down to six, when six of the shooters assist the others in kidnapping victims.
- On round three of the combat, 2d20 Living Dead Shamblers will be drawn to the battle and attack the convoy from the tree line opposite the shooters. Despite the fact that there are attackers hiding in that tree line as well, they are quiet and the gunfire on the road is masking their presence. Although the RV is actually in a position to fire on the ghouls once they make it to the road, doing so runs a serious risk of hitting members of the convoy as well.
- On the round after the Living Dead swarm the road, the six remaining shooters in the trees continue to rain suppressive fire on the convoy, while the kidnapers will attack the far end of the group— where the women and children are taking cover. They will manage to take two children and three women, leaving three other women injured.
- If the group manages to maneuver the RV, the attackers will use cover and darkness to keep altering position.

The good news is that the Living Dead will not only attack the convoy, but will also head toward the far tree line in response to the gunfire and muzzle flashes. That will force the attackers to also start firing on the ghouls, taking a little of the pressure off the convoy.

On the seventh round of combat, the attackers dis-

appear back into the woods, leaving the convoy to deal with any remaining Living Dead. The kidnappers have already done their part and escaped.

Once the group has dealt with the immediate threat of any remaining Living Dead, Reverend Waller will call them to the rear of the convoy. Three women have suffered head injuries, and several other survivors are in hysterics. The Reverend explains about the three women and two children that have been kidnapped, and that the men disappeared into the woods. There were about a dozen of them that used the cover of the attack to strike.

Charles and William comment to the Reverend that it was probably the same group that hit the farm sporadically. If questioned, Reverend Waller will admit to the farm being the target of attacks, about once every two weeks, and that from all indications the group appeared to be cannibals. Several times they almost grabbed a child, usually commenting on something regarding dinner.

The problem is that they were never this well-armed and were easily driven off before.

Reverend Waller looks over at the section of road with the metal spikes, commenting that they were ready this time, and better equipped. Either they saw the headlights coming from far down the road, or they'd set a trap hoping someone would eventually come this way.

Alicia will tend to the wounded, while Alexandro, Commander Morrison, and the characters decide what to do next.

Commander Morrison notes that they have no idea exactly how many men attacked them, and only know for sure that they were armed with automatic weapons and an explosive. Coupled with the fact that they likely know the area a lot better than he does, and tracking them through the brush at night is not high on his list of tactics to ensure survivability.

Surprisingly, Alexandro doesn't like the idea of heading off after the attackers, either. He's not leaving Damaris here alone, none of them know how many more of the Living Dead might still be out there (and on their way here), and there's no doubt the attackers know the area.

William, Charles, and Reverend Waller overhear the conversation and interject as they approach. Charles tells them that a team is going after the cannibals. If it was their own that were taken, the characters and their friends wouldn't think twice about heading in. Reverend Waller tells Charles to calm down, and im-

plores the characters to assist them. Right now, unless they are leaving the RV and the damaged Humvees, they aren't going anywhere. Not to mention, time is of the essence. No doubt the horde they left back at the farm is still following them. The things might be slow, and slower due to the cold, but the one thing the Living Dead have on their side is that they never tire or stop. The Living Dead will find them, and the Living Dead will kill them. The group needs to rescue those taken, and find a way to repair the vehicles or leave them.

William points to the small city in the distance. He asks about that place, noting that it more than likely has some sort of auto store, garage, tire place— something. It's unlikely people thought to take that stuff when they ran off.

The characters no doubt correctly assume that the place is crawling with the Living Dead. Despite that, William does have a valid idea. If they are going to find tires, that would be the place. Mounting them might prove a problem however, unless they can somehow nurse the the RV and Humvees the distance without destroying the rims.

The group is going to have to decide how they are going to handle things— who will go after the kidnappers, and who will scope out the city for needed tires.

During preparations, Kyle Elliot will approach the characters and ask them if there is anything they need him to do. Surprisingly, his son Steve is already kneeling down before the children, attempting to keep them calm in the wake of what just happened. Rebecca Barrow is with Steve, and the two of them seem to be getting along very well.

Caleb will move Breena and the Fimori family next to the RV, and request that he be given a weapon (if he doesn't already have one) to help defend the camp while they wait for the teams to return. George and Scott Barrow climb to the top of the RV and lay down on their stomachs, acting as a sniper defense.

Hailey is an emotional wreck, having been near the women and children when they were kidnapped, and is being held by Richard as she cries.

Now the group will have to decide who is going where, and what members will comprise each team. Commander Morrison firmly decides to leave half of his soldiers behind to defend the convoy.

WAR OF THE DEAD



SPLIT SCENES

Act Two of the adventure allows the group to split and partake in different parts of the story: either rescuing those kidnapped, or entering the city to search for supplies. To account for that, Scene One and Scene Two both have an (A) and (B) format. If any of the characters remain with the convoy, simply hit them with the occasional Living Dead intrusion as they await the return of the two teams and role-play with the other survivors.

If the PCs split into separate groups, the players whose characters are not present can play Wild Cards present in the current scene. Alternatively, if all of the players stay within a single group, you can allow them all to play characters from the other group, should you decide to run both scenes. If there are not enough Wild Card NPCs to go around, simply elevate as many Extras as needed to Wild Card status for the duration of the scenes.

By Act Two: Scene Three, both teams have returned to the convoy.

ACT TWO: ON THE HUNT

The convoy must separate into three different units as some members attempt to track down the cannibals, others head into the nearby city to search for supplies to repair the vehicles, and the rest of the convoy remains with the vehicles.

SCENE ONE (A): CAVE DIVING

Regardless of whether or not Commander Morrison is with the rescue team, he will supply them with three flashlights and a warning to use them only if absolutely necessary.

Once the team is locked-and-loaded, it's time to go after the cannibals.

Tracking the cannibals is difficult, but not impossible. Although the victims have their mouths covered, they are resisting enough that a trail is not completely impossible to find. Discovering it, however, requires a Tracking roll. Since the group is tracking more than five individuals (+2 bonus), but in poor lighting (-2 penalty), there is no modifier to the roll. Any attempt at using Stealth suffers a -2 penalty due to the amount of flora on the ground (dried leaves, twigs, and so forth). Other modifiers listed under the Stealth skill in the Savage Worlds rulebook can offset the penalty, but the cannibals are already long gone and not in the area. The only opposition they would alert is stray Living Dead Shamblers.

The group is able to follow the trail for a half mile through the woods, in the direction the convoy was

originally traveling. At that point, it seems to cut back across the road, and another Tracking roll is required to find the new trail on the other side.

After about 30 minutes of tracking, the group comes upon a small cave-like opening leading underground. The floor of the cave is sloped downward, and easily navigated. The cave is under Pitch Darkness, causing all attack rolls and Notice rolls involving sight to suffer a -4 penalty. Using the flashlights reduces the penalty to a -2.

Shining the beams on the sloping floor reveals fresh footprints and scuff marks.

The cave is 1" wide and 2" high, with a series of connecting side tunnels. As the group follows the tracks, 3-5 Living Dead Shamblers slowly wander out of the side tunnels in response to the recent passage of the kidnappers. The cannibals keep the ghouls in the caverns as part of their defense, and the group is going to have to dispatch them. If they use firearms, then 1d10 more Living Dead converge on their location from the tunnels on the second and fourth rounds of combat.

After the group has taken care of the Living Dead in such a confined space, continuing through the tunnel will require a Notice check at -4. On a success, they notice several grenades embedded in the ceiling, the pins rigged with a trip wire that also stretches across the tunnel a little further down, roughly ankle height above the ground. If the Notice check fails, have the lead character make another Notice check at a -2 as they continue down the tunnel. Failure indicates that he steps on a trip wire that goes to the grenades. The pins are pulled by the wire, and the tunnel caves in,

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blocking the group from going back the way they came. The explosions also alert the cannibals.

After dealing with the Living Dead and the rigged explosives, the group finally makes it out of the tunnel.

They debouch into a small field overlooking a wide, wooden building. Lanterns from inside shine through the grime encrusted windows, and on either side of the house are old, damaged vehicles. One of them is a supply truck that belonged to the U.S. Army.

If the group triggered the explosions, then they are ambushed by four cannibals from within the trees, each one with an M-16 rifle (Damage 2d8, ROF: 3, AP2, Auto, 3RB). Allow each character in the group to make a Notice check. On a success, the character sees the cannibals just before they attack and is dealt an initiative card as normal. On a failure, he is taken by surprise and cannot act the first round.

If the group did not trigger the explosives, then they have the element of surprise on their side. At least, for the time being.

SCENE ONE (B): INTO THE CITY

Even though a small city, the place is still crawling with several thousand Living Dead, though most of them are Shamblers. Driving a vehicle into the city will alert over 100 ghouls to their arrival, so their best bet for survivability will be to park the vehicles away from the city and proceed on foot.

As the group approaches the city, they see the remains of what was once a military presence on the outskirts. A heavily damaged assault helicopter rests on the ground, and one of the nearby tanks looks to have taken heavy fire as well—the treads blown apart. Sandbags are erected in the direction of the city, and the decomposed remains of dozens of soldiers pepper the ground. From the looks of things, they took automatic gunfire to the torso and head. Whatever happened here, it wasn't the Living Dead that defeated the military, but something using heavy weapons.

There has been nothing alive in the city since the first weeks of the Outbreak, and the Living Dead have become extremely lethargic. A simple Stealth check against Inactive Guards is enough to allow the characters to navigate a few blocks at a time. On a failure, they do something to gain the attention of 1d10 ghouls. Unless the ghouls are dispatched within 2 rounds, or the characters use guns, an additional 1d10 ghouls will be attracted to the area every 2 rounds from either the gunfire or the moans.

After about 30 minutes of navigating the husk of a city and avoiding as many Living Dead as possible, the group sees the remains of a tire shop a block away. The roof is clearly caved in and all of the windows shattered, and three of the walls are intact.

FERAL DOGS

Attributes: Agility d8, Smarts d6 (A), Spirit d6, Strength d6+2, Vigor d6

Skills: Fighting d6+2, Guts d6, Notice d10

Pace: 8 **Parry:** 3 **Toughness:** 6

Special Abilities—

- **Berserk:** Feral Dogs are in state of permanent Berserk, as per the Edge. Modifiers from that state are already included in the stats.
- **Bite:** Str+d4
- **Fearless:** The Feral Dogs are immune to Fear and cannot be intimidated
- **Fleet-Footed:** Rolls a d10 for running instead of a d6.
- **Go for the Throat:** On a Raise on the Fighting roll, the attack automatically targets the most weakly armored location.
- **Size -1:** Dogs are small compared to humans.

Inside the building, the characters will have to dig through rubble to find tires of the correct size to fix the RV and Humvees. Although they don't find enough in this scene to replace all the tires, they get the impression that the idea seems very doable. What's even better, they are already mounted and inflated— at least by mixing brand names— having been part of a large display.

Just as the characters determine that tires could probably be found to repair the vehicles, four Feral Dogs appear in the doorway. They growl and immediately start barking as they charge to attack. Although the dogs are Extras and should be easily dispatched, it's the bark that is most definitely worse than the bite. By the time the dogs are taken care of, the group hears the unmistakable moan of the Living Dead, rising in volume, as the nearby city is now alerted to their presence.

Even as the characters no doubt prepare to leave, 24 Living Dead come at the building from all directions, bringing over 100 Living Dead down on their heads.

SCENE TWO (A): DINNER ARGUMENT

How this scene plays out depends on whether or not the group triggered the explosives within the tunnel.

Explosives Triggered: With the explosives having gone off, the cannibals know that someone is coming, and correctly assume it's members of the convoy. With the group having already been ambushed upon leaving the tunnel, the resulting fire-fight has alerted the rest of the camp that the enemy is at the gate.

There are 20 remaining cannibals, all men. There used to be women and children as well, but you can guess what happened to them. There are 10 cannibals inside the building, another six spread around the woods (some of which will be arriving shortly), and the four waiting in ambush. All of them have more M-16 rifles taken from the military supply truck.

Immediately after the firefight outside the tunnel, the lanterns inside the cabin go dark. The entire scene is cast into an eerie silence; the only sounds the crying of a child and the sudden scream of a woman from inside the building.

DEAL ACTION CARDS!

Although the group could just pepper the building

with rounds of ammunition to try to punch through the wooden walls and eliminate the cannibals, doing so runs the risk of also killing the women and children. If the group is rash enough to use such a tactic, roll a d6 each round. On a roll of 1-3, they've managed to hit one of the women or children through the walls or windows.

The characters will have to take cover as the cannibals open fire from the windows, spraying hot lead across the open area between the tunnel and the building. As the characters maneuver across the grounds, they will discover pieces of human bones strewn in the grass.

On Round 4 of the combat, two more men attack them from within the woods, behind the cover of trees. Firing back at any of the cannibals (house or woods) suffers a -6 penalty due to Dark Lighting and Heavy Cover.

Once the characters are able to enter the house, they find one of the women already dead. She is tied to a filthy wooden table. The bottom of her right leg is severed, and she has been disemboweled. The rest of the captives are underneath the floor in the fruit cellar.

The house is filthy, with rotting food on plates, and parts of human bodies hanging by chains dangling from the ceiling (some of them in what were once military fatigues). A wide array of jewelry, clothing, and assorted belongings taken from various victims is stored along lop-sided shelves in wooden bins..

The group can confiscate the ten M-16's and 300 rounds of ammunition from the cabin. The truck, though, is empty.

There are four men left in the woods (assuming the characters eliminated the first two that arrived), that are hitting another weapons cache at a nearby location. They will arrive back at the convoy in Scene Three.

Meanwhile, with the tunnel caved in, the group must now take the women and children through the woods and back to the convoy. Along the way, they encounter small groups of 1d6 Living Dead Shamblers, and reaching the convoy takes 35 minutes through unfamiliar territory.

Explosives Avoided: The group managed to avoid the rigged grenades in the tunnel and debouched into a small field with the element of surprise on their side. In this case, there are not four cannibals waiting to ambush them at the end of the tunnel, meaning that there are now 14 cannibals inside the building.

WAR OF THE DEAD

The group has time to get into position. As a reward for discovering and avoiding the explosives, do not require a Stealth check to move silently into position around the cabin. As they get into position, they hear a woman scream and a child cry.

Exactly how the group is going to assault the place and get the victims out alive is another matter. The cannibals are heavily armed, but the characters automatically have a Surprise round in which their opponents are not dealt an Action Card. Once the group manages to dispatch the cannibals, the remainder of the scene plays out just like in the previous version. There is a disemboweled woman tied to a filthy wooden table, and the other women and children are locked in the fruit cellar. The two cannibals will still assault them from the woods, this time as they try to escape back into the tunnel, with the remaining six cannibals hitting a hidden weapons cache and assaulting the convoy in Scene Three.

SCENE TWO (B): URBAN DECAY

DEAL ACTION CARDS!

The group must fight its way past the Living Dead and back to freedom. Fortunately, the massive horde de-

scending upon them is spread out to all points on the compass, forcing the group to push through only 24 of them in any, single direction.

Once the characters are on their way back toward their vehicles, use the encounter chart below to make life even more precarious.

Draw a card from the action deck for each player in the group. If the same result is drawn more than once, discard the duplicate card and draw again.

ENCOUNTER CHART

Ace: As the characters approach an intersection, a horde of Sprinters (5 per character) notices them and charges. The characters must now fight for their lives, but can take cover in nearby buildings. Unless the group can dispatch the Sprinters quickly, or find some other means of escape, 2d6 more will arrive at the beginning of the 4th round.

Two: A group of Shamblers that were military soldiers (2 per character) round a corner in front of the characters. Each of them still carries an M-16 rifle, and half of the group of ghouls have them pointed forward. The characters have to avoid the automatic weapons fire as the Living Dead instinctively pull the trigger.

CHASE SCENES

During this adventure, the characters will be involved in chase scenes that take place on foot. Although the SWEX rules are used to handle the chases, any character that rolls a critical failure (or a result less than 1 due to modifiers) on his Agility suffers a Loss of Footing. Roll 2d6 and consult the following table for the effect.

LOSS OF FOOTING

EFFECT

2d6	EFFECT
2	Spill: The character falls prone and has to spend part of his movement getting back to his feet. The opposition gets a +2 bonus to the Agility roll next round.
3-4	Slip: The character slips, losing some speed. The opposition gets a +1 bonus to the Agility roll next round.
5-9	Trip: The character trips to the ground. He must make a Vigor roll or be Shaken by the impact.
10-11	Fall: The character falls to the ground and slightly injures himself. Make a Vigor roll. On a failure, the character gains a Fatigue level. The Fatigue level recovers after 10 minutes.
12	Splatter: The character slips falls hard to the ground. Make a Vigor roll. On a failure, the character suffers a wound.

Three: Unknown to the group, a former military soldier (now Living Dead) is within the second floor of a building. It reaches up and pulls a pin from a grenade it is wearing on its vest. An explosion rocks the building, sending glass and debris raining down onto the street. Each character must make an Agility roll at -2 or suffer 3d6 damage.

Four: The characters are set upon by a pack of Feral Dogs (2 per character).

Five: A ghoul falls from a rooftop and lands on the character. The character has to make an Agility check, or fall to the ground with the Living Dead on top of him as the creature attempts to bite into him. A failure also causes the character 2d6 damage.

Six: As the character moves too close to one of the cars, have him make a Notice check. On a failure, a Living Dead gets The Drop (+4 Fighting) as it attempts to grab his leg and bite.

Seven: As the characters move cautiously down the street, a screech suddenly fills the air. The characters find themselves the target of a pack of Infected Newborns (3 per character).

Eight: A group of 24 Sprinters round a corner 2 blocks away from the characters, moan, and immediately start running. Although the characters might plan to stand and fight, as the Sprinters get a block away, 12 more join the chase from around another corner. Any Extras with the group immediately turn and run away, leaving the characters little choice but to follow suit. Use the sidebar: Chase Scenes to run the foot chase, with each range increment representing 1", and the Sprinters starting 4 range increments away from the characters.

Nine: A Sprinter leaps from a nearby building as the characters pass. The immediate moan causes all ghouls within 10" (60 feet) to turn toward the characters. There are 20 additional ghouls, 15 Shamblers and 5 Sprinters.

Ten: The group encounters a group of Wild Card Feral Dogs (3 per character) and must out run them or fight for their lives.

Jack: A crowd of zombies corners the character. Suddenly, a jet fighter streaks by overhead at low altitude, heading west. The noise causes the zombies to look up, and the character gets a chance to escape.

Queen: The characters approach an intersection and are noticed by a group of Shamblers (3 per character). The zombies moan, and the characters must move quickly or have more Living Dead converge on

them (8 per character) in 2 rounds.

King: A section of the street caves in as the characters race over it, dumping them 20 feet below into the sewer system. Each character takes 2d6 damage. Unfortunately, the cave-in was pretty severe, blocking off both ends of the tunnel and forcing the characters to climb a nearby ladder back to a manhole cover still intact above. As the character move to escape, the Living Dead are falling over the edge as they instinctively try to reach the characters. Each round, have the characters make an Agility check. On a failure, they take another 2d6 damage from being hit by a falling ghoul.

Joker: Choose any two events, or draw two new cards and apply both results.

Once the encounters have been played, the characters have made it back to their vehicles and can race back to the convoy.

SCENE THREE: ROAD KILL

Allow the split groups to return to the convoy at relatively the same time in order to keep the adventure flowing. Once there, they reunite with the rest of the survivor group and can exchange details on what happened. The group that assaulted the cannibals can fill everyone in on the nature of what they faced, the vehicles that were stored on the premises (indicating they have been taking victims for some time), and exactly how the cannibals managed to obtain military weapons. Meanwhile, the group that entered the city can inform everyone that mounted tires are ready for them, but also just how badly the place is crawling with Living Dead.

Once the group has had time for a little role-playing, read the following:

The night is suddenly set afire by the belching of automatic weapons as bullets ping into the sides of the cars. Reverend Waller dives for cover even as his own men grab the women and children and pull them down. Commander Morrison and his men take cover behind the cars, but their training is already kicking in as they start assuming counter-fire positions.

WAR OF THE DEAD

DEAL ACTION CARDS!

There are either four or six men in the woods, using the cover of trees and darkness (7-6 to hit them) to take their revenge on the convoy. They are prepared, though, and on the cannibal's turn one of them will use a LAW rocket launcher (Damage: 4d8+2, ROF 1, Medium Burst Template, AP 30, Snapfire, HW) to take out the fuel truck and any nearby vehicles.

The cannibals have two more rockets, so the characters will have to act fast to take out the enemy before the convoy is destroyed. The cannibals will only fire the rocket on every third round (round 1, round 4, and round 7), so if they can be eliminated before then, the convoy will gain 4-6 more M-16 rifles, 200 rounds of ammunition, and 1-2 rockets and a rocket launcher.

Once the battle is over, the characters can assess the damage, get Alicia's help in dealing with any of the wounded, and calm down the children.

ACT THREE: TICKING BOMB

With the convoy in tatters, and still hundreds of miles to go to reach Colorado, the characters must determine how best to get the tires out of the city and mounted onto the vehicles. With several vehicles destroyed by the cannibals, it is now imperative that they repair the blown tires.

SCENE ONE: AGAINST THE CLOCK

The final scene is a role-playing scene as you continue the medical attention and clean-up from Act Two, and the characters must figure out the best course of action to get the tires out of the city. Reverend Waller will suggest using one of the moving trucks, if no one else thinks of it. The question is, though, how best to get the trucks to the tire center, and out again, in one piece. It's going to be nigh impossible to carry the tires to the outskirts of the city unless they send in almost every able-bodied man they have—and the more that go in, the more they risk losing. Especially when carrying large tires pretty much precludes firing a gun.

Again, if no one thinks of it, Commander Morrison will chime in with an idea. He suggests that they use the same tactic they used at the military base: run a distraction to lure the ghouls off in one direction, while the moving truck gets in and loads-up. They can use the remaining Humvees since they are armored enough to be able to ram through any group that might get too close, and it will at least give them a chance of surviving this mess.

This starts a debate on who will be on what team. As the discussion is going on (it will be resolved in Week 3), read the following:

You stare out at the distant remains of the city, the entire prospect awash in darkness and shadows from where you stand, and it's almost as if you can see thousands of tiny specs moving about with it. People that were once alive and healthy, now roaming corpses with the sole purpose of devouring the living and swelling their ranks.

Something cold lands upon your cheek, followed a few seconds later by another. Gazing upward, you see a slow, lazy snowfall is beginning.

Whatever you are going to do, you'd better do it soon. There's no telling if the snow will remain light, or turn into something nasty and dangerous.

There is, as well, the issue of Edward Russo and his army still on your trail... an army that doesn't tire, and never needs to rest.

TO BE CONTINUED NEXT WEEK.

WAR OF THE DEAD

LEE F. SZCZEPANIK, JR.

CHAPTER THREE
WEEK THREE



WAR OF THE DEAD

Requires the Savage Worlds RPG by Pinnacle Entertainment for Use.

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War of the Dead is dedicated to George A. Romero, Tom Savini,
Max Brooks, Z.A. Recht, and Robert Kirkman.



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CHAPTER THREE:

ROAD TO PERDITION (WEEK 3)

GMS SUMMARY

Although the healthy birth of Faith Carlson was a reason to celebrate, the convoy once again had the cold reality of the world crash down upon them as they departed the Barrow farm. Not far ahead of Edward Russo, who had been leading his army of over a million Living Dead after them from Sanctuary, the convoy ran into a death trap set by a clan of cannibals.

After a pitched battle that saw several women and children carried off into the night, the convoy had to split into three separate teams. One team tracked the cannibals down to their hidden cabin and staged a daring rescue; another team went into the city in search of tires to fit the RV and Humvees, barely making it out alive; and the rest stayed behind to guard the remaining vehicles.

After a final battle with the cannibals that resulted in the fuel truck being destroyed, the convoy finally managed to gain a moment's rest as they tended to the wounded and planned how get the tires out of the city. Deciding to duplicate the maneuver that allowed them to raid the military base after escaping Sanctuary, a small team in the remaining Humvees would distract the Living Dead, while a secondary team in one of the convoy's moving trucks raced in and loaded the tires.

With the vehicles repaired, the convoy continues its journey to Colorado. Along the way, they discover a crashed airliner and quickly realize it is Air Force One. The President and his entourage are still trapped inside the wreckage, now Living Dead. With questions as to the continued state of the Federal Government circling in the air, they arrive at the heavily walled Citizen Relocation Zone to find it in shambles. Not only have the Living Dead consumed the place, but there is also a heavy population of Ragers and Ferals— all thanks to UniMed having sent the untested "cure" to their contacts within the Federal Government.

Surrounded by an army of Living Dead, possessing limited fuel and supplies, and with heavy snow falling across the region, the convoy must find a safe

haven before it is too late and they all join the ranks of the new dominant species on Earth.

ACT ONE: POWDER KEG

As the characters and their team use distractions to occupy the Living Dead so that they can obtain the tires needed for the RV and Humvees, a well-laid plan goes awry when they are discovered by an Infected Newborn General and have to fight to escape the city.

SCENE ONE: THOSE LEFT BEHIND

As the adventure begins, read the following:

A light snow is falling. Alicia has gathered the children into the RV, where they can enjoy the company of the baby as well as keep warm. Reverend Waller is trying to keep them calm after the ordeals of the past several hours by telling them stories from the Bible. Meanwhile, Commander Morrison gives his soldiers their orders, as Kyle Elliot and Caleb Stone assist in checking, loading, and passing out the weapons.

Outside of the bustle of the survivors, it's been deathly quiet in the half-hour since the cannibals were defeated. That silence, coupled with the darkness of the rural road and the lazy snow fall, could almost lull you into a false sense of relaxation.

The mere fact that you are about to head into a city occupied by thousands of Living Dead, however, is more than enough to keep you alert and focused.

Commander Morrison orders his men to stay with the convoy and keep a tight defense on the civilians, just in case there are still more cannibals out there or the Living Dead catch-up to them. As far as he is concerned, William, Charlie, and some of their men are going to either help with getting the tires, or causing the distraction.

Charlie, though, is not about to let some soldier that abandoned his country tell him what to do. He puffs his chest up and tells Morrison that he and his men will remain with the convoy and protect their own

people. Instead, Morrison and the other traitors can go skipping and singing into a city full of the Living Dead.

Unknown to everyone as of yet, Charlie watched his family die at the hands of the Living Dead due to the military forces sent in to protect them instead abandoning post and fleeing. Although the force wasn't Commander Morrison and his men, Charlie still blames the military and hates them with an intensity bordering on the insane. Play him as extremely condescending and insulting to Commander Morrison and his men.

The characters can intervene by using Persuasion or Intimidation to get Charlie to back down. It is Commander Morrison, however, that explodes and escalates the situation. As Charlie insults both the integrity and honor of Morrison and his men, the Commander will launch forward and hit Charlie square in the jaw with his rifle, knocking the man to the ground. William and the other men with Charlie quickly point their weapons at Morrison, causing an equal response from the soldiers. This scene could especially cause Morrison to gain the ire of the characters if they had just managed to calm Charlie down before Morrison attacked him.

Either way, the characters are now standing in the middle of what could quickly degrade into a major shoot out.

Although both Commander Morrison and Charlie are full of steam toward each other, under the surface neither one wants to be the first to fire, and it is especially true that neither one wants to die. Just as important, however, neither wants to be the first to back down. The characters are going to have to attempt a Persuasion check at -2 against the men to get them to let it go and focus on the tasks at hand. Since the characters are vastly outgunned, Intimidation is simply not going to work unless they can find some way to give both sides pause.

However it plays out, the important factor is that the characters are thrust yet again into their growing role as the leaders of the survivor camp. Although Commander Morrison and Alexandro provide tactical options for various encounters, it's the players that are expected to lead and keep everything together and everyone alive.

Once the characters have diffused the situation (or have failed to do so), Reverend Waller steps out of the RV to see what all the commotion was about. He'll remind Charlie that the characters and their allies saved them from an approaching horde of the Living Dead,

as much as they saved the characters. Everyone must work together. And while they all might have survived on the farm, the characters have been out in the world—in the thick of things—since the beginning. Their ability to understand the creatures, and survive in their midst, is unquestionable. He tells Charlie that he will do exactly as the characters request, and there will be no argument on the matter.

Alexandro suggests that his team run the distraction, just like before. Meanwhile, he and the characters will take a moving truck and get the tires. They've all faced the Living Dead up close and personal before, and can get the job done and get out. He also suggests that one tank be used to work the distraction. It's big, loud, and if the Humvees get closed in, can smear some ghouls into the ground.

Commander Morrison starts to argue against using the tank. With the fuel truck gone, they have no way to fuel them and they might not make it all the way to Colorado as it is. Alexandro tells him to drop it. The tanks have no ammunition anyway and, outside of battering rams, they are pretty useless. Alexandro also tells Morrison that as far as he and Charlie go, they can both stay back at the convoy and run guard duty. The last thing anyone needs is ego getting in the way once they hit the city. It's going to be bad enough without it.

OTHER NPC ACTIONS

While arguments and debates are had, and preparations for the urban excursion are being made, the other NPCs still exist within the convoy. Below is a list of some of their actions, just in case you want to expand the scope of the scene.

- **George and Scott Barrow:** The father and son team have climbed on top of the RV with lawn chairs and rifles, and are functioning as look-outs for the Living Dead and other threats.
- **Rebecca Barrow:** Rebecca is with the other women from the congregation, attempting to help them get settled into the convoy and remain calm, especially after the recent ordeal with the cannibals.
- **Steve Elliot:** Allowed to carry a handgun by his father, Steve is walking up and down the length of the convoy on patrol.
- **Richard Chapman and Hailey Kaiser:** The two lovers are hiding in one of the cars, cuddling. If discovered, it isn't so much of a young-lust, but more an end-of-times quiet moment together.
- **Cathy Fimori and her children:** Cathy keeps her daughters with her as they sit outside of the RV.

SPLIT SCENES

The characters actually have a choice of whether or be part of the team that gathers the tires, or members of the team that runs the distraction. Act Two: Scene One (A) assumes they are gathering the tires, while Act Two: Scene One (B) is designed for them to be the distraction team.

If your group is particularly active, they might even split-up between both teams, in which case just run both scene versions and switch back and forth as pacing dictates for your game. As with last week's split chapters, you can also have players whose characters aren't present in a given scene take control of NPCs for the duration of the scene.

- **Caleb Stone and Breena Maclean:** Caleb pulled out one of the lawn chairs brought with the congregation, and sets it up by the RV for Breena to sit and rest.
- **Damaris Cortez:** Alexandro's sister warns her brother to be careful in the city, as she's seen bad things happen to them. Alexandro assures her they will be all right, and that he'll see her again very soon. The warning is given within earshot of the characters.
- **Congregation Women:** They will busy themselves keeping everything organized, and sifting through the debris of the destroyed cars looking for anything to salvage.

ACT TWO: ON THE ROAD AGAIN

The characters raid the tire center in the nearby city, and find themselves the target of an Infected Newborn General that was ready for them after their most recent foray into its territory. Barely managing to escape the Living Dead onslaught, the convoy must get the vehicles repaired as they defend against an approaching horde.

Once on the road, they make it near Colorado and find a destroyed jet liner blocking the road. Realizing it is Air Force One, the characters must contend with the Living Dead President of the United States still wandering around the wreckage.

SCENE ONE: DISTRACT AND CONQUER (A)

The characters are the team, along with Alexandro, that is going to gather the needed tires from the Tire Center. As they near the city, read the following:

Without functioning street lights or any electricity to light the buildings, the streets are drenched in darkness—the only illumination coming from the headlights of the truck. The fresh snow is already coating the asphalt, forming a thin layer over the battle scars of the Outbreak. Although Alexandro's team and the tank have already been through and taken many of the Living Dead chasing after them, there are still numerous stragglers walking aimlessly along the sidewalks. The moving truck makes short work of the few remaining in the street as it plows through them.

The going is slow as the truck maneuvers around debris, small craters, and abandoned vehicles. It seems like hours before the damaged tire center comes into view.

Preferably, one of the characters are driving so that the Driving rolls are made by them, not by Alexandro. As the characters first enter the city, have them make a Driving roll (apply a -2 penalty if they are going faster than half of the vehicle's Top Speed). On a failure, they get stuck trying to maneuver between some of the abandoned vehicles and will have to get out and push

MOVING TRUCK

The moving trucks are large affairs, like the kind once rented by U-Haul or Ryder. As such, they are heavy and have a small degree of armor against soft objects like the Living Dead.

Acc/Top Speed: 10/30 **Toughness:** 14 (3) **Crew:** 1+2

Notes: Air bags

WAR OF THE DEAD

the wrecks out of the way (a Strength roll at -2, which can be offset by making a Cooperative Roll). It will take 6 rounds to free the vehicle. Unfortunately, the noise draws a few of the Living Dead. On Round 3, 2d6 Living Dead Shamblers arrive. If the characters use firearms to dispatch them, another 2d6 arrive on round 5.

Whether the characters make it to the tire center without getting stuck or not, the noise of the truck has alerted an Infected Newborn General to their arrival. Although the distraction team managed to lead many of the Living Dead out of the area, the General resisted the urge to follow and is now focused on the characters' team.

Once the characters reach the tire center and position the truck, have a Notice roll made at a -2 penalty (due to the lighting) for each character and Alexandro. The amount of time it takes them to find all the needed tires depends upon whether more failures, successes, or Raises were rolled. The amount of time it takes will also have a bearing on how large of a force the Infected Newborn General leads against them.

- **More Failures:** It takes them 45 minutes to dig through the debris and mess to find the already mounted tires.
- **More Successes:** It takes them 30 minutes to find enough tires.
- **More Raises:** It takes them 15 minutes to find all of the needed tires.

Additionally, the characters will have to make two Strength checks at a -2 penalty in order to shift and move heavy debris that is on top of a few of the needed tires.

Once they have the tires gathered and are loading them (or as they are almost done getting the tires, if they are gathering and loading at the same time), everything hits the fan.

If the group is running lookouts, they see a horde of Living Dead approaching the building from a block away. If there is no lookout, then the Living Dead moan alerts them to the approach.

The exact number of Living Dead in the initial horde depends on how the group did on the Notice roll, and how long the endeavor has taken them:

- **More Failures:** The horde is composed of 60 Living Dead: 50 Shamblers and 10 Sprinters.
- **More Successes:** There are 50 Living Dead in the horde, 40 Shamblers and 10 Sprinters.
- **More Raises:** The group must face a horde of 30 Shamblers and 10 Sprinters, for 40 Living Dead in total.

Time the arrival of the horde so that the group doesn't

have all of the tires loaded before it's time to defend themselves. Allow them to be close, but it should take at least 4-5 rounds before they are ready to roll out.

DEAL ACTION CARDS!

The characters have the building on their side. Not only is the truck blocking part of the area, but the Living Dead will also have to manage to make it over all of the debris as they attempt to come in through the broken wall. The debris will reduce the Shamblers to a Pace 1, and Sprinters to a Pace 3, due to the agility required to walk across it, coupled with their already decreased Pace. The Infected Newborn General is in the rear of the horde, out of sight thanks to its small body and the darkness.

The characters should be able to adequately defend themselves against the horde, but the battle will expend more ammunition. On the round before they finish loading the truck, read the following:

As you struggle to finish loading the tires and defend yourself against the Living Dead, even above the gunfire you hear a sound that sends a chill down your spine: a mixture between the moan of the Living Dead and a baby's cry. It rings out into the night several times in short bursts, and as it does so more Living Dead arrive from the side streets.

Even as you fight your way through the ghouls assaulting the tire center, you see the new arrivals not coming toward the building, but instead forming a wall of undead flesh between you and your main route out of the city.

The Infected Newborn isn't just one of the Living Dead—it's another General, something you've been seeing with increased frequency lately.

And it's leading the Living Dead into forming a barrier to keep you trapped!

The group will have to create a tactic to get through the Living Dead. Once they can get outside to the truck, a glance down the street to either side of the tire center shows the same thing: a wall of Living Dead, just standing there as a barrier.

There are 50 Living Dead within each horde, or one per 1" square on the battle map (the width of the street that the truck can easily pass through is 5", or 30 feet, wide; making the barrier 10 Living Dead deep). Since the Living Dead are soft obstacles, for

the sake of easy math the truck takes 1d6 damage for every 10" of its current speed, instead of the normal 1d6 per 5" of speed. Unless the vehicles go Out of Control or stop, they will have to roll damage twice while plowing through the barrier of rotted flesh.

The driver of the vehicle must also make a Driving roll or go Out of Control. The penalty to the roll is a base -2 for the rough terrain of the Living Dead bodies, plus an additional -2 if they are moving 15" of speed or more.

The passengers inside the cab suffer 1d6 damage from the impacts, or no damage if actually wearing a seatbelt. Unfortunately, because the characters stuck in the back compartment aren't strap in and will be tossed about, they suffer 2d6 damage. Consider the damage to be Fatigue from bumps and bruises, and each level will be recovered after 10 minutes of rest.

If the group thinks to fire into the horde first, and eliminate some of the barrier under a hail of bullets, allow the truck to pass unharmed if they can reduce the barrier to 25 Living Dead or less. Obviously, if they obtained the LAW rocket launcher in Week 2 and have it with them, getting through the horde will be much easier.

The Infected Newborn General remains out of sight, as it is needed for Scene Two.

SCENE ONE: DISTRACT AND CONQUER (B)

Once the team gets past one of the barriers, they can

make it from the city and back to the convoy. There is no need to speed since the Living Dead are moving even slower thanks to the cold, but if the driver has the vehicle move faster than 10" per round, have him make a Driving roll at -2 to avoid wreckage, debris, or a crater. On a failure, the truck takes 2d6 of damage, and the occupants take 1d6 of damage.

If the characters decided to instead be the distraction team, then this version of the scene is for you.

Exactly how the team enters the city, and what they do to draw the Living Dead (fire guns, blow the horns, and so forth) is up to them. The Living Dead have been lethargic for several weeks, so there is no need to roll to gain their attention. They are all too willing to go after anything still living. Once they've gotten the ghouls' attention, read the following:

You drive through the city streets, carefully avoiding the wrecked cars, craters in the roadway, and debris left over from the first days of the Outbreak. The falling snow has already formed a thin, white layer over everything.

After making enough noise to . . . well . . . wake the dead, you have hundreds of Living Dead following you. Their moans fill the night— even over the noise of the Humvee engines and the tank— as they draw more and more Dead to slowly chase after you.

HMMWV

The Humvees are equipped with special armor kits. As a result, the vehicles are treated as though they have Heavy Armor on all sides except underneath the vehicle. Unfortunately, the weight of the armor also effects the vehicles acceleration (already included in the stats) and handling (causing all Driving rolls to suffer a -2 penalty).

Acc/Top Speed: 10/24 **Toughness:** 16 (4) **Crew:** 1+3

Notes: Heavy Armor

TANK

Acc/Top Speed: 4/16 **Toughness:** 77/58/29 (60/41/12) **Crew:** 4

Notes: Heavy Armor, Improved Stabilizer, Night Vision, Tracked

Weapons: The tank has the following weapons, but no ammunition for them.

- **120mm turret gun:** (Damage: 4d8, Medium Burst, AP30, Heavy Weapon)
- **M2 Browning top pintle mounted:** (Damage: 2d10, AP 4, Heavy Weapon)
- **M60:** (Damage: 2d8+1, AP2)

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Allow the characters a few moments to lead the Living Dead through the city and clear as many as they can from the tire center area. Then, as they turn a corner, things hit the fan for them.

As the vehicles maneuver down the street around the dozens of other abandoned vehicles, a section of wall from a nearly crumbled building topples over. Have the driver make a Driving roll at -2. On a Failure, the Humvees is pinned beneath the rubble. On a Success, they manage to avoid the debris, but are blocked from proceeding any further. They now have hundreds of Living Dead arriving behind them, and nowhere to go forward.

To make matters worse, 20 Living Dead Shamblers pour out of the building that just fell on them. Behind the small horde, the characters see another Living Dead. He is wearing rotted clothing that looks as though he might once have been a doctor in a hospital. His left arm is missing, and the skin on half of his face has long since peeled away. He grunts several times, and the Living Dead move as though obeying some alien commands.

DEAL ACTION CARDS!

The characters will either have to try to fight their way through the Living Dead, or defend themselves while they find some way to get the Humvee out of the rubble. It's nearly impossible to use the vehicles to move the debris (Driving roll at -4), and it will take a Strength check at -2 and two minutes (20 rounds) to free the vehicle by hand. Meanwhile, they have all of the Living Dead approaching less than a block away.

How the characters get out of the predicament is going to depend a lot on the players. If the Humvee is trapped, they might decide to abandon it (especially if it only contains NPCs), and use the tank to ram through the approaching horde to form an opening. They might decide to use the nearby buildings as cover and provide fire support to any other characters attempting to free the Humvee. If they have the LAW rocket launcher, the weapon should prove adequate for putting a serious dent into the forces arrayed against them.

However they get out of the situation, one thing will be crystal clear once both teams get back to the convoy: the city contains at least two Living Dead Generals, and is a death trap almost on par with Sanctuary.

SCENE TWO: WORKING AGAINST THE CLOCK

Once both teams make it back to the convoy, they can brief each other on what happened and of the existence of the Living Dead Generals. By this stage, it should be apparent what likely caused the military's defeat at the city. Meanwhile, the soldiers and men from the congregation rush to get the Humvees and RV on jacks and the tires changed. The snow is falling a little heavier, and already they can see the shadowed forms of the Living Dead pouring out of the city and coming in their direction.

TIME IS AGAINST THEM!

It takes 20 minutes to change all the tires on each Humvee, and 35 minutes to change all the tires on the RV. Have the team for each vehicle make a group Repair roll. On a Failure, the vehicle was not secured properly and falls once a tire is off, twisting the jack and making it useless. The team will now have to waste more time getting the vehicle propped back up, adding another 10 minutes to the time.

Roughly 30-35 minutes into the endeavor, the Living Dead have pretty much arrived. Although they are not physically at the convoy yet, they are close enough that M16's can fire on them at Medium Range (-2 to Shooting rolls). It will take the Living Dead 20 rounds (2 minutes) to reach the convoy.

As the fighting starts, Kyle and Steve Elliot, Caleb Stone, and Richard Chapman will rush over to the vehicles and allow the soldiers to concentrate on fending off the Living Dead. George and Scott Barrow both take up sniper positions with their hunting rifles near the RV (Range 24/48/96, Damage: 2d8, ROF: 1, AP: 2).

DEAL ACTION CARDS!

The characters are going to have to defend against the Living Dead while the last of the tires are mounted. The women and children have already been herded into cars, and the engines are running and ready to go. The idea of this scene is to increase the tension. Will the convoy make it in time? Will they be forced to abandon a vehicle if the jack had broken and wasted time?

In cinematic fashion, the characters should be able to speed away just before the Living Dead overwhelm their position.



SCENE THREE: MOST POWERFUL MAN IN THE FREE DEAD WORLD

The characters make it the rest of the way to Colorado pretty much unmolested. By this point, they had to already abandon the tanks due to lack of fuel. The snowfall is heavy, and the thick layers spreading across the landscape make the going even slower.

Read the following:

You've been on the road for several days, the going slow as the snow fall increases in intensity and eventually becomes a thick, wet layer across the roadways. The air is cold, forcing the cars to use the heaters and eat even more fuel.

The tanks have already run out of fuel and had to be left behind. Commander Morrison has his doubts that the convoy will make it to the Citizen Relocation Zone. Stopping for food and sleep has become an exercise in finding shelter from the weather as much as safety from possible human predators.

As the convoy continues down the road, they see the debris and wreckage of a jet airliner spread across the roadway and nearby fields, blocking their progress. Alexandro and Commander Morrison step out to survey the obstacle, and the characters can easily determine that while they might be able to push the smaller pieces out of the road with the vehicles, the large section of the plane blocking the main road is going to take some concerted effort.

As the characters are discussing what to do, they notice the markings on the plane: the Presidential Seal of the United States. Investigating further, they quickly discover that the plane is actually Air Force One.

Commander Morrison draws his pistol and orders his men to stand ready. His immediate reaction is that the President, his family, and his people might need help. Alexandro looks at the plane, then at Morrison, and asks him if he is crazy— anyone on that plane is already dead, or the Living Dead.

Commander Morrison shoots him a withering glance, and orders his men into formation around him. He then proceeds to lead them into the wreckage.

Read the following:

Commander Morrison leads his men toward the wreckage. As they near the center of what used to be the plane, Morrison stops— then slowly takes two steps backward.

Stepping into view from within the wreckage, his right arm missing beneath the elbow and his lower face decayed, wearing the burned and rotted tatters of a suit, is the President of the United States!

Commander Morrison is completely at a loss. His mind is failing to grasp the situation and what happened to his Commander in Chief. His soldiers will want to open fire, but he will order them to hold their fire. Instead, he stands there asking the Living Dead President what happened? Where is his family? He even offers to get him medical attention.

The characters have 3 rounds to react before the President attacks and bites Morrison. If for some reason they don't do something, Alexandro will put a shot into the President's head.

Regardless of who does it, Morrison spins around and aims his gun insanely at everyone. The soldiers don't know what to do, and Alexandro orders him to lower his weapon. Commander Morrison is in shock over what he just witnessed, and in his mind someone just killed the President of the United States.

It is up to the characters to calm him down. A Persuasion roll at -2 will convince him to lower his weapon. On a Raise, they have gotten through and jarred him back to reality.

Once everything is settled, Commander Morrison wants to check the wreckage and put anyone else re-animated to rest. Naturally, Reverend Waller agrees.

There is the President's family, three soldiers, and several members of congress still trapped within the plane, their moans filling the air once they realize there is living prey nearby.

Once the group has put the ghouls to rest, unless the characters think about it, Alexandro will bring up a point to them, out of earshot of everyone else. According to reports in the early days, the President was relocated to Colorado near the same place they created the CRZ. So, if Air Force One is here, and the President and those people are dead— what does that mean for the CRZ?

The group can attempt to use the Humvees and RV to push the debris of Air Force One out of the road enough for the convoy to pass through as a single column, by succeeding at a Driving roll for each vehicle.

ACT THREE: CITIZEN RELOCATION ZONE

Arriving at the Citizen Relocation Zone, the convoy discovers the place in shambles. A massive battle was fought, and it looks as though the living were soundly defeated. What's worse, they quickly discover that Unimed did, indeed, get their vaccination to the site— as they are attacked by not only the Living Dead, but also Ragers and Ferals.

SCENE ONE: LIVING DEAD WAR ZONE

Roughly eight hours later, the convoy arrives on the outskirts of the Citizen Relocation Zone. The early snowfall is coming down very hard by this point, and the sky is already dimming toward dusk.

As they approach through the snow, they see the hastily erected watchtowers along the sides of the road, now abandoned and cold. Ahead of them, they see the heavy concrete slabs that were dropped into place in steel brackets forming a 20-foot high wall. Two steel doors are open, breaking the otherwise stiff security of the zone.

Commander Morrison doesn't like it, and neither does Alexandro. They will suggest that the convoy stay outside the zone while they, Alexandro's team, the soldiers, and the characters check it out. Reverend Waller will agree, and Alexandro says that they'll take the RV and two Humvees. He wants armor. Faith and her mother are transferred into one of the other Humvees (or a car, if those two Humvees are the only ones left).

Once inside the walls, everyone immediately sees the carnage that befell the zone. The temporary houses are in rubble, and those that aren't are burned out husks or heavily damaged. The remains of tents can be seen sticking out through the snow. Tanks and Humvees are left cold and empty. Dozens upon dozens of bodies are spread haphazardly along the snow, each of them with damage to the head that would indicate a Living Dead.

As the characters take it all in, read the following:

It's done. It's over. The discovery of Air Force One was just the tip of the iceberg. The Citizen Reloca-

tion Zone has already fallen, and from the looks of things, it fell hard. One of the Federal Government's last bastions of hope and safety for its citizens did not even prove adequate against what can only be described as an Extinction Event.

Commander Morrison seems at a complete loss. The entire purpose of this journey half way across the country, all the people you've taken in and assumed responsibility for— this was the goal, the brass ring, the holy grail of it all.

And it is gone!

As the sky continues to darken, the hairs on the back of your neck stand up. A sound echoes across the zone. A low growl that you'd hoped to never hear again.

And then you see them, moving in the shadows maybe 100 feet away. The grow sounds again . . . and then they charge. Huge, hulking shapes with white skin and a mouth full of sharp, dangerous teeth.

Ragers!

TO BE CONTINUED NEXT WEEK.

WAR OF THE DEAD

LEE F. SZCZEPANIK, JR.

CHAPTER THREE
WEEK FOUR



WAR OF THE DEAD

Requires the Savage Worlds RPG by Pinnacle Entertainment for Use.

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War of the Dead is dedicated to George A. Romero, Tom Savini,
Max Brooks, Z.A. Recht, and Robert Kirkman.



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CHAPTER THREE:

ROAD TO PERDITION (WEEK 4)

GM'S SUMMARY

As though the world was seeking vengeance for the successful birth of Faith Carlson, the characters have faced one crisis after another in the span of a few days.

After barely surviving an attack by Edward Russo's forward advance of Living Dead, the characters found their convoy the target of cannibals that disabled several vehicles and took people hostage. Following a raid on the cannibals' encampment, the team was forced to then head into a city full of Living Dead to retrieve the tires needed to get the convoy back on the road. Nearly discovering too late the possible reason the military defense of the city failed— it was controlled by at least two Living Dead Generals— they barely managed to gather the tires and get the vehicles back on the road before an army of Living Dead overwhelmed them.

Finally making it near Colorado, the wreckage of Air Force One - and the fate of the President of the United States - foreshadowed the state of the Federal Government that they would soon discover: the Citizen Relocation Zone was in ruins, overrun by a combination of Living Dead and Ragers.

As the fourth week of War of the Dead: Chapter Three opens, the convoy must fight for its life against the combined might of the Ragers and the few Living Dead not yet frozen by the early winter. Escaping and finding shelter from the heavy snow in a nearby cavern, the characters are soon attacked by the Ragers in renewed force.

Left with little choice if they are to stay alive, the convoy heads deeper and deeper into the treacherous depths of the cave system, eventually discovering an opening at the other end. Left now with no vehicles or supplies, in the stark cold of heavy snowfall, it becomes clear that if the creatures do not kill them soon, the weather will finish the job.

Salvation comes in an unlikely source— a prison in the distance. A place where they can find shelter, and perhaps even a few supplies.

If, that is, they can get past the force already occupying its walls.

ACT ONE: CITIZEN RELOCATION

~~ZONE GRAVEYARD~~

The characters are inside the ruins of the Citizen Relocation Zone while the rest of the convoy waits beyond the gates. With night falling and the Ragers coming out in full force, the group must now face an ultimate battle for survival against a powerful enemy they believed they left behind at Sanctuary.

SCENE ONE: SMASHED DREAMS

Whether the group is standing near the vehicles, or remained inside to scan the interior of the Citizen Relocation Zone, the end results are the same: the sun is setting behind the clouds of a heavy snow storm, dropping the area into enough darkness that the Ragers are once again able to come out of hiding. The never-ending berserker nature of the beasts has found a clear target— the characters!

Read the following to begin the adventure:

Ruins. That's what you see where once stood what could very well have been the last bastion of human hope in the United States. Destruction. That's what remains where the Federal Government had been forced to make a last stand.

A last stand that ended like so much else in the new world order: Living Death!

The snow is falling heavily, further diminishing your visual range in an already darkening sky. Not that it matters. You've already seen enough to know the situation. You've seen the carnage.

And you've seen the creatures racing through the snow and broken bodies toward you— Ragers!

DEAL ACTION CARDS!

There are a total of 30 Ragers and 20 Ferals racing toward the characters, split between two groups.

The first group, which is 12" away at the start of the first round, consists of six Ragers and three Ferals. With a Pace 8 and d10 running die, they are forced to

HMMWV

The Humvees are equipped with special armor kits. As a result, the vehicles are treated as though they have Heavy Armor on all sides except underneath the vehicle. Unfortunately, the weight of the armor also effects the vehicles acceleration (already included in the stats) and handling (causing all Driving rolls to suffer a -2 penalty).

Acc/Top Speed: 10/24 **Toughness:** 16 (4) **Crew:** 1+3

Notes: Heavy Armor

CORTEZ' MOTORHOME

ACC/TS: 10/24 **Toughness:** 14 (4) **Crew:** 1+5

Notes: Sleeps 6 people, Heavy Armor with slits over windows, Plow on the front does an additional +1d6 ramming damage.

Weapons:

•**M60D:** pintle mounted at windows (**Damage:** 2d10, AP4, Snapfire)

run to reach the characters, causing them a -2 penalty to all combat rolls. If the characters are outside of the vehicles and are dealt a lower card than the Ragers, they could be in trouble the first round, as any creatures that manage to reach them will attempt to rip them open with their claws.

If the characters are inside the vehicles (or once they retreat back into them), the Ragers will use their Strength d12+4 to ram into the sides in an attempt to tip them over. Although the creatures can't actually damage the Humvees or RV due to their Heavy Armor, to determine if one of the vehicles is tipped, roll damage normally for the attack (including a Raise). If the Ragers would have scored four or more wounds in a single attack, the vehicle is turned onto its side.

The second group, consisting of 24 Ragers and 17 Ferals, begins 24" away and will not arrive until Round 2 at the earliest.

On Round 5, the characters hear even more of the creatures coming as another 24 Ragers start barreling across the snow to reach them. They begin 36" away from the group.

Once the characters get back outside the gates, they are going to have to get the rest of the convoy moving as quickly as possible. Some of the soldiers, as well as the men from the congregation, are standing outside the vehicles in a combination of guard duty and simply stretching their legs. As the Humvees and RV race through the CRZ gates, the Ragers are not far behind.

The Ragers, though, are not the group's only problems. A familiar screech peels through the air. Coming over a small hill only 16" away from the characters is a horde of 18 Sprinters. Their movement is reduced to a Pace 3 due to the cold weather affecting them, and the earliest they will arrive is 3 rounds later. Unfortunately, though, the problems don't end there as one of the cars won't start. Although the driver keeps turning the key and stomping on the gas pedal, he's already flooded the engine, further adding to the mechanical issues.

The occupants are in total panic over the Rager and Sprinter attack. Have the characters make a Persuasion roll to coax the people from the car and into another vehicle. On a success, it takes 5 rounds to get them moved. On a Raise, they can switch them to other vehicles in 3 rounds.

The convoy is going to have to escape the Ragers, Ferals, and Sprinters. Fortunately, the vehicles are generally faster than the creatures. However, due to the snow and icy conditions, any vehicle moving more than 10" of speed must make a Driving roll at -2 or go Out of Control. Although the convoy must put some distance between it and the creatures, only one roll is required so as not to bog down the scene with repeated Driving checks.

ACT TWO: CRUEL FATE

The situation grows even dire as four of the cars run out of fuel, and even the RV and the other cars are close to empty. Left with nowhere to go, and no plan for what to do, the convoy must find some sort of shelter for the night.

Discovering a series of caves that will protect them from the weather, they decide to make camp and get some fires going. Unfortunately, their respite is only temporary as the Ragers continue their pursuit and attack them once again in the dead of night.

SCENE ONE: DIRE CIRCUMSTANCES

Read the following narrative:

The temperature drops and the snow comes down heavier as the last vestiges of daylight fade away. The roads are thick with snow, and the going is slower as the RV uses its plow to clear as much of a path as it can.

Somewhere behind you, Ragers growl. Or perhaps it is the wind, or maybe even your imagination.

Then a more immediate sound pierces your thoughts. The blaring of horns from further back along the convoy.

The RV comes to a stop, causing all the vehicles behind it to do the same. As the characters step onto the roadway, they notice that the moving trucks have stopped a bit of a distance behind them, and the couple of cars in front of them are backing up to reach them; the drivers had obviously kept driving before realizing the trucks weren't moving.

Alexandro and Commander Morrison join the group in heading back toward the trucks, with Reverend Waller falling into step with them and wondering

if one of the trucks got stuck in the snow. Commander Morrison just curses, saying that they need to get this straightened out and keep moving. He doesn't like being even this close to the Relocation Zone.

As the characters approach the first van, Charlie is already standing in front of it— covered in snow and wearing a parka and ski mask. He yells to them that the trucks ran out of gas. That's it— they're done. His voice has a very sour tone to it.

Commander Morrison curses and asks what else can go wrong.

Reverend Waller doesn't break stride as he tells Charlie to gather the men and get the supplies reloaded into the other vehicles as best they can, as quickly as they can. To Commander Morrison he simply states that they all knew this was going to happen if anything went wrong on the way to Colorado. No one anticipated the Relocation Zone falling, but it has. Now they adjust and continue on.

Morrison turns on him and asks: "Continue on to where? This was it!"

Reverend Waller just shakes his head and replies: "No single place is ever the end, unless you choose for it to be. We will find a place."

Morrison almost spits venom at him as he asks in a condescending tone: "Because it's God's Will, huh?"

Reverend Waller retorts: "No. It is mine. I'm not going to die out here in the snow at the hands of those creatures. You, though, can do whatever you want."

With that, he walks away to assist Charlie and the men.

Morrison curses again as he heads back toward the main convoy. Over the wind, the characters hear him calling his soldiers and ordering them to take up defensive positions just in case the Ragers find them while the supplies are being transferred.

The characters can either assist in transferring the supplies and figuring out how best to pack them into

CHARLIE'S SKI MASK

As the characters approach the moving trucks, it is important that Charlie is described as wearing the ski mask, as the item becomes a key piece of evidence later in the chapter. Once Commander Morrison begins operating as the serial killer, the ski mask will be used to make sure suspicion, and blame, initially falls on Charlie.

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the already crammed cars and RV, or can assist the soldiers in guard duty. It will take 20 minutes to get the supplies transferred.

Once the supplies are repacked, the convoy can get moving again. Although the vehicles had gotten some fuel on the way to Colorado, it was planned for the Citizen Relocation Zone to be the end of the journey. All of the vehicles are suffering from low fuel, including the heavily armored RV.

After perhaps 45 minutes of driving through the blinding snow, the RV pulls to a stop. Alexandro calls the characters over and points to something about 200 feet off the side of the road. He hands them the pair of night vision goggles he'd been using at the RV's window. Although it is very difficult to make out in the snow, it is a small mountain. The feature he is pointing to, though, is the lack of snow over a small area of it at ground level. From the placement, it looks like it could be an opening— perhaps a cave.

Alexandro wants to check it out, as it might offer them shelter and warmth until they figure out what to do next.

The rest of this scene is simply role-playing. It is, indeed, a cave— and a very deep one. In fact, it goes on much further than the characters have time to explore. With a few fires going, it should provide just enough shelter and warmth from the storm that everyone can rest for a bit.

It takes roughly an hour to get everyone into the cave, sleeping bags and blankets unloaded, and for the Reverend's men to get some fire wood from the nearby trees.

SCENE TWO: FIGHT OR FLIGHT

Although this scene continues the role-playing focus of the previous, it ends in more action. As it begins, read the following:

The howling of the wind beyond the cave is punctuated by the pop-and-crackle of the small fires. The smell of hot wood fills the air, competing with the stench of the unwashed bodies of those huddled within the natural walls.

The cave is tall and wide. With four fires going, at least a limited sense of warmth fills the place. Small holes in the roof allow the smoke to rise, drawn out faster by the wind blowing across the outside surface.

The children are huddled in blankets and sleeping bags near a fire, further back and away from the

opening, as the women of the congregation lay next to them. The soldiers are getting some much-needed rest, as is Alexandro's team. George and Scott Barrow sit with their backs against the wall, rifles across their laps, as their eyes slowly close, snap open again, then repeat the performance.

Kyle and Steve Elliot, and the rest from the airport, have laid out blankets near another fire, and are attempting to get some sleep. Shannon is sitting with her back against the wall as she breast-feeds Faith, while Daniel stands next to her eyeing the mouth of the cave warily.

Alicia and Alexandro's younger sister, Damaris, busy themselves counting and cataloging the remaining medical supplies.

Charlie is shifting the wood of a fire with a stick, while William checks and loads his weapon.

Meanwhile, Commander Morrison crouches beside another fire, staring off into the darkness and snow beyond the cave.

Reverend Waller and Alexandro are off to the side, talking in hushed tones. After a few moments, they both turn and approach you.

Reverend Waller is extremely concerned. With the safe zone fallen, and such an early and harsh winter hitting, they need to find a place to go until the change of season. He's worried about the health of the children and the women, as well as the dangers of hypothermia and illness. Unless they can find fuel for the vehicles, they will have to eventually travel on foot. Not to mention that since road maintenance is no longer available to combat the snowfall, a majority of the vehicles would most likely not make it very far even with full tanks.

Alexandro states that so far they've learned that the Living Dead don't do well in cold weather. They've gotten slower, more sluggish. Soon, they might even become immobile. Reverend Waller chimes in and attributes the effect to the result of not having a functioning circulatory system, to which Alexandro simply nods. Still, Alexandro continues, it means they will likely not have to deal with the things too often while stuck in the middle of winter. Unfortunately, it does mean a new set of problems: basic survival.

Commander Morrison approaches, his face grim, and he tells them they should lower their voices more. He could hear every word. Never mind, he says, that he's been saying all along that they've had too many people. It's unmanageable. Now, without the Reloca-



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tion Zone, they have to worry about feeding, sheltering, and governing everyone. While the cold is likely to keep Edward Russo out of their hair for a while, what happens when Spring comes? Never mind the Ragers in the area, and the fact that they don't seem affected by the cold at all.

Charlie and William walk over. Charlie immediately addresses Morrison as he tells the Commander that if the group is too much for him, then maybe he should take his men and leave. After all, it's what the military does now, right?

Commander Morrison spins on him, and Reverend Waller steps between them, telling them both to stop. The characters, meanwhile, can make Persuasion or Intimidation rolls to force the two men to back off.

Either way, Damaris next runs over to her brother. She tells him in a panicked voice, though kept low, that 'something bad is coming'. Alexandro asks her, what is coming? Damaris simply shakes her head, repeating that something bad is about to happen!

Reverend Waller crouches down in front of her and tries to assure her that they are safe for the night. The snow is too thick and heavy for anything to find them. She should try to get some rest.

Damaris continues to look frightened as she just stares at him and shakes her head. Alexandro tells the group that his sister has a gift; it's what's helped keep him and the team alive. Trust her, something is about to happen.

With that, he rushes over and wakes his team.

Damaris looks in the direction of the characters as though she can actually see them. She says that she is blind, but she can see other things. Something is going to hurt them!

Morrison obviously isn't sure what to believe, but his trust for Alexandro runs deep from their time together in Sanctuary. He wakes the soldiers and tells them to

load up, they're about to have trouble. George and Scott Barrow are awake, having overheard things as they drifted between sleep and wakefulness. They assist Reverend Waller in getting everyone else awake and prepared to move.

Give the group time to get everyone awake and explain the situation as best they can, then hit them with some action!

Even over the wind, the survivors hear the growls of nearby Ragers as they race across the snow. Soldiers and Charlie's men take up positions near the cave mouth. Meanwhile, two of the soldiers race out toward the Humvees, turn them to face away from the cave, and hit the headlights.

The prospect that strikes the characters is staggering. Although only the frontline creatures are visible, the mass of moving shadows just beyond the reach of the illumination indicates hundreds of the creatures barreling toward the cave.

Due to the sheer number of Ragers running toward the cavern, have everyone make a Guts check with the normal Fear penalty of -2.

Morrison curses as his eyes just about bug out of his head. He orders everyone to retreat deeper into the caves. There's no way they can take down that many!

As one of the soldiers races into the cave, the other hops into the RV, starts the engine, and backs it up so that the rear end is filling most of the cave's mouth—the vehicle nearly wedges into the walls on either side. Morrison yells, wanting to know what he thinks he's doing. Although the soldier can't get out of the RV and into the cave, through one of the rear bedroom windows he yells for everyone to run! Get the children to safety! Maybe this will slow them down a little.

Morrison opens his mouth to reply when the sound

DAMARIS' GIFT

Damaris possesses the Danger Sense Edge, allowing her to sense an ambush—which the Ragers would have hit the group with in the darkness and snow. Although the Edge has a default -2 penalty to the Notice check, Damaris also has Alertness, which offsets the penalty.

Instead of rolling her Notice d6, the check was given a free success so as to introduce her ability to the characters.

At any point in the campaign from this point forward that the group is set to be ambushed, and Damaris is with them, make the Notice check for her as normal.

of the Ragers ramming violently into the RV cuts him off. Instead, he orders everyone to run, and turns to do so himself. As the group retreats deeper into the cave, with only a few flashlights from the soldiers to light the way, allow the characters a Notice check. On a success, they hear the grating sound of the RV against the walls as the Ragers attempt to pull it from the opening.

Throughout their flight into the cave network, the group will have to contend with the natural dangers of such an environment. Below are a few sample situations.

- An Agility check at -2 to navigate slippery slopes. Failure results in falling and sliding for 1 level of Fatigue. The Fatigue recovers after 10 minutes.
- The group must cross a very narrow bridge of natural rock stretching across frigid waters. An Agility check is required to cross, and the check suffers a -2 penalty if the character is moving more than half his normal Pace. Failure results in the character falling into the water, and gaining 1 level of Fatigue from the sudden cold. Unless the character can be kept warm, he will gain another level of Fatigue every 20 minutes. Once the character can be dried and warmed, the Fatigue recovers 1 level every hour. This obstacle can be especially dangerous if the person holding Faith falls in.
- The group disturbs a large colony of bats, sending them swarming throughout the area. Make an Agility check. Each character that fails suffers 2d6 damage from the swarm.

After approximately 30 minutes of navigating the caverns, the group comes upon another opening leading back to the outside world. How they decide

to approach the opening is up to them, but through the snow-filled night, they see that it opens upon some woods. Echoing further back within the caves, they hear the Ragers.

The Ragers are somewhere behind them within the caverns. Before them are woods. The snowfall is still heavy, and the lighting conditions are Dark. Commander Morrison gets a condition check from everyone as quickly as possible, and then tells them to keep moving. Damaris once again warns the characters of something in the woods, something waiting to hurt them. As to exactly what, she has no idea.

The woods are thick and filled with snow. No tracks are visible. Within the ranks of the children, panic starts to settle in, and a few of them begin to cry. The sounds echoes through the night like a beacon for the Ragers.

The characters will have to make a Persuasion or Intimidation check at -2 to calm the children down. Be aware that failure on an Intimidation check will only cause the children to become more upset, attracting further attention and doubling the penalty to calm them,

As the characters navigate the forest, have them make a Notice check. On a failure, they have tripped a bear trap buried in the snow. This will cause more complications as the injured must now be dealt with, especially if any of the children fell victim to the devices.

Divide the allies into however many groups makes it easier on you, and make a group Notice check for each one. On a failure, one or more of the allies have fallen victim to the traps.

Regardless of who tripped the things, the characters are going to have to be forced to make some tough decisions. Do they leave the injured behind? Do they kill them like wounded animals? Do they slow down the group's progress and take them along? Commander

BEAR TRAPS

Within the woods are a series of bear traps set by the outlaws that currently occupy the prison. Although set to trap live game to be used as food, every so often the traps also succeed in bringing down one of the Living Dead.

The bear traps do 2d10 damage and require a Strength check at -4 to pry open. Up to two other characters can assist in opening the trap by making a cooperative roll.

Special thanks to Clint Black for providing the stats.

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Morrison raises another question, though.

Who set the traps?

ACT THREE: A LOOMING MORSEL

The group makes its way through the woods as, in the distance, they can still hear the growls of the Ragers. With the survivors cold, and risking death from the elements, the group comes upon a sight for sore eyes: a steel and concrete prison, a place of safety, a haven of warmth. However, as the group quickly realizes, it is not without its own residents.

SCENE ONE: JUST OUT OF ARM'S REACH

Once the group has decided what to do about the wounded, continue with the following:

The frigid night air burns your lungs as you continue your flight from the Ragers.

You continue on, pushing through bushes and struggling past trees in the deepening snow, as you stay wary for more traps. Although you don't encounter anything else ready to do you in, the question remains as to who set the traps, and why? Were they placed to trap an animal for much needed food, or were they set to hinder the Living Dead?

You press on into the night, coming to the edge of the woods after perhaps 20 minutes. The open air does strange things to sound, and you aren't sure if what you are hearing is the wind, or the Ragers. Not to mention, the echoes make it difficult to determine how far behind you the creatures are.

As the group reaches the edge of the woods, they see a large building in the distance. It is a prison, the wire fence since toppled, constructed of steel and concrete. Several lights are on, indicating it has a working generator.

Commander Morrison grabs his binoculars from his belt, and takes a closer look. He curses, and hands them over to the characters. Along the walls, automatic rifles in hand as they walk a patrol, are at least a half-dozen men. They don't appear to be Law Enforcement, and clearly look like people that assumed control of the place.

The question is, are the men part of just another survivor camp, or something far worse?

TO BE CONTINUED NEXT WEEK

WAR OF THE DEAD

LEE F. SZCZEPANIK, JR.

CHAPTER THREE
WEEK FOUR



WAR OF THE DEAD

Requires the Savage Worlds RPG by Pinnacle Entertainment for Use.

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War of the Dead is dedicated to George A. Romero, Tom Savini,
Max Brooks, Z.A. Recht, and Robert Kirkman.



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CHAPTER THREE:

ROAD TO PERDITION [WEEK 5]

GMS SUMMARY

An early, heavy winter has struck in full force, leaving the survivors to contend not only with the Living Dead, but the very power of nature!

The convoy finally made it to Colorado only to find the President of the United States dead and the Citizen Relocation Zone in ruins. In the early days of the Outbreak, UniMed had sent its hastily created vaccination to the government's new base of operations out west, only to later discover the terrible result of administering the drug: the creation of a new breed of creature known as a Rager. It wasn't long before a combination of Living Dead infection and Rager transformation overran the safe zone, destroying the entire population in a matter of days.

With nowhere left to turn, the convoy was forced into harsh conditions with not only women and children— but a pregnancy and a newborn infant— to worry about. Pursued through a blizzard by hundreds of Ragers, the group managed to gain some distance by escaping through a dangerous network of natural caverns.

Cold, injured, and without vehicles or supplies, the characters eventually discovered what might have been their salvation— a prison with working power. Unfortunately, it also contained an unknown element: armed men. Were the men former inmates or outlaws, or were they simply the defenders of another survivor camp?

In Chapter Three: Week Five, the group must place their lives in the hands of the men as the Ragers catch up to them. It doesn't take long for them to realize that the men are outlaws, and that the women in the convoy are in danger. Forced with no choice but to fight or die, the characters initiate a chain of events that will see the return of an enemy from the first weeks of the Outbreak— the man called Hell Fuerrie!

ACT ONE: INTO THE LION'S DEN

As the group tries to decide the best way to approach the occupants of the prison, action is forced

upon them as the Ragers finally catch-up to them.

After being rescued by the men, they are welcomed inside with the promise of warmth and safety for them and the children.

SCENE ONE: NARROW ESCAPES

Read the following in order to set the scene again:

The snow continues to fall, thick and wet, getting into your eyes. Faith is covered as much as possible, but in the harsh cold air, even with the heavy blankets, it's only a matter of time before the infant becomes ill. The children are huddled together, scared and freezing.

Before you stands the imposing structure of a prison. Lights are on in the watchtowers, and behind the narrow windows, indicating a working generator. More importantly, where there is power, there is also heat.

Unfortunately, several armed men walk along the walls, automatic rifles in hand. You don't know if they are simply the defenders of another survivor camp, or yet another group that preys upon those weaker, and would attempt to do you harm.

Then you hear it— the unmistakable growl of the Ragers, raised in volume due to the sheer numbers of them in the group pursuing you.

Whether the men are a danger or not, the point quickly becomes moot. They have security. They have guns. You need help!

The prison is 48" away from the group, the length of most battle maps. The characters have little choice, as Commander Morrison and Alexandro will point out if needed, but to try to get to the prison and hope for the best. Otherwise, they are as good as dead just as soon as the Ragers catch them. As the characters approach the prison, a snow-covered sign reads:

FEDERAL CORRECTIONAL FACILITY COLORADO

Have each character roll the running die individually, and roll a group die for Alexandro and his team,

WAR OF THE DEAD

Commander Morrison and his soldiers, Reverend Waller and his congregation, and the survivors from the airport. Include the Barrow family with the airport survivors. The group has four rounds to make it to the prison before the Ragers make it into chase range. If any of the groups roll low on the running die, simply describe someone slipping and falling or twisting an ankle, and the rest of the group slowing down to help them.

If the Ragers get within chase range before the group makes it to the prison, use the Loss of Footing chart from the Week Two adventure, and the set-up below.

There are 40 Ragers, and they begin 6 Range Increments away. Each Increment is equal to 1". Due to the greater Top Speed of the Ragers, they gain a +1 bonus to the Agility roll.

The goal is to get to the prison before the Ragers overcome them. While the Ragers are 6 Range Increments behind the survivors, consider the prison to be 4 Range Increments ahead of them for dramatic purposes. If the survivors can reach the building before the Ragers catch up to them, then the men in the watchtowers will open fire with M-16 rifles (Damage 2d8, ROF: 3, AP2, Auto, 3RB), and up to three Grenades (Range 5/10/20, Damage 3d6, Medium Burst Template). There are four men at the watchtowers, two in each tower. When the characters reach the building, there are 12 men on the wall that will assault the creatures.

The Ragers will not retreat and will have to be eliminated down to the last creature. The men inside the prison will not open the gates as long as the creatures are present.

Once the Ragers have been dealt with, the men on the wall turn their attention to the group.

"Who the hell are you to bring those things to our front door?" One of the men on the wall growls, pointing his M-16 at you.

Caleb Stone yells back that they need shelter. They have a pregnant woman, an infant, and several children with them. The man retorts by asking what concern it is of his? The characters can attempt a Persuasion roll at -2. The man is considered Hostile, and regardless of how many attempts are made, they can't improve his attitude above Neutral during this scene.

Simply improving his attitude to Uncooperative is enough to gain them entrance, but even at Neutral, the man is not taking any chances. The prison belongs

to them, and it's their rules. The characters are going to be separated into smaller groups— just in case they are planning to try to take the place. They are going to be taken to different areas of the prison and searched— he plans to make sure no one is bitten or infected. If they are, they're dead. Their weapons get turned over— period!

If the characters refuse, the man tells them to enjoy the "winter wonderland," and be sure not to eat the kids first— that's just plain mean. As though to punctuate his threat, a Rager growl echoes across the distance.

Daniel yells back to the men that they accept. They have to get Faith out of the cold.

Commander Morrison isn't ready to have his men disarmed in potentially hostile territory. Charlie growls at him to just take his men and leave. Maybe the Ragers will follow them and go, as well. Reverend Waller steps in and tells Morrison to think about the greater issues. There are children, a baby, and a child on the way. They need to do whatever they can to keep them safe. There is no safety, and even less survivability, out here.

The characters are going to have to make a choice, and the Reverend is right. Without supplies and the vehicles nearly out of fuel, with hundreds of Ragers in the area, the prison is their only hope.

Besides, as they all should know, even if the men do turn out to be a problem— they've survived worse in the past.

ACT TWO: NO REST FOR THE WEARY

After being allowed entrance into the prison, the convoy is quickly separated and taken prisoner by overwhelming odds. Learning that the men are part of a greater force led by Hell Fuerie, and that the women are in danger, the characters have little choice but to start a guerrilla war for survival— and ownership of the prison.

SCENE ONE: LIKE WOLVES ON THE HUNT

The main gate between the prison and the outer courtyard opens. A dozen men in winter gear and armed with M-16 rifles step out. The dozen or so men on the wall keep their guns trained downward upon the group, reinforcing that fact that not only are the characters out in the open, but are also at a serious disadvantage.

The man on the wall orders the group to drop their weapons and put their hands behind their heads.

Commander Morrison bristles at the request, still not prepared to just hand himself over to a possible enemy. His soldiers, for their part, stand beside him, though the expressions on several of them show a clear conflict of emotion. They don't know what to expect, but are far from keen on the possibility of being left out in the wilds with hundreds of Ragers.

The man on the wall will warn Morrison and the characters to either do as they're told, walk away from the prison, or be shot. As though to punctuate the matter once again, Ragers growl somewhere in the woods.

Alexandro will nod to his men and give his sister an apologetic look, as he drops his own weapons. Reverend Waller nods to Charlie, and the men of the congregation drop their weapons when their de facto field commander does so.

If the characters don't say or do something, Caleb Stone and Kyle Elliot will step forward. They'll tell the men that they aren't looking for trouble, and only need shelter from the cold for the children, Breena, and the infant. The man on the wall retorts that they will get all the shelter they need, just as soon as he and his men are sure it's safe to allow them inside.

However the scene plays out, it is vital to the adventure (and the rest of Chapter Three) that the characters submit to the men at this juncture. They have to gain admittance to the prison, and trying to fight their way inside at this stage is suicide—as is remaining outside with the Ragers in the area.

Be sure to give each player a benny once the characters agree to the terms and surrender their weapons.

Once inside, they will see five off-road Jeep Wranglers parked in the main courtyard. Also in the court-

yard are roughly 30 men, all hard looking and well armed, in addition to the dozen standing guard duty along the wall. There are 40 more men within the prison building, currently unseen by the characters. While the over two-dozen men keep their weapons trained on the survivors, four men step forward and begin patting everyone down. If any of the characters are carrying an easily concealed weapon, make a group Notice check for the men at a -1 penalty. On a failure, they don't discover the weapon.

After the group has been searched, the man on the wall orders that they be divided into groups.

Exactly how you divide the massive survivor group is up to you, keeping the following points in mind:

- The outlaws will separate the women and children into a single group. This includes the women from the congregation and the airport.
- They will separate the men into smaller groups of roughly 8-10 people. Four men with M-16 rifles will escort each group. Since the characters are expected to ambush their escort once inside the prison, if your group is not likely to take the initiative on such action, place either Commander Morrison or Alexandro Cortez with them to help get the action moving.
- In each group of four outlaws, one of them has a key chain on his belt that contains keys to various doors, prison cells, and so forth. Since a vast majority of the cells use the same key, there are only about eight different cell keys on the chain.

The idea is to whittle the convoy down into smaller groups easily managed by the armed men. They will each be taken to different areas of the prison to be

FEMALE PLAYER-CHARACTERS

For any female player-characters in the group, it's up to you to determine where they are placed. They could be placed with the rest of the women and children. The leader could view any female characters as obvious threats, considering they most likely look tougher, more determined, and were better armed than they others. In that case, they are placed with the rest of the player-characters. They could also be taken away with the women that have been singled out for a more questionable fate.

If you decide to place a player-character with the women and children, or with the separated females, see the sidebars later in the adventure for tips.

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locked into cells, where they are told they have to wait until the men decide what to do with them. The leader tells two other men to get into a jeep, head to Helltown, and let Hell know they have a group in custody. He tells the men to find out what Hell wants them to do with the people.

As soon as that order is given to report to Hell, the characters should know that they are as good as dead if Hell figures out who they are.

In the meantime, the men are getting bored keeping the place secure— he points out a couple of the women from the congregation, and Alicia, and orders that they be taken to the Warden's office. When that particular order is given, have each character make a Notice check. On a success, they see a look of disapproval on the face of one of the outlaws. He's a black man, well built, and with a long goatee.

Once separated, five men escort each group, M-16's held at the ready despite the fact that the characters are all unarmed. The children are frightened, and the women are trying to put on a strong front for them. One of the other men tells two others to help him gather up the weapons. Turning to the man on the wall, he tells "Tommy" that he'll get the weapons secured in the command room.

At this point, it's time to interject a little more cinematic drama into the mix. As Breana is shoved into a group with the other women, and Shannon (with Faith in her arms) is motioned forward by one of the men pushing her slightly in the back with his rifle, Caleb and Daniel move— telling the men to keep their hands off of them and attacking the two men. This will get them hit with rifles by three other men, sending them both to the ground. At that point, Reverend Waller steps forward with a suggestion that everyone calm down. He, too, is hit and sent sprawling. Seeing their beloved spiritual leader on the ground, three of Charlie's men move at the outlaws, and all three of them are shot dead on the spot.

The children scream and cry. The women cry as they try to console them. Morrison, Alexandro, and Charlie all curse and yell at the outlaws. The outlaws all have their weapons pointed at the group, looking nervous.

Suddenly weapon fire punctuates the chaos. The man on the wall has fired his gun into the air and tells everyone to shut-up and stay where they are. He points to the three dead men and asks the characters if that's what they want— people dead because they want to play hero.

Commander Morrison will tell the man that the convoy is likely as good as dead anyway, he's doesn't be-

lieve for a moment that they didn't do anything except walked into their own deaths. The leader stares at him with hard eyes, and his only reply is that they'll just have to see. Hell has taken in a lot of people, given them shelter, food, and security. Others, those that look like they might cause trouble— or had already done so— he's executed. So, as far as he's concerned, they'd better keep their heads down and not give the man a reason to see them as trouble.

Reverend Waller, Daniel, and Caleb rise shakily to their feet.

Once the conversation has gone on long enough, the leader tells his men to finish separating them and get them inside. The outlaws are not complete idiots, and once the groups are separated, they are taken into the prison via of different doors.

Once inside the warm prison, the characters are led down a hallway toward the cellblock wing, where they will be placed into cells. The characters can attempt the ambush either in the corridor, which is 2" (12 feet) wide, or in the wing, which is 3" (18 feet) wide. The good news is that the men have automatic rifles and are adjacent to the characters walking in the rear of their own group, so those characters don't suffer a risk of being shot in melee (though they could still be clubbed by the rifles). The characters are considered unarmed defenders unless they had a melee weapon (such a knife) hidden on their person and can draw it.

DEAL ACTION CARDS!

The combat can start two ways. If Alexandro or Morrison has to initiate the ambush, have each character make a Notice check to realize what is happening fast enough to react. On a success, the character is dealt an Action Card as normal, but on a failure they are considered surprised this round.

Otherwise, if the characters make the first move, they are all dealt in as normal.

Any outlaws that are dealt a higher card than the characters are considered on Hold, waiting for the characters to try something.

Since the outlaws are adjacent to their attackers, they cannot fire the M-16's and are forced into melee combat. They can also attempt to withdraw from the characters, suffering a free attack from all non-Shaken opponents as they do so. The outlaws will use the Defend option (+2 Parry, regular movement, but no other actions that round) when doing so. If they survive the free attacks against them, and can act before



the characters on the next round, they will be able to fire their weapons.

Make sure to also remind the players of certain combat options that could be very valuable in the fight. Making a successful Disarm attempt against the outlaws can quickly turn the battle in their favor and eliminate the threat of being shot. Likewise, if any of the outlaws try to withdraw, using a Grappling attack as the free attack is another good tactic.

SCENE TWO: GUERRILLA TACTICS

Once the characters subdue or kill the four outlaws, they can take their weapons and keys, and attempt to find the other groups.

The cellblocks are two-levels high, with a flight of metal stairs at each end that go up half-way to a landing, then turn back on themselves as they continue to the second level. The main level is 3" (18 feet) wide from cell door to cell door. The stairs are 1" (6 feet) wide. The upper level is 1" (6 feet) wide from cell door to railing, and the cells are set back further so that the upper rail is in-line with the lower-level cell doors.

All cellblocks are identically constructed.

The characters are going to have to move from area to area in search of their comrades, being careful not

to walk into a patrol that could get them killed. As they start moving through the prison, roll 2d6 twice and consult the chart below for possible encounters.

All encountered outlaws are armed with M-16 rifles (**Damage:** 2d8, **ROF:** 3, **AP2**, **Auto**, **3RB**).

ENCOUNTER CHART

2: No Encounter

3-4: The characters must move through a cellblock where the first level cells each contain two Living Dead Shamblers. As the characters move through, the ghouls moan in unison and reach through the bars at them. The moan alerts two outlaws moving through the corridor at the far end of the room. As the metal door opens, Deal Action Cards! Unless the characters can force the men back into the corridor with suppressive fire, or kill them, before round 2, the outlaws will pull a switch that opens all the cell doors. The characters are then forced to defend against close to 50 Shamblers.

5-6: The characters must move through a cellblock where two men are sitting on chairs on the second level, playing a game of cards. The men aren't actively on watch, and the characters

can attempt a Stealth roll at -2 (due to the noise of using the doors) to get through. If any of the characters fail, the men are alerted and can fire on them from above. Due to the floor and the railing, they are considered to have Medium Cover (-2 to shoot them), when leaning over to shoot the characters. Attempting to return fire once they duck back away from the railing is possible, but the penalty to hit them is -6.

7-8: The characters hear gunfire coming from the next cellblock as they move down a corridor. Within the cellblock are four outlaws firing into the bodies of a half-dozen Living Dead that are hanging upside-down from the second-level railing.

9-10: The characters are halfway through a cellblock when a patrol of three men, two of them with dogs on leashes (use the Dog/Wolf stats from the SWEX), enter from the far hallway. The dogs are trained to kill, and the men drop the leashes, allowing the dogs to attack, as they swing their own rifles from their shoulders.

11-12: The characters are moving down one of the connecting corridors with the door at the far end held open by a stack of two boxes. Just as the group gets midway through the hallway, three outlaws step through the doorway. The characters are going to have to open fire before the men shoot first. Unless the characters retreat through the door they entered (requiring 1 round to unlock again with the key), they are probably sitting ducks. If the outlaws survive the first round, they will start ducking around the corner at their end of the hallway, giving them Heavy Cover (-4 penalty to shoot at them). If the characters Hold their actions until the men lean around to fire on them, they are only considered to have Medium Cover (-2 penalty to shoot them).

After the encounters, the characters enter a cellblock and find the first members of their team. The group contains Kyle and Steve Elliot. There are seven outlaws in the cellblock. The survivors have been separated into three different cells, and one of the doors is open as two outlaws each use long poles with a grip on the end (like the kind use to enclose around the neck) to shove two Living Dead into the cell.

As the characters enter the cellblock, the noise immediately alerts the outlaws.

DEAL ACTION CARDS!

The characters have to not only defeat the outlaws, but also manage to destroy the two Living Dead before they bite someone in the cell. Although the poles have been dropped, the Living Dead are already fixated on the open cell. It's close, immediate food.

Once their allies are freed, they can take the weapons from the dead outlaws. As they continue through the prison, roll 2d6 twice on the encounter chart below to see what happens next.

ENCOUNTER CHART

2: No Encounter

3-4: The group encounters four outlaws on patrol as they both enter the same cellblock at the same time, from opposite ends. Unfortunately for the characters, the outlaws have two grenades as part of their weaponry.

5-6: The group must move through a cellblock littered with remains of the Living Dead. Most of them have been shot to pieces and some of them look to have been blown apart. Dried blood and rotting gore cover the walls and bars, forcing a Guts check for Fear/Nausea at a -1 penalty. What's worse, as the group moves through, one Living Dead per character in the group (including allies) suddenly reaches for them.

7-8: As the group moves through a cellblock, they discover two outlaws asleep on the beds inside a cell. The rifles are propped against the wall next to them, and the door is wide open. Do they let the men live, or kill them in their sleep?

9-10: The characters discover a cell with four women inside. The women are dirty, and their clothes are in tatters. They are deathly afraid of the characters, and won't come from the cell unless ordered to at gunpoint. While the characters might assume certain treatment at the hands of the outlaws, the actual situation is that they managed to escape the Citizen Relocation Zone and stumbled into the hands of the men. Unfortunately, after witnessing the absolute carnage that transpired, their minds were gone and the outlaws just dumped them into a cell. Occasionally they will feed them— if they remember.

11-12: The characters discover the part of the prison where the guards maintained operations. Inside one of the rooms is a cache of military weapons and supplies, including grenades, six

tear gas canisters, night vision goggles, rations, two-dozen M-16 rifles and 1,000 rounds of ammunition, and three rocket launchers with six rockets total. Unfortunately, there are also six outlaws in the main room. Unless the characters can kill them within 3 rounds, one of them will escape through a rear door for reinforcements. On round 5, 12 more outlaws that are armed will enter the area.

The next group the characters find contains George and Scott Barrow. The final cell door is being closed as the characters enter, so all they have to do is eliminate the six outlaws and free their allies. If the characters aren't sure where the Warden's Office is located, they can interrogate one of the outlaws by making a Test of Wills using Intimidate vs. Spirit (Persuasion or Streetwise will not work on them). Naturally, it will mean that they need to keep one of them alive long enough to question, but if the characters don't think of it, have one of their allies mention it.

Once they discern the location where the women are being held, they can navigate their way through the prison to get there. The office is located at the far end of a carpeted hallway that is 2" (12 feet) wide. Also along the hallway are two, smaller offices used for administration, a small break room, a meeting room with a white board on the rear wall, and a small waiting room.

As the characters first enter the corridor, read the following:

The corridor is wide and carpeted in a dirty green color. Overhead lights cast fluorescent illumination. Several doors lead off to the left and right, each one leading to a small office or a break room.

The closed door at the far end has a nameplate that reads: "Steven Jensen, Warden" on it. From the other side of the door, you hear a man's raised voice.

As they draw closer, they can hear enough to know that one of the men is completely against doing anything to the women, he doesn't care what Jack told them they could do. Another voice starts yelling an expletive filled order for him to calm down— if he doesn't like it, he can leave the room. The first voice responds that nothing is happening to the women. Period. He'll make sure of that if he has to kill every one of them to do so.

Now the other voice understands the threat, and starts asking him if that's so. Before the argument can turn violent, though, the prison alarm sounds.

Not knowing how many men are in the room, the best bet for the group is to duck into one of the side rooms until the men pass. An ally will suggest as much if necessary, especially because starting a firefight and risking hitting their own people in the room is not a good idea.

ALTERNATE CUT: A PLAYER-CHARACTER IN THE ROOM

If there is a player-character in the room, then the men plan to ship the separated women off to Helltown to be introduced to Hell Fuerrie. Although it is not specifically stated, the impression given is that Hell is choosing certain women to be used as "breeders" to facilitate new births and an eventual growth to the "kingdom" he is attempting to establish.

No doubt, the player-character in the room is going to attempt to gain freedom. In such a case, allow the player to initiate combat, perhaps even defeating the outlaws in the room if things go in her favor. Simply have reinforcements arrive (as though by random bad luck), and cause a firefight that forces the character to take cover and hope for the best.

When the rest of the group arrives, simply have them become involved in the firefight to help their fellow player. At that point, the alarm sounds as normal.

Desmond Hicks will remain out of the fight, refusing to take either side.

SCENE THREE: PRICELESS REAL ESTATE

If the characters decide to confront the outlaws leaving the room anyway, eight of them exit into the corridor, each armed with M-16 rifles.

DEAL ACTIONS CARDS!

During the fight, on a roll of 1 on the Shooting die, regardless of the Wild Die, one of the women in the room is hit through the doorway by a stray bullet from the characters.

Otherwise, with the alarm sounding, the men rush from the room and fail to notice the characters hiding in the rooms.

Once the characters get to the Warden's Office, they find a lone outlaw trying to calm the women down. He is telling them that he won't let anyone hurt them, regardless of what the men think they are going to do. He is the black man from the courtyard. As the characters enter, he raises his hands in surrender and steps away from the women, stating that he doesn't want any trouble.

If asked, he doesn't know why the alarm is sounding, but he'd guess it's due to them. He'll offer his name as Desmond Hicks. If pressed, he'll admit he was in prison on drug smuggling charges running a 15-year stint. He was one of the inmates left behind when all hell broke loose, and threw in with Hell Fuerrie when he claimed the place. If the characters don't search him and disarm him (he has a handgun tucked into the back of his belt), Alexandro or Morrison— whoever is with the group— will do so.

If the characters can succeed at a Persuasion roll at a -2, or an Intimidation roll at no penalty, they can question him about Helltown. On a success, Desmond will reveal that it's a small town near the mountains about 15 miles northeast of the prison. Hell cleared it of the Living Dead and organized the construction of barriers to keep the creatures from coming back. On a Raise, he'll also reveal that Hell has well over 400 men and women living in the town, and a wide array of military weapons stolen from soldiers that tried to flee the CRZ. Hell even led a raid into the CRZ after it fell, and managed to get some tanks and helicopters. He has a few pilots in the town.

The characters are going to have to decide what to do with him. He isn't about to actually help them kill the other men, no matter how much they press him, or threaten him, to do so. Although he claims that he doesn't want trouble, the question remains as to how far they can trust him. If Alexandro is with the group, he suggests they restrain him. Searching the area will reveal some rope in a nearby cleaning supply closet. If Commander Morrison is with the group, he raises his rifle and is prepared to shoot the man— who begs him not to do it. Alicia is vehemently against killing him, viewing it as unnecessary. She will even go as far as to get into an argument with Morrison when she steps in front of his gun. If that happens, have each character make a Notice check. On a success, they see Desmond moving to grab Alicia around the throat from behind, and can react normally. On a failure, the character is considered surprised and not dealt an Action Card before he grabs Alicia as a shield against Morrison.

ALTERNATE CUT: A PLAYER-CHARACTER IN THE WOMEN'S CELLBLOCK

If you placed a female player-character with the women and children in a cellblock, then to keep things interesting the outlaws have been particularly cruel. Keep the women and children held at gunpoint by eight outlaws, several others herded a dozen Living Dead into the room. The men then retreated through the far doors, leaving the women and children to fight for their lives— unarmed.

If the player-character somehow managed to defeat the outlaws and gain weapons and keys, allow her to lead the women and children through the prison, choosing unused encounters from the Encounter Charts.

If need be, have her group unite with the other players as they head toward the Warden's Office. During these scenes, the other players can assume control of named female NPCs. Similarly, players of female PCs can play named male NPCs during the fight through the prison. Just make sure the males are divided into large enough groups to allow everyone a character.

The characters are going to have to find a way to free Alicia.

Once the characters decide what to do with Desmond, they hear automatic gunfire from outside. A glance out the window will reveal several men on the prison's walls, firing at the ground outside the perimeter. With a successful Notice check at -2, they hear the roars of the Ragers above the gunfire. The outlaws are all outside the prison defending against the attack. The characters can now check the remaining cellblocks and free their captured allies. Everyone else seems to be all right, even Shannon and Faith. Those that aren't able to fight must be hidden away until the outlaws are dealt with. Afterward the non-combatants are hidden; the characters can search the prison offices and security rooms for more weapons.

During the search, if they didn't discover it as part of the encounter chart, the characters discover the cache of weapons. This will allow them to outfit themselves for the battle to claim the prison as their own.

How the rest of this scene plays out can vary greatly between groups, so below are a few points on key events that happen beyond the scope of the characters' actions.

- The fight against the Ragers takes 25 minutes, after which time the creatures again go into a retreat back into the woods.
- Commander Morrison will set-up his soldiers at windows overlooking the courtyard. Using the grenades and rocket launchers, he'll have them create a kill-zone on the ground level. He will not have them fire the explosives at the walls, however, which would only weaken (or destroy) the prison's defenses.
- Charlie and his men will cover the doors leading from the courtyard to the prison, setting up another kill-zone to any outlaws that avoid the explosives and manage to get that far.
- George and Scott Barrow will make their way to the rooftop and take sniper shots at any men remaining on the wall.
- Whether a few outlaws escape in the remaining jeeps, or they are somehow destroyed during the battle, it is vital that the characters not have access to the vehicles.

Once the outlaws are dealt with, the characters have to decide what to do with any survivors. The men previously ordered to head to Helltown are long since on their way, so there's no way to stop Hell Fuer-

rie from knowing that new people have been brought into the prison. If they let any of the men go and they make it back to Helltown, then they are just going to return with Hell to retake the prison. If they kill the men, they eliminate a threat, but also cause a rift to form with Alicia. Whatever the characters decide to do, the prison now belongs to the convoy.

ACT THREE: HAVEN BOUND

The characters have managed to beat the odds and secure the prison from a small army of over 80 outlaws. Now in the possession of a defensible safe haven—with running power, heat, and water—the characters are thrust into leadership roles as they finally establish their own survivor base.

SCENE ONE: CLAIMING THE SPOILS

The characters have taken the prison. The first thing they need to do is get any wounded to the infirmary for Alicia to treat. Commander Morrison tells the characters that he and his men will handle security detail for the prison, and that they need to not only catalogue the weapons cache they found, but also look for anymore. Alexandro agrees, stating that they need to search the prison inch by inch. Not only for weapons and supplies, but to make sure there are no other men—or Living Dead—hiding somewhere inside.

Reverend Waller suggests that he and the able bodied men in his congregation work on making sure the dead do not reanimate, and then on burying them. Kyle Elliot and Rebecca Barrow agree to help Alicia catalogue the medical supplies currently in the infirmary. Meanwhile, Charlie also suggests that they find the generator room and check the fuel levels. The last thing they want is to be left without power in the middle of winter. The NPCs should all defer to the characters, so make sure they start to feel the weight of leadership. Not only do they have to get the prison searched and secured, but they also know that eventually Hell Fuerrie is going to come knocking at the gates. If he does actually have a fortified town of hundreds backing him, plus military hardware, they could be in for a very long, bloody war.

There's also the matter of the Ragers still somewhere in the woods.

The characters might have a very defensible safe haven for the first time since the outbreak happened, but along with it, they have an entirely new set of problems that are just beginning.

TO BE CONTINUED NEXT WEEK.

WAR OF THE DEAD

LEE F. SZCZEPANIK, JR.

CHAPTER THREE
WEEK SIX



WAR OF THE DEAD

Requires the Savage Worlds RPG by Pinnacle Entertainment for Use.

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War of the Dead is dedicated to George A. Romero, Tom Savini,
Max Brooks, Z.A. Recht, and Robert Kirkman.



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CHAPTER THREE:

ROAD TO PERDITION (WEEK 6)

GMS SUMMARY

After a long, life-threatening trip through hundreds of miles of Living Dead and human dangers, the characters finally made it to the Federal Government's Citizen Relocation Zone in Colorado. With UniMed having sent the poorly tested vaccination to the facility several months prior, the supposed safe haven for human civilization was overwhelmed by the combined strength of the Ragers and the Living Dead, leaving everything in ruins.

Pursued through intense snowfall by the Ragers, the characters found their fuel supplies nearly depleted, and no idea where to go from that point. Making camp in a series of caverns so they could figure out what to do next, they were again attacked by Ragers and sent scurrying into the freezing countryside.

Coming upon an abandoned Federal Prison, they were taken captive by men that claimed association with Hell Fuerrie— the very same outlaw that tried to kill them when they first made landfall after barely escaping the Pinnacle cruise ship. Staging a daring rebellion, the characters managed to defeat the outlaws (thanks in no small part to a sudden Rager attack against the prison) and gain control of the huge facility.

Now with Hell Fuerrie no doubt alerted to their presence thanks to two messengers that were sent to

a place called Helltown, the characters must organize their fellow survivors, secure the facility, and build their defenses before Hell— and war— comes to the front gates.

ACT ONE: BUILDING A HOME

In the aftermath of capturing the Federal Correctional Facility from Hell Fuerrie's men, the characters must secure their new home, conduct a search of the massive facility, and begin the hard road to establishing a viable survivor haven.

SCENE ONE: ADMINISTRATIVE DUTIES

Read the following narrative to begin the adventure:

Dawn breaks across the horizon as the snow finally stops. High overhead, the gray blanket that has marked your existence for the past week is moth-eaten with the intense pink of morning. A frigid wind blows, moving the clouds quickly. It looks as though it might actually be a sunny day before long.

In the hour since you assumed control of the facility, the place has been a disturbed anthill. Alicia has been tending to the wounded with Rebecca's help, while Kyle and his son moved on to catalogue what stock remained in the kitchen. Commander Morrison and his

GETTING THE PLAYERS INTO THE ACTION

Outside of key action events, the remainder of Chapter Three focuses primarily on the human aspect of the story— situations and events that highlight the dangers of so many different people living together in a confined space. Much of the adventure will map out and detail the actions and motivations of the various NPCs surrounding the player-characters, since their problems and reactions to situations are key elements in the continuing storyline.

It is up to you, and your players, to get the characters involved in the main thrust of the storylines. With leadership put squarely on their shoulders, getting them involved should not be a problem. For the less ambitious groups out there, just make sure they are at ground zero as the major events take place, with little choice but to get involved unless they want to see the survivor haven fall apart.

men have been performing a sweep of the facility— floor-by-floor, wing by wing— as Alexandro and his team inventory the weapons.

The “popping” sounds coming from the courtyard have finally died down, as Charlie and the militia seem to have finished making sure the dead outlaws could not reanimate. Reverend Waller will probably be joining them soon for the Last Rites before the burial— something he was adamant about performing. In the meantime, he’s been assisting the women and children of his congregation in getting some food in the cafeteria.

As for the rest of the convoy, Breena has started having contractions, forcing Caleb to remain close to her as she relaxes in one of the administrative offices. Daniel and Shannon are up there with them, trying to get Faith to sleep. Cathy has taken her children to the administrative wing as well, preferring to keep them away from any possible dangers until the facility is completely secure.

George and Scott walk along the outer walls, watching for any signs of trouble.

No one has seen Richard or Hailey.

Ask the players what their characters are doing. There is a multitude of actions they can take, and depending on what they are doing, use the guidelines below.

Administrative Wing: The floor where the Warden’s Office is located is being used mainly by the people with children while the rest of the facility is being searched. If the characters wish to help, they can assist Cathy in getting her two daughters to take a nap, help Caleb make sure Breena is comfortable for her contractions, or spend some time helping with Faith.

For the expectant mother, Caleb asks that they either keep an eye on Breena while he runs to the cafeteria, or if they will go for him. He wants to get her some water to drink.

Breena is in good spirits, though it’s obvious that she’s frightened over the idea of having the baby soon. She tries hard to hold back tears as she wonders what might have happened to her estranged husband.

Cathy and the girls are hungry, but are reluctant to go into the cafeteria while the women from the congregation are there. Cathy doesn’t like them, with the conversation making it clear that she views them as some sort of strange cult. A successful Persuasion roll will convince her to at least get some food and bring

it back to the office. On a Raise, they convince her to take the girls downstairs and eat in the cafeteria.

Daniel and Shannon don’t need anything except some blankets, which the characters can find in any of the cells.

Burial Detail: Reverend Waller is having the outlaws buried outside of the main wall, in the grassy area between the wall and the toppled chain link fence. He’ll arrive briefly to perform a Last Rites before moving back into the cafeteria. The actual burial detail will take over an hour. At the end, have each character make a Vigor roll or gain a level of Fatigue.

If the characters are just checking in on the detail, Charlie and his men are working hard to get the grisly job done as quickly as possible.

Cafeteria: The women and children are in here eating some canned soup that the Reverend warmed up in a huge pot on the stove. Conversation is probably a little more animated than expected, as the children seem to be doing a little better and are talking about some of the things that kids would, in a normal world. Kyle and Steve are in the larder, writing down how many cans of what type are in storage. The characters will discover that, while there are plenty of canned goods all varieties, there is no meat. A hunting trip might be in order.

Kyle and Steve are all business in creating an inventory of everything, and for the first time in a while aren’t arguing. Reverend Waller is as social as ever.

Checking the Generator: The generator room is huge, and two large machines dominate it. Checking the machines, a Repair check will reveal that they are in desperate need of cleaning and maintenance. The fuel gauges are both near empty, though there are a few cans of Diesel fuel next to the generators. If anyone has a background that might give them some knowledge of the machinery, a Common Knowledge roll will tell them that there is enough fuel for maybe 24-30 hours of continuous usage. If none of the characters have any way of knowing such things, then common sense indicates fuel is extremely low and must be conserved until more can be found. A sign on the machine will clearly read: “Diesel Fuel Only”.

Infirmary: Anyone wounded during the battle with the outlaws should be on their way to making a recovery. An inventory of the medical supplies shows a decent stockpile, but the facility is in need of more bandages, antibiotics, and aspirin. Rebecca is in good spirits and thanks the characters for everything they have done so far— not just for her, but also for ev-

everyone. Alicia is a bit more quiet, her mind obviously focused on tending to the wounded, the medical supplies, and Breena.

Main Control Area: The main control room is powered-up thanks to the generators currently being on. Although half the security cameras are broken, revealing only blank screens, those that are turned on show empty corridors and prison wings. The room has outside communication with other federal facilities, but any attempt to hail another location currently goes unanswered.

Weapons Inventory: If the characters wish to help Alexandro inventory the weapons, they catalogue the following (subtract any weapons and ammunition used during the battle with the outlaws from the list):

- Ten grenades (Range 5/10/20, Damage 3d6, Medium Burst Template)
- Eight night vision goggles
- Twenty-four MREs
- Twenty-four M-16 rifles (Range 24/48/96, Damage 2d8, ROF 3, AP2, Auto, 3RB)
- One-thousand rounds of M-16 ammunition
- Twelve Glock 9mm pistols (Range 12/24/48, Damage 2d6, ROF 1, AP1, Semi-Auto)
- Five-hundred rounds of 9mm ammunition
- Three M72 Law rocket launchers (Range 24/48/96, Damage 4d8+2, ROF 1, Medium Burst Template, AP30, HW, Snapfire)
- Six Tasers

They also find the following mundane items

- Two backpacks
- Four bedrolls
- Two Crowbars
- Ten flashlights (with batteries)

- Four lengths of 10" rope
- Three basic toolkits
- Fourteen winter coats (Guard issue, various sizes)
- Three-hundred sets of handcuffs (Toughness 12)
- Three-Hundred sets of ankle cuffs (Toughness 12)
- Fifty sets of handcuff keys
- Ten identical sets of prison door keys
- Twenty prison guard uniforms (various sizes)

Additionally, if the characters are assisting in **searching the facility** for threats, they encounter the following situations in any order:

Situation 1: The characters are sweeping a darkened corridor in the basement. The overhead lights are all blown out, plunging the entire area into Pitch Darkness (-4 to all rolls involving sight), and forcing them to rely on flashlights and reducing the penalty to -2. If the characters are using both flashlights and night vision goggles, the penalty is reduced to zero.

The characters must search inside a room in the darkened basement. When they open the door, two Ragers and one Feral are inside, eating what appear to be the remains of a person. From the look of things, the remains are fairly fresh— perhaps no more than a day old. Have the characters make a Guts check at a -2 penalty for the creatures (the penalty already includes the -2 for the Ragers, and the -1 for the Feral). Meanwhile, the Ragers and Feral rush to attack the characters.

Situation 2: The characters discover a room in the darkened basement that contains 50 Living Dead Shamblers crammed inside. Once the characters alert the Shamblers to their presence, they will try to attack. If the characters look into the room by opening the small, sliding window and shine a light inside, the ghouls will begin to moan in unison.

TASER

Designed to Incapacitate the target, using a Taser requires a Shooting roll. Anyone hit by the weapon must make a Vigor roll at -2 (-4 with a Raise) or become Shaken, and will remain Shaken as long as the Taser is being used on them. (maximum of 2 rounds)

Tasers affect the Living Dead normally.

The prison facility used the X3 model Taser, with a **Range: 1/2/4, ROF: 3, Ammo: 3**

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Situation 3: The characters come upon a prison wing with the inanimate remains of the Living Dead inside. They also discover five dogs that belonged to the outlaws eating the corpses. The dogs bare their teeth, growl, and rush to attack.

Situation 4: As the characters are moving down the corridor of the pitch dark basement, a team of outlaws that were hiding from the battle step out from around a corner, M-16's in hand and opening fire. There is one outlaw per character. Have each character make a Notice check. On a failure, they are shocked by the sudden movement and are considered Surprised for the first round of combat.

The outlaws will step out from behind cover (1" of movement), shoot, and then step back behind the cover (another 1" of movement). If the characters wish to return fire without a -6 penalty due to cover (plus any additional darkness penalties), they will have to remain on Hold until the outlaws step out to fire, and then succeed at an opposed Agility check to interrupt the action.

Situation 5: The characters uncover a storeroom full of pallets stacked with various canned and boxed goods. One of the pallets is stacked higher than the others, and has small wheels mounted underneath. Behind the pallet is hidden a shiny, metallic door. There are no windows, and the lock on it is an electronic card reader. As will be revealed soon, the door leads to secret government laboratories that form the true story of the prison, and so the lock is impossible to pick. Especially since it also contains a panel that will open once a card is passed through the reader, requiring a fingerprint scan of authorized personnel.

Situation 6: As per one of the encounter charts in Week 5, the characters discover a cell with four women inside. The women are dirty and sickly, and their clothes are in tatters. They are deathly afraid, and won't come from the cell unless ordered at gunpoint.

The women were in the Citizen Relocation Zone when everything went to hell, and barely managed to escape. Stumbling into the hands of the outlaws, they were dumped into the cells, and barely fed, once the men discovered their minds were shattered and they were of limited use.

If the characters discovered the women in Week 5, then they are currently sleeping under heavy sedatives in the infirmary, with IVs in their arms. At this stage, Alicia doesn't know what else to do for them yet, except make sure they are fed after they rest.

Once the characters have either participated in various duties, or checked in on the other survivors, George and Alexandro will approach them together. While standing guard duty, George got to thinking about the creatures, and about Helltown. They are going to have to eventually fight a hell of a war, and likely on multiple fronts. Now, he isn't too keen on the idea of losing the prison; and he's even less keen on the thought of dying. So, if they are going to make it through, they are going to need some firepower. George is aware, from Alexandro, about the weapons found inside the cache. However, he'd sure like to have the guns from the motor home. Those things pack a punch and have a greater range.

Alexandro can't help but agree with them. They can situate them on the walls and hit things at a longer range, and with a greater punch, than with just M-16s. The M60Ds are no slouch in punching through any vehicles the outlaws might bring with them, either. To top it off, the enemy isn't going to expect it.

Sometime during the conversation, Commander Morrison and his men arrive. If the characters didn't go on patrol, then he highlights the situations they encountered for them. Otherwise, he arrives in time to echo Alexandro's opinion of the guns.

The argument that Alexandro is going to further make is that he and the characters should be the ones to retrieve them. Not only have they all worked well together, but he'd rather leave his men, Morrison, and the soldiers at the prison in case the outlaws show up. He and the characters can grab the guns, and maybe the RV and a couple of other vehicles, too. Plus, if they do it in daylight, they can avoid encountering any Ragers.

However the three men have to make the argument, the rest of the adventure is designed with Alexandro and the characters going after the guns and vehicles.

ACT TWO: INTO THE WILDS

Accompanying Alexandro back to the abandoned convoy to retrieve the guns mounted inside the RV, the characters must survive the wilds as both wolves and the Living Dead attack them. Their troubles, though, are just beginning as they reach the convoy and are further attacked by Ferals— the offshoots of Ragers that don't suffer their more powerful brethren's aversion to sunlight.

SCENE ONE: WALKING THE HARD LINE

Alexandro and the characters spend the better part of a half-hour getting ready for the trip back to the vehicles. Since the Ragers are likely still inside the caverns, they are going to have to go around the small mountain. Alexandro wants to get moving as quickly as possible, as should the characters, so they aren't caught outside the prison at night— when the Ragers can attack again.

Each of them is armed with at least an M-16 and a Glock 9mm pistol. Additionally, Alexandro will get the two backpacks and fill them with:

- A small toolkit
- One MRE for each of them
- Three extra clips for each pistol
- Three-hundred M-16 rounds (150 rounds per backpack, for a base of 24 pounds).

Once the characters are set, it's time to leave the prison. Read the following narrative:

Alexandro glances back at the wall, where George and Scott keep an eye on the surrounding area. George lowers his rifle from where he was using the scope, and waves. Alexandro nods to himself, turns, and continues on.

As you move beyond the toppled chain link fence, your breath billows before you in small plumes. It's cold, despite the sunshine, and the light reflecting off the omnipresent whiteness causes you to squint.

You move away from the prison through snow that is calf-deep. The extra movement to raise your legs higher than normal with each step slows your progress, and causes greater exertion than such a walk would otherwise have required.

Due to the deep snow, the characters all suffer a -2 to Pace, but their running die remains a d6. Due to the glare, unless the characters are wearing sunglasses or snow goggles, all Notice checks also suffer a -2 penalty.

Alexandro keeps the M-16 in his hand, his eyes constantly scanning around them as he leads the way around the mountain. After 20 minutes of walking, the mountain continues to rise to their left, while a forest gradually comes into view to the right. Alexandro stops, looking back and forth between the two, before finally turning to the characters with a strange look on his face.

The man is confused. He can't figure out why they would build a Federal Prison at that location. He tells the characters to think about it, if they haven't already. You have a mountain that an inmate could flee to if they managed to escape, not to mention the cave network that goes through the thing. Then, a little further away, you have a forest, not to mention the wooded area between the prison and the mountain.

It just doesn't make any sense to him. The security issues are staggering. Sure, it's out of the way with only two roads leading to— the one that seems to circle around the mountain— but other than that, it's a terrible place to put the facility.

He shrugs to himself, and continues forward.

The group goes on for another 20 minutes before Alexandro stops and raises his hands, signaling everyone to halt and remain silent. The mountain and forest continue to flank them on either side, and he crouches down as he stares into the tree line.

Then they hear it, as the volume raises— the moan of Shamblers.

Due to the cold, the Shamblers are reduced to a Pace 2, as they are very near frozen. Alexandro raises his rifle as a group of 20 of them begin moving from tree line, and toward the group. The Shamblers begin the combat 6" away, and won't be able to attack the group

FRIENDS AND FAMILY

Since it is impossible to know which members of the characters' friends and family have survived up to this point in the campaign, the scripts typically do not call them into action. If your group has managed to keep their personal ties alive, don't forget about them and make sure they provide plenty of role-playing opportunities to the players.

Whenever the friends or family help lead a character into role-playing opportunities with other NPCs, or just generally get the character into trouble, award the player a benny.

WAR OF THE DEAD

until they get within melee range. Remember, they cannot run, so closing the distance is going to be almost impossible, especially if the characters fire and retreat.

The real threat, though, aren't the Shamblers. It's a group of 15 Sprinters that come running out of the forest six seconds later. The Sprinters have a Pace 3 and a d4 running die due to the deep snow. They come out of the forest behind the characters, and begin the combat 7" away.

DEAL ACTION CARDS!

The fight should most definitely be in the characters' favor, even if a Living Dead managed to get within melee range. Regardless, though, on the third round of combat, additional gunfire joins the fight, coming from the direction further down the road, behind the Shamblers.

After the battle is over, a group of five men with M-16's and Glock sidearms approach the group slowly. The men don't know who the characters are anymore than the characters know who they are, but it becomes obvious very quickly that the men are outlaws from the prison. They immediately want to take the group captive, pointing their rifles at the characters and yelling for them to drop their weapons. If the characters don't try to bluff their way out of the situation to avoid the possibility of being shot, then a Persuasion check should be attempted for Alexandro. He'll tell the men a story based on what's been revealed so far, stating that Tommy sent them on a patrol to check on whether or not the hairy creatures—the hulks—were still in the area. He's taken them in after their vehicles broke down on the other side of the mountain and they ran through the caves to escape the brutes. There were a lot more people in their group, and some have been given duties at the prison, some have been sent to Hell. Alexandro goes on that he isn't thrilled about going hunting for those things, but it sure beats having to live out in the ice and cold.

If the Persuasion check is a failure, deal Action Cards as the outlaws fire on the group.

If he is successful, one of the men nods, saying that they all saw the vehicles on the other side of the mountain at dawn this morning, and were wondering what happened. It looked like a few of them had taken a beating, and the big armored RV was near the cave.

If the Persuasion roll got a Raise, the man will even go on to say how they've been on the move, camping out in the mountains, for a few days. Tommy sent them to see if there was enough left at the government en-

campment (the Relocation Zone is what he means) to salvage, but they never got a chance to get too far inside. The place is still crawling with Living Dead and those other beasts. If Tommy wants the place checked out right, he's gonna have to send more men, and more firepower.

Allow the two groups to exchange a little more small talk, before Alexandro states that they need to get back to checking out the area. The man agrees, wanting to get back to the prison, warm-up, and get something hot to eat.

As the two groups separate, Alexandro waits until the men are a few paces away with their backs toward the characters—then opens fire with the M-16, mowing them down.

If the characters are in shock, he states—almost as a matter of fact—that he wasn't about to let them reach the prison. The men might know a back way in that they haven't found yet.

Alexandro then pulls his pistol and puts a bullet into each head, making sure they don't come back. If any of the men are still alive as he approaches, have them curse him, ask why he did it, or even reach for a gun as he coldly puts a bullet into the man's skull.

The last thing Alexandro does is look at the characters and shrug, saying that he guesses Morrison is rubbing off on him.

SCENE TWO: EYE IN THE SKY

Read the following narrative:

The prison is over an hour's walk behind you. Alexandro hasn't said much since the encounter with the outlaws, the only outward communication coming from his constantly troubled expression. The sun continues to glare off the snow, and the sky is an open expanse of blue.

The trees have curved left and right several times, forming a series of switchbacks that you can only imagine a road being forced to follow. Several times, thin copses separated you from the mountain, but they were short-lived affairs and Alexandro at least spoke enough to indicate he'd rather not beat around the bushes, but remain in the open where he could see any approaching danger.

The fact that out in the open also leaves you exposed to the aim of potential snipers that might have also been sent out on patrol has not eluded you.



WAR OF THE DEAD

Alexandro makes a blunt comment on how much he hates the cold. He alludes somewhat to his life working with the Mexican drug cartels as a smuggler and enforcer, and how he's never handled cold weather very well. He hates the snow, too, especially the thick, wet stuff. He likes to be able to move around, and he feels like he's walking in quicksand.

Just as he is complaining about the snow, a pack of wolves burst out of the forest a mere 6" from the characters, and running directly toward them. Use the stats for Dog/Wolf from the Savage Worlds rulebook, reducing their movement to a Pace 6 due to the deep snow, though they keep the d10 running die.

DEAL ACTION CARDS!

No doubt, the characters will open fire on the animals, assuming they are being attacked. On the following round, however, the real threat is revealed as a group of 12 Ferals break from the forest, following the wolves directly toward the characters.

Alexandro has had enough, and calls for a retreat up the side of the mountain that is 20" (120 feet) away from the group.

Use the Chase rules to determine if the characters make it to the mountain in time, utilizing the Foot Chase chart found in the Week Two adventure.

The Ferals begin 3 Range Increments behind the characters, and each Range Increment equals 2" (or 10 Range Increments to reach the mountain). Due to the snow, they are reduced to a Pace 6, but keep their running die of d10. Since the Ferals have a greater top speed than the characters (unless a character also had the Fleet-Footed Edge), they gain a +1 bonus to the Agility roll.

If the characters gain a Success, then they close the distance toward the mountain by 1 Range Increment, or 2 Range Increments on a Raise. Likewise, the Ferals move forward 1 Range Increment on a success, or 2 on a Raise. This could still have them drop back a Range Increment, close the distance with the characters, or remain at the original 3 Range Increments behind them.

If the characters can cross the 10 Range Increments before the Ferals catch them, then they have escaped.

The wolves are focused on escaping the Ferals and do not attack the characters during the chase.

Once the characters reach the mountain, Alexandro heads up the rocky surface. Since they are rushing to escape the Ferals, have all the characters make

a Climbing roll. On a failure, they slip and take a level of Fatigue from bumps and bruises. If the Climbing die rolls a 1, regardless of the Wild Die, the character takes 2 levels of Fatigue. Any injured characters recover one Fatigue level every 24 hours.

The Ferals attempt to pursue the characters up the mountain, so make a group Climbing roll at a d4-2 (plus a Wild Die for the group roll). The characters, though, reach a small outcropping and can fire down on the creatures, gaining a +2 bonus to the Shooting roll for their elevation advantage.

If the Ferals succeed at the Climbing roll, and the characters do not shoot them all, then any remaining creatures make it to the outcropping.

Once the Ferals are dealt with, Alexandro leans forward with his hands on his knees, breathing heavily. Between labored breaths, he curses in Spanish.

The wolves, meanwhile, are long gone in a different direction up the mountain.

Give the characters time to get themselves together. Alexandro suggests they head upward, toward another flat area, and rest there. That way they can get a view of the surrounding area, and be relatively safe from any more surprises.

Since the group can find plenty of handholds to climb, and isn't being chased, no roll is necessary.

Using his feet, Alexandro starts pushing as much snow over the edge of the flat area as he can in an attempt to make a semi-comfortable place to sit and rest. Once enough snow has been pushed over, he takes off his parka, sits on it, and gets a MRE from the backpack.

Everyone has been moving at a rapid clip ever since nearing the Citizen Relocation Zone. They've had to deal with the cold, battles against the Living Dead, Ragers, and outlaws, an escape through caverns, and securing the prison. By the point, it is starting to catch-up with them as they rest for a bit on the mountain. Have each character make a Vigor roll, and make one for Alexandro. On a failure, they gain a level of Fatigue. The level will only be reduced with a minimum of six hours of sleep.

For any character that was hurt while climbing the mountain to escape the Ferals, becoming fatigued due to the non-stop pacing of the past day will be seriously draining.

As Alexandro eats, he comments that he had considered bring Damaris along. She always liked the outdoors, and her gift would have helped them avoid almost getting their asses handed to them.

Regardless of whether or not the characters ask him about his sister (which will make the role-playing flow more naturally), Alexandro will finally tell them the story.

He'll begin by revealing that he and his father never really got along. Sure, he loved the guy, but his father was a company man. There was a guy with advanced degrees in sciences Alexandro can't even pronounce, never mind know what they do, and what does the old man do? He puts on a tie and goes to work for UniMed everyday, for almost 20 years. No, they weren't always called UniMed— Alexandro thinks they changed to that name several years ago— but it was all the same company, all the same people, all the same bullshit.

For Alexandro, he hated being in one place too long. And he never agreed with what his father did— leaving his mother behind in Mexico when Alexandro was just a kid, and dragging him across the border.

Alexandro will pause there and insert briefly that Damaris is really only his half-sister, from a different mother that his father was involved with in the States, but he loves her all the same.

Anyway, he hated being in one place too long and missed his hometown, so he headed back down across the border. At first, he just tried to find his mother, until he discovered she had died of cancer two years before he got back there. From there, he just did whatever happened to come his way as far as work. He tried being a mechanic, but didn't care much for it. Tried a few things. Then he ended-up getting involved with a few small time gangs, and eventually worked his way up to the big cartels— the guys that were waging war on the entire country before the outbreak. Yeah, the same cartels that were even doing business right in the middle of major American cities. He worked for them as a transporter, smuggling drugs and guns across the borders; and as an enforcer, taking out the people they needed taken out.

While he was living in one motel to the next between the States and Mexico, Damaris was living with their father. She was born blind, and their father made it his personal vow to find a way to give her sight. Somehow, he blamed himself for her birth defect. Now, Alexandro isn't sure what happened, or how, but somewhere in the middle of all those treatments and experiments, although she never developed eye-sight, she developed a way to sense when something bad was going to happen. It was a gut feeling, intuition, or anything like that. Sure, that's what he always thought, but after seeing her do it often enough after the outbreak, he's convinced she has some kind of actual second sight. It's saved his ass in the field more times than he can count, and it probably saved them last night in the cave.

Anyway, when the Outbreak happened, he dropped the shipment he was running and took off for UniMed. By then, it'd all gone to hell. Damaris was secured in their father's office. That was the second place he'd gone, after checking their house. By the time he reached them, though, the corporate building was in chaos. Those things he'd later learn were being called Ragers were running loose. From what he was told, they had escaped from the sub-level medical labs. His father was down there; he'd been in the main lab where it all happened. He'd been bitten on the back of his right shoulder. It was a nasty bite, with a good chunk of flesh ripped out, and there was blood going everywhere.

After a lot of screaming, he'd gotten another doctor to help him, but it was already too late. His father developed a high fever. A few hours later, he was one of them— a Rager.

Alexandro pauses here and looks upon the scene spread out before them: the sky, the snow, and the trees. Then, without, looking at the characters, he tells how he had to kill his own father. He didn't have a gun on him at the time, so he had little choice but to grab something nearby— he doesn't even remember what it was anymore, just that it was long and metallic— and stab him. He stabbed him repeatedly, because he just kept com-

ALEXANDRO'S STORY

This is the first time that Alexandro is truly opening up to the characters about his past, and who he used to be. More importantly, it is the first time he is revealing the full truth about his sister— something he does very rarely, as he fears people trying to use her for their own gain.

Be sure to read through his tale enough times to be able to remember the highlights, and then paraphrase it in your game in whatever voice, and speech mannerisms, you've established for the character.

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ing. When he was done, and his father stopped moving, there was blood on him and all over the room.

No one came running to help. No one came to see what was going on. They were still fighting the Living Dead in the streets, and everywhere else. So, he walked from the room and through most the corporate hallways, covered in blood.

He found his sister.

Next thing he knew, he's somehow working with UniMed to secure the area around them to keep the ghouls out. Then, before he knew what he was doing, he agreed to assemble a team from other survivors living in the safe zone, and work with Alicia in trying to figure the entire mess out.

Now— here he is: sitting on a mountain and freezing his ass off.

Before Alexandro can continue, or before he can answer any questions that the characters might have for him, he's interrupted by what sounds like a helicopter.

His brow furrows as he scans the sky, muttering: "What the hell?"

Suddenly, a Blackhawk helicopter appears over the mountain. It conducts a double circle fly-over, and then just as suddenly heads off toward the northeast.

Alexandro doesn't like it. He rises to his feet, and strongly suggests they get the guns from the RV and get the hell back to the prison.

SCENE THREE: SALVAGE OPERATION

Begin the scene by reading the following:

What seems like several hours later rounding a mountain that is definitely wider than it is deep, the abandoned vehicles of the convoy come into view. Even from this distance, you can see that shattered windshields and window, dented bodies, and blown tires from the beating the Ragers gave to them the night before.

As the group approaches, the vehicles have definitely suffered extreme damage from the creatures. Even the RV has fared little better. The windshield is completely shattered, and the steering wheel lies in the snow in front of it.

Alexandro curses again, shaking his head as he opens the door and sees the absolutely carnage inside.

Inside, the vehicle has been almost completely torn to shreds. The seats have been ripped from the floor, the cushions shredded. The cabinets have been pulled from the walls, most the wood shattered. Even the mattress has been ripped apart.

The four M60D's, though, are still bolted securely to the floor.

Alexandro shifts a few pieces of the rubble around as he takes it all in, then turns to the characters and suggests they check the other vehicles. The RV isn't going anywhere, and they are going to need something to transport the heavy guns in. There's no way they are carrying them all the way back to the prison.

THE HELICOPTER

Although Alexandro, and likely the characters, assume the helicopter belongs to Helltown— particularly if they questioned Desmond Hicks in Week 5— the helicopter actually originated approximately 70 miles south, from the Cheyenne Mountain Air Force Station.

The helicopter is on a reconnaissance mission to continue monitoring the destroyed Citizen Relocation Zone for arriving survivors. It did manage to see the characters, and will notice the activity at the prison, although it will be some time before the authorities make any sort of contact with the group.

If the characters don't assume Helltown, and assume a facility such as Cheyenne Mountain, Alexandro will suggest they check it out, but given the distance they'll have to travel, it will have to wait until the prison is secured against Helltown and the Ragers.

Unless, of course, someone at the helicopter's base makes contact with them first.

A survey of the vehicles reveals that two of the Humvees are still operational since the Ragers couldn't get the doors open to get inside the things. They both have a couple of flat tires, but the group will be able to combine enough tires to make two (or one, if the group lost Humvees along the way) working vehicles. The fuel is near empty, but it should be enough to make it back to the prison.

The toolkit Alexandro thought to bring has what they need to unbolt the guns from the RV.

Alexandro wants to see if they can get any of the other cars working well enough to get some of the congregation's winter clothing back to the prison, but he suggests they worry about that after they secure the Humvees and the guns.

Exactly who changes the tires, and who unbolts the guns is up to the group. A repair roll is made for each task (the tires and unbolting the guns), and exactly how long the into the process they get before Ferals attack from within the cavern, will be depend on whether more failures, successes, or Raises were rolled.

- **More Failures:** Changing the tires and unbolting the guns takes a total of 40 minutes. The Ferals attack, and the group can escape in one Humvee, but did not manage to get any guns.
- **More Successes:** The process takes a total of 30 minutes. The Feral attack allows them to escape in one Humvee, and take two of the guns with them.
- **More Raises:** The characters manage to get both Humvees ready to go, and have loaded the last of the four guns as the Ferals attack.

Whenever the characters manage to escape the Ferals, driving the vehicles at a speed greater than 15" in the slippery snow causes a Driving roll to be made. On a failure, the Humvee goes Out of Control.

The Ferals will continue to pursue to the vehicles unless they are all killed. Even if the vehicles get out of their sight due to speed, they will continue to chase them by running in the tire tracks being made in the snow.

ACT THREE: PEELING AWAY THE MASK

The characters return to the prison just in time to walk into another hornet's nest. Breena has gone into labor, and Morrison's men have found a way

through the metal door. Investigating what lies beyond, the characters discover the first clues into a greater conspiracy.

SCENE ONE: WHAT LIES BEYOND

George and Scott Barrow close the main gates behind the characters as the Humvee pulls into the inner courtyard. Reverend Waller and Commander Morrison are both waiting for them in the snow as they exit the vehicle.

Reverend Waller steps forward first and informs them that Breena has been taken to the infirmary. Her water broke a little while ago, and she has gone into labor. He tells the characters that he is going to go and stay with Dr. Stone and Breena, and will inform them of what happens.

As the Reverend departs, Morrison tells them that they have another problem. He and his men have been working on finding a way through that door in the storeroom. They found some ghouls remains with card readers. From the outfits, a few of them look like they used to be guards in the place. Anyway, after they used the reader, a panel opened and asked for a fingerprint scan. He wants to get into the place as soon as possible, because he's now considering it a security risk. They had the generators taken off-line on a hunch, and what he feared was true— the power to the door, and probably whatever is beyond it, continued to function. Wherever it's drawing power from, it isn't from the same place as the rest of the prison.

Alexandro really doesn't like what the entire situation indicates. Why does a prison have a door like that, and why is it running off of a separate power source. Is there something, or someone, on the other side of it that could get through? What kind of danger are they sitting on by being here?

Have each character make a Common Knowledge roll. Given the general popularity of Forensic Science, on a success the character has an idea. If some of the Living Dead had card readers on them, and the panel is asking for a fingerprint scan, if the skin isn't too decomposed then they might be able to skin a hand, wear it like a glove, and trick the scanner.

The trick is determining who is going to commit the grotesque act. Alexandro and Morrison both look at the characters and tell them to be their guests. Neither one of them will be willing to do it, even if the characters play the leadership role and try to order them. Ironically, none of Morrison's soldiers will be willing to wear zombie skin as a glove either. Therefore, the group is going to have to figure out who is going to do

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it, even if they do something as simple as rock-paper-scissors.

Morrison will show them where the guard's remains were found. Luckily for the characters, it was one of the Living Dead they eliminated when the basement was swept (either by them or Morrison and his men), and the skin on the hands is still intact enough that the idea might work.

Skinning the hand effectively requires a Fighting roll, with a success removing the skin and keeping it intact.

The Soldiers are in the storeroom, watching the door since the external power source was discovered— just in case. Whichever character has to wear the zombie skin, have him make a Guts check at a -1. On a failure, he suffers a level of Fatigue from the sheer act of having to wear the skin over his hand. The Fatigue will recover after an hour.

The scanner is able to read the fingerprints. The characters hear several clicks from within the door as lights on the panel turn green, and then the sound of escaping air as the door slowly slides open.

On the other side of the door is a grated, metal staircase leading down. Recessed lights illuminate the way.

Morrison orders his men on point, and the staircase is narrow enough that everyone must descend single-file.

At the bottom of the staircase is a corridor, wide enough for two men to walk side-by-side, and made out of metal. The floor is tiled, and more recessed lights illuminate the area. Four doors line the hallway.

The first door on the left is a darkened security room. A long table is mounted against the far wall, with three chairs before it. Above the table is a darkened security monitor array with nine screens.

The first door on the right leads into a small office, barren except for the desk, chair, empty shelves, and a few painting of mountains and oceans.

The second door on the left leads into a storeroom, where huge clusters of mainframes and servers are still located. All of the lights are on, clearly indicating the things are still in operation.

The second door on the right leads into another office, which looks much like the first.

At the far end of the corridor is a single, metal door with a lock and scanner much like the one in the prison.

Once the characters pull the same trick to get this door open, reading the following:

Like before, the lights turn green and the door hisses open. Commander Morrison's men take point, and lead the way into something that completely baffles all of you.

The room appears to have been a laboratory or medical suite of some sort. Two metal tables are set-up in the center of the room, long enough to have held people. Beside each table is a wheeled tray that looks like it might have once held surgical equipment. The lights are soft and white. Brighter, articulated spotlights hang over the tables.

The walls hold a vast array of monitors and computer equipment, powerful microscopes, and various equipment used to test DNA, blood, and tissue samples.

None of that, however, is what truly shocks you.

Along the left hand wall, two huge cylindrical containers are situated, thick cables running from the square bases and into various pieces of computer equipment. The containers are filled with fluid and, although otherwise empty, remind you of something out of a science fiction movie.

On the far side of the room, another metal door is partially open.

TO BE CONTINUED NEXT WEEK.

WAR OF THE DEAD

LEE F. SZCZEPANIK, JR.

CHAPTER THREE
WEEK SEVEN



WAR OF THE DEAD

Requires the Savage Worlds RPG by Pinnacle Entertainment for Use.

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War of the Dead is dedicated to George A. Romero, Tom Savini,
Max Brooks, Z.A. Recht, and Robert Kirkman.



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CHAPTER THREE:

ROAD TO PERDITION (WEEK 7)

GMS SUMMARY

In the time since the Outbreak started, the characters have been storm tossed, hunted by outlaws, betrayed, watched safe havens crumble, and encountered a new form of creature that is not one of the Living Dead. Determined to make their way to the Federal Government's Citizen Relocation Zone in Colorado, they picked up many other survivors along the way, growing their ranks from a small band of people to a convoy of a few dozen.

Arriving to find the Citizen Relocation Zone in ruins thanks to a combined outbreak of Living Dead and Ragers, the convoy barely managed to escape by discovering a prison controlled by a band of outlaws and raiders. After managing to overthrow the occupants, they've now obtained a place of safety and security.

Or have they?

While settling in and performing a sweep of the levels and basement, a strange hidden door was discovered in the rear of a storeroom. Constructed of thick metal with an electronic lock and fingerprint reader, the door led into an underground facility of advanced equipment— all of it appearing to be focused in biological research.

Stunned at the discovery, the characters also noticed an open door on the far side of the main laboratory.

In this adventure, The characters uncover not only

a large laboratory constructed beneath the prison, but also a tunnel leading to a facility built within the nearby mountain— all leading to more questions as to the true nature of the prison they've assumed control over.

Meanwhile, tragedy strikes within the survivor camp as a mother's rage nearly leads to murder.

ACT ONE: UNDER THE MOUNTAIN

The characters discover an advanced laboratory beneath the prison, and a connecting facility within the nearby mountain. With the facility's structure damaged by what appears to be a battle that was fought from the inside and leading out, the Ragers that have moved into the cave network attack the characters, nearly getting into the prison itself.

SCENE ONE: IT'S ALL THE RAGE

Begin the adventure by reading the following:

After having to use the skin from the hand of a Living Dead as a glove to fool the fingerprint scanner, you discovered an underground facility beneath the prison full of offices and advanced medical equipment. The main laboratory contained two operating tables, a pair of large vats full of some sort of thick liquid, computer arrays, and machines designed to analyze everything from tissue samples to DNA.

ADVENTURE STRUCTURE

You will notice that this adventure focuses much of the script on the actions and motivations of the NPCs. This is done on purpose as, while the player-characters will no doubt have their own plans and take their own actions, the people surrounding them in the prison also continue to interact with each other, react to the growing situations, and develop their own subplots.

As GM, make sure you keep the spotlight on the player-characters, while at the same time using the NPCs to bring forth the dramatic situations that also form an important part of the campaign's progress.

Between your players and their NPC allies, you should have plenty of fodder to fully customize the story.

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On the fair side of the lab, a large metal door— identical to the doors that led you into the place— stands ajar.

"What the fu—" Alexandro begins saying, before Commander Morrison cuts him off with a quick: "I have no idea. But I definitely don't like it."

Commander Morrison tells his men to secure the ajar door. They move in practiced formation as they make their way across the laboratory, rifles raised and ready. One of the men pulls the door open as the others cover him. On the floor beyond the door, its body having been holding it open, is the corpse of a Living Dead. It's wearing military fatigues, with a bullet hole in its forehead and a larger hole in the back of its head. The recessed lighting of the corridor behind it shows more metal walls, and the dried remains of the shot that killed it. Huge chunks of flesh were ripped out of its neck and shoulder— the wounds that led to death and reanimation.

Alexandro looks at the corpse and turns to Morrison. He comments on the obvious, that it's military, and asks Morrison what he knows about this place. Why were soldiers here, and what happened to the others— or the vehicles?

Commander Morrison shakes his head, replying that he has no idea. He's never heard of anything like this existing below a Federal Prison, nevermind a military post ever being at one. If the characters are suspicious, a successful Notice check will indicate that he is telling the truth.

One of the soldiers speaks, mentioning the vats. He says that he's seen enough movies to know that they usually contain people— or something ugly. He wonders out loud what the heck was in them.

Commander Morrison tells him to remain on point, and they'll figure it out later. Right now, his interest is in seeing where the corridor leads. He wants to secure

the place before they potentially get attacked from the inside.

Unless the characters step in and disagree, Morrison will continue to assume his self-appointed role as head of security for the survivor camp, and order his soldiers to take point down the corridor. He'll also bend down and search the body, removing the only grenade the soldier had left.

The corridor, itself, is constructed just like the one that led from the prison to the underground facility: metal walls, tiled floor, and recessed lighting. It is 12-foot high and 2" (12 feet) wide.

The main corridor is bare of features except for the recessed lighting. Every 6" (36 feet), a side corridor leads off to the left and right, each one also 2" wide. Along the side corridors, a metal door is space 3" (18 feet) apart, on both sides. Each door contains an electronic faceplate that activates whenever a person touches it, displaying a touchscreen keypad and requesting an Access Code. With the door and walls being thick metal, the characters can't hear any noises coming from within.

In total, there are three corridors on each side. The side corridors extend 10" (60 feet) before ending in a turn at a rear corridor. The rear corridor extends 24" away from the prison, eventually turning back to connect with the main corridor.

The main corridor ends at another metal door, 36" away from where it started. The door is another fingerprint scanner, but is also ajar.

This door, unlike the one with the corpse, is ajar due to damage that was done to the hinges, preventing it from closing on its own. The other side of the door is blackened and dented, as though it suffered from an explosion.

Beyond the door is a very wide tunnel. It is 8" wide (48 feet) and 4" tall (24 feet). Many of the recessed lights in the ceiling are burned out, casting much of

WHAT'S IN THE ROOMS?

The facility, though unknown to the characters and to be revealed at a later time, is a joint UniMed/Federal Government clandestine operation into various types of experiments— ranging from genetic manipulation, to potential psychic abilities, to the Living Dead. The rooms contain a vast array of contents, including several captive Living Dead specimens, left behind when the facility was evacuated. Others contain additional medical and biotechnology research equipment. Some are specific exercise rooms used to test various subjects, and later the Living Dead.

the tunnel into darkness. Sitting to the right of the door is a golf cart, indicating right away that the tunnel probably goes on for a ways. The battery in the golf cart is dead.

Alexandro curses under his breath, and the soldiers all look at Morrison. The commander looks around, a whistle escaping his lips. He makes a flip comment that he'd love to one day see the real budget spending in Washington.

He turns to the characters and asks them if they know what direction they are facing. He tells them to play the entire thing out in their head. Have each character make a Smarts roll. On a success, they realize the direction without Morrison having to tell them: they are facing toward the mountain.

Commander Morrison tells them he'll give them one guess what they're likely to find at the other end. The real question that plagues him, however, isn't what they will find— but who they'll find, or what was left behind.

He tells his men to take point as they head down the tunnel.

As the group moves away from the prison, read the following:

The massive tunnel is constructed of concrete all around: ceiling, walls, and floor. Your footsteps echo in the enclosing darkness.

Commander Morrison and several of his soldiers turn on flashlights to light the way, which somehow only seems to add to the claustrophobic feeling the general lack of lighting is causing. Alexandro mumbles something in Spanish, his eyes darting to take in every shadow.

The soldiers occasionally shine their lights on the walls. When they do, you see random areas of caked blood, bullet scarring, and even the telltale physical signs of explosives having gone off.

What you do not see, though, are corpses. Except for the physical signs on the wall, there's no other indication that some sort of battle took place down here.

You move on in silence for a while, time somehow seeming divorced from this place, before the tunnel begins to narrow. Over the course of several hundred feet, it reduces in width and height, allowing no more than three men to walk abreast, and the ceiling lowering to half the original height.

The tunnel remains concrete, but is now as narrow as described above. It continues on for some time, before ending at another metal door. As can be expected, the door contains a fingerprint scanner, but this time the door is heavily dented from explosions and hangs on only one hinge.

The metal walls around the door are also blackened and dented.

Alexandro steps forward and rubs his hand over the broken door, looking at it closely. He turns back to look at all of you, a worried expression on his face. "What the hell happened down here? Both doors were blown from the outside. What was in these tunnels?"

"What happened in these tunnels? What was that laboratory for under the prison? What's behind all those locked doors? And," Morrison continues as he wave the barrel of his rifle to point past the door, "what's through there?"

Alexandro looks at the doorway for several seconds before turning back to face you. "What the hell did we walk into?"

"Only one way to find out," Morrison says, then motions for his men to step through the doorway.

The lights are out on the other side of the doorway, but the flashlights show a flight of concrete stairs, wide enough for three people to walk abreast. Ascending the stairs, the group encounters the mangled remains of another metal door, approximately midway up. The door is laying askew as if it was tossed down the stairs, and the metal is nearly folded in half from the force of some type of explosion.

At the top of the stairs, the broken doorway leads into a narrow corridor with another broken doorway at the end. The door is completely blown from the wall, and the frame is jagged metal.

Beyond the doorway is pitch darkness. Using the flashlights, the group discovers that they are in a vast cavern. The support structures built to reinforce the natural walls are twisted, the remains often jutting from the mounds of rubble strewn across the floor. Broken catwalks hangs precariously from above. What appears to have been fabricated rooms are now mostly broken and shattered beneath tons of rock.

Scarring on the rocky walls and rubble stand testament to more explosives having been set off.

Whatever happened here, it was fierce, completely

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destroying everything the facility once housed.

Morrison looks around and opens his mouth as though to say something, but any words are cut off by a familiar growl. The soldiers spin, the flashlight beams cutting through the darkness. One of the beams glances over something— a flash of eyes against the wall.

As the lights all point at that spot, the characters see that it isn't against the wall, but through it. A hole has been blown into the wall. The hole is 3" (18 feet) wide and 2" (12 feet) high.

Through the hole, a Rager stands, teeth bared as it growls. Then, it leaps toward the group.

Many more follow in its wake.

ACT TWO: A CRISIS IN THE MAKING

After securing the sub-level of the prison, the characters are finally able to get some sleep as the rest of the survivor group celebrates Breena's new child, and attempts to make the facility into a home.

Unfortunately, the downtime is short-lived as violence breaks out between Cathy Fimori and young Steve Elliot, when his handgun injures Melissa Fimori.

SCENE ONE: LOCKING THE BACKDOOR

Read the following:

After finding an underground facility beneath the prison, you followed a battle-scarred tunnel to another facility within the nearby mountain. Whatever the mountain facility held, however, was crushed and buried beneath tons of rubble from cave-ins that appeared to be caused by explosives— something you'd seen signs of throughout your exploration.

More immediate than the mystery of what you were sitting on, though, was the threat that now faced you. Whatever had transpired here had shattered the wall, opening a through-way to the mountain's network of caves.

The same caves where the Ragers had taken up residence!

DEAL ACTION CARDS!

The hole in the wall is 5" (30 feet) away from the characters. The first round of combat, 12 Ragers will rush through the gap, with another eight coming through every round thereafter for the next six rounds.

The characters are going to have to make it through the door and down the tunnel. Morrison's men are retreating and providing cover fire, allowing the characters, Morrison, and Alexandro to get a head start. Morrison pauses long enough to pull the pin and toss the grenade (Damage 3d6, Medium Burst Template) at the hole in the wall. Since he is rushing, make a Throwing roll at a -2 penalty. On a failure, the grenade strikes the wall and bounces back deeper into the main chamber, exploding harmlessly. On a success, the grenade goes just into the hole and strikes not only the remaining original 12 Ragers, but the next eight Ragers due to rush through. On a Raise, it goes deep into the hole, reducing the number of additional Ragers to eight per round for the next three rounds, instead of the next six rounds.

To make it down the tunnel, the characters are going to have to survive a chase. Use the Foot Chase chart found in the Week Two adventure.

Since the grenade distracted the surviving Ragers and gave the group a head start, the Ragers begin 6 Range Increments behind the characters, and each Range Increment equals 2". The characters begin 10 Range Increments from the far end of the tunnel. Since the Ragers have a greater top speed than the characters (unless a character also had the Fleet-Footed Edge), they gain a +1 bonus to the Agility roll.

If the characters gain a Success, then they close the distance toward the far end of the tunnel by 1 Range Increment, or 2 Range Increments on a Raise. Likewise, the Ragers move forward 1 Range Increment on a success, or two on a Raise.

If the characters can cross the 10 Range Increments before the Ragers catch them, then they have escaped.

Once back at the prison facility, the tunnel door can be closed by making a Strength check to force it shut. As soon as it closes, the lights on the scanner turn the normal red, indicating it is locked. Ragers pound on the door from the outside, but the reinforced metal is too thick for them to get through.

From there, the characters can move the corpse and close the main laboratory door.

Alexandro and Morrison are both out of breath. If any of the soldiers made it, they are shaking with both fear and fatigue. It's just been too much happening in far too short a span of time.

RAGERS CLOSING THE DISTANCE

Since the characters encountered the Ragers as a part of discovering the first part of the mystery surrounding the prison, the chase should not turn into something that kills them or their main allies. With the soldiers being along for the scene, don't hesitate to have any Ragers that get close target the Extras instead, perhaps even dropping back a Range Increment or two as they rip and tear into the unlucky soldier.

Commander Morrison bends forward, his hands resting on his knees as he draws in ragged breaths. Alexandro leans against the nearest wall and slides down into a sitting position. His usually dark skin is flushed.

"I don't know what we've seen down here," Alexandro says, "but whatever it is, we've walked into some strange shit."

Commander Morrison walks over to one of the computer terminals and turns it on. After the boot-up process, the U.S. Department of Defense seal appears on the screen, along with a password prompt.

"Well, that tells us something, at least," Morrison says as he continues to stare at the seal. He pauses for several beats, then turns to look at all of you. "I've said for weeks now— this was a bad idea." Alexandro rises to his feet, his mouth open to say something as Morrison cuts him off. "If it was just us— me and my men, you and your men, and all of you [he indicates the player characters], we could say to the hell with it and get out of here. We know how to survive. But now we have infants, all the other civilians, and way too many people to make it far enough away from here."

"Away from what?" Alexandro asks. "This place is abandoned. Whoever was here for the government, and whatever they used it for, they're gone."

Commander Morrison shakes his head. "I'm not so sure, not with the power still on. They might not have been able to send a contingent here, yet, but my gut says they will. When they do, we're going to be in the way. Possibly considered a security risk and, if we stay here, probably dead."

Alexandro looks at him with a hard expression. "You're right, though. We can't move everyone. We don't have the vehicles, and most of them won't make it far on foot."

Morrison stares back at him with equal intensity. "I know. But we never should have taken them on to

begin with. They all knew the risks, or at least should have given the state of—"

In a flash, Alexandro has Morrison pushed back against the computer terminal, a 9mm pistol pressed against his left eye.

Alexandro is tired of Morrison constantly saying that the team should never have taken on the other survivors, and should have left them to die. There are infants upstairs, and children. If Morrison can be that cold, then maybe "he" shouldn't be with the group. He's so fixated on surviving alone, he could possibly become a liability to everyone when they need him the most.

If there are still soldiers left, they point their rifles at Alexandro and tell him to let go of Commander Morrison.

The characters can attempt a Persuasion or Intimidation check to get Alexandro to back off. On a Success, Alexandro lets Morrison go. On a Raise, he realizes that the stress and exhaustion he's feeling from the past 48 hours is taking its toll, and apologizes to Morrison.

After Alexandro lets Morrison go, the Commander sits down in one of the computer chairs, his eyes watering with tears.

My men keep telling me that I need to get some sleep, that if I don't, I'm going to start making mistakes that cost lives. You guys just don't get it. Whenever I close my eyes, I see all the lives my decisions have cost. All the people I abandoned and left behind at Sanctuary. All the men I saw killed in the civil war between other survivors and UniMed. The people I led to the slaughter against the Living Dead and Ragers. All of them come back to me whenever I close my eyes.

I mean— what the hell are we doing now? We have more people than we can realistically defend. We're stuck in a prison built on god-knows-what, in the middle of winter, with two new births in the camp. Any

WAR OF THE DEAD

hope we had of the Feds getting things together is gone. The Vice President is long since dead, the President of the United States is no longer with us, and the entire last hope we had has been destroyed from the inside-out.

I don't know what to do, anymore.

Alexandro will look at Morrison and tell him how important him (and his men, if any are still alive) are to the entire camp. If not for them, most of the people—probably him and his sister, too—would be dead by now. Sanctuary was a loss waiting to happen, and they all knew that. UniMed called the real shots, and they had their own agenda. It wasn't the Living Dead that destroyed the place, but the Ragers. UniMed messed with things they shouldn't have, and created the beasts.

If the characters don't insert themselves into the role-playing, have Alexandro bring them in through the dialogue. For example, he'll mention the people at the airport. What would have happened to them, to Faith, or even Breena's child, if the team hadn't come along and rescued them from the cannibals? What about Reverend Waller and his men? Would they have been able to survive against Edward Russo coming through their farm if the team hadn't come along and helped them escape?

The prison is a mystery, no doubt. The team, though, has already survived a lot worse: millions of Living Dead, ambushes in cities, and cannibal clans on the back roads, just to name a few of the greatest hits. They'll figure out what this place means, and they'll survive against all threats—internal and external—just like they've survived so far. Yes, people may die along the way. Unfortunately, that's an inevitable reality in any war. Defending these people, though, is no different than his oath to defend the country as a soldier. All that's changed is the landscape.

Morrison will wipe his eyes and smile a little. He then suggests they get this facility locked down, and get back to the others. They need to see how everyone else is doing, and then get some rest before they all collapse from exhaustion.

If the characters don't come up with the idea, Alexandro will suggest they see if anyone in the camp knows anything about hacking computers. He would really like to know what's on those computers.

Meanwhile, they might not want to tell the others too much about what they found down here.

SCENE TWO: DOWNTIME

This scene is another role-playing scene, and can proceed in any order. Below are descriptions for what happens at various locations within the prison. Before the characters set off to check on things, Commander Morrison will suggest that they gather everyone as they do, and ask them to meet in the cafeteria. His idea is to get everyone together, get a list of what each individual can do (such as sewing, cooking, medical, security, and so forth) and start assigning duties and work-shifts. If they are all going to make this thing work, then their best bet is to get it organized as soon as possible.

Alexandro whole-heartedly agrees.

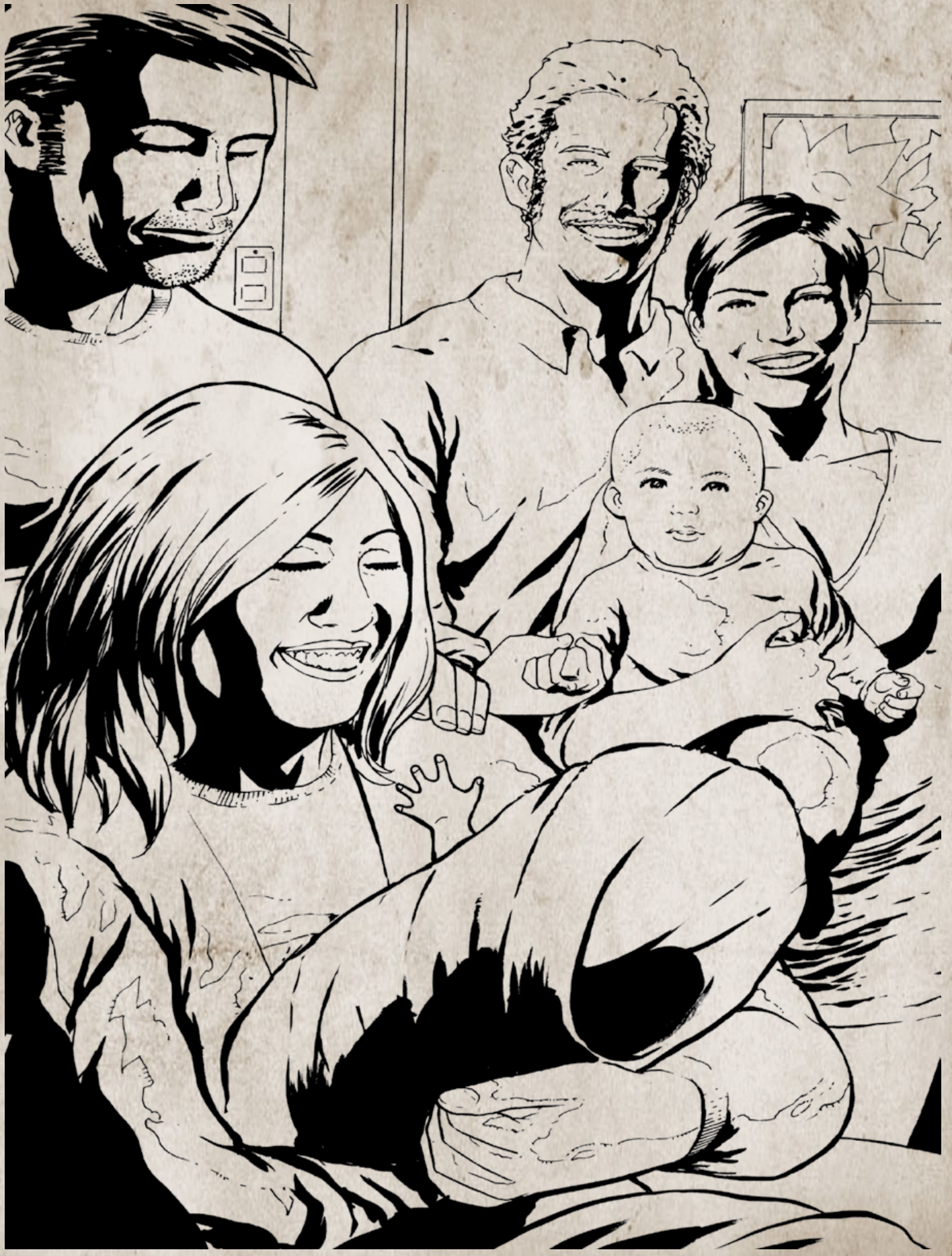
Infirmiry: Characters visiting the infirmary find it a busy place. Any wounded from the assault against the outlaws are still being treated, and the four women found in the cellblock are sedated and being fed through an IV. Reverend Waller has already left to help with dinner preparations, according to Alicia.

The highlight of this scene is the fact that Breena gave birth while the characters were investigating the tunnels. She is laying in bed, with Caleb sitting next to her, as they hold the new infant. It is a little boy, and is wrapped in blankets with a makeshift stocking cap

HACKING THE COMPUTERS

Unless one of the characters has Knowledge (Security Systems), no one else in the survivor group has the skill. If one of the characters are trained to hack into secure computer systems, hacking into the Department of Defense password requires a check at a -4 and three hours of time.

Unfortunately, except for wasting time, the attempt will accomplish nothing else. The files have all been wiped. Unknown to the characters until Week 13, the only person with knowledge about the facility and what it really contains is Alicia Stone.



on his head. Breena looks tired, but is very happy, and Caleb can't stop smiling at the infant. His name, Breena says, is James Michael Maclean.

As the characters are being introduced to James and Alicia checks on the other patients in the infirmary, Shannon and Daniel come in with Faith. The two couples are filled with joy as the infants seem to bring a new light to the room. For the moment, at least, they all look happy, as though the world hasn't gone to hell and risen as walking dead.

After a few moments, Charlie walks into the room to see the new baby. He smiles, talks about how beautiful both babies are and how lucky everyone is after everything they have all been through. He stares at the infants, and his eyes start to water. Charlie excuses himself and quickly leaves the room.

If any characters follow him to see what's wrong, he tells them that seeing a newborn always does that to him. He also mentions he's going to get something to eat.

Cell Blocks: The cellblocks that didn't contain the Living Dead or corpses during the sweep are being converted into makeshift sleeping quarters. Rebecca Barrow and several women from the congregation have hung blankets on ropes against the bars separating the cells, creating private curtains for each area. Currently, they have "bedrooms" being set-up for the children and the women staying with them, with a pile of blankets and rope to further expand for the other adults.

Control Center: A few of Charlie's men are running the control center when the characters stop by, getting a feel for operating the few working cameras that remain, as well as working the doors from the console in the event that something goes wrong and they need to section off parts of the prison. Charlie suggested they get familiar with the controls as a precaution.

One thing they will remind the characters about is the low fuel for the generators.

Administrative Offices: Alexandro's team is currently doing what they can to get the offices switched into a couple of sleeping quarters for the two babies and their parents. With the insulated walls and carpeted floors, they figured it would be best to put the infants up here, as opposed to the cellblocks, as the rooms stay warm for longer once the generators are turned off.

By the time the characters arrive in the cafeteria, everyone should be gathered at the various tables. Kyle Elliot and Reverend Waller are cooking stew in two

huge, metal pots as the characters and Commander Morrison meet with everyone else. Alexandro is sitting down at a table with his team, looking extremely tired.

Exactly how you or the players want to break down getting information from the dozens of survivors on what each of them can do, what shifts would be best for them, and so forth is up to you. Alexandro will make sure to mention that the children still need to be educated, including his sister, and that some sort of school program should be instituted. There's still a world out there, and still a future, even if they don't know what shape it will take right now. Morrison agrees, and further suggests that any education include survival training, especially in recognizing potential Living Dead hotspots or hiding places, and how best to avoid them and escape contact with them if the unfortunate were to happen. Meanwhile, he nominates himself to lead security within the facility.

As soon as Morrison says that, Charlie stands up and says that there's no way in hell he is going to stand by while Morrison puts himself in a position of that kind of authority. He's talked to people in Alexandro's team, he knows what happened at Sanctuary and how Morrison left everyone behind. He doesn't trust Morrison. What happens if the prison gets overrun? Is he going to just take his men and his friends and bug out again, leaving everyone else to die?

If the characters don't step in, Alexandro will do so. He'll try to calmly explain to Charlie that Sanctuary was a loss. UniMed ran that place, not Morrison. They put things into motion that caused it to fall, and once the Ragers overran them, there was nothing that could be done to save everyone. Nothing. Charlie wasn't there, Alexandro further points out, he didn't see it, didn't have to escape it while Edward Russo also led an army of Living Dead down on their heads at the same time. What they saw back at the farm was nothing compared to what was at Sanctuary. Even if Charlie was there, if he had stayed back to try and save everyone—he would be dead.

Charlie retorts that you don't just leave people behind. When you agree to protect people, they become your family. You don't leave family behind.

Alexandro gets a hard look in his eyes as he warns Charlie not to lecture him on family. He watched his own father become one of those things in his arms, and he was the one that put the bullet into his own father to put him at peace. He knows all about losing family.

He points to the characters and tells Charlie that they are in charge. They've survived more than anyone in this prison, all the way from the east coast to here, and most of the way on foot. They know better than anyone what the world is like and, most likely, better than anyone what it's like to lose friends and family. Morrison's position is ultimately the characters' decision but, as far as Alexandro is concerned, he agrees with the idea of Morrison being the head of security. He has training and he has the skills to defend the place from threats both inside and out. He's the best man for the job.

It's important to the serial killer subplot that Morrison be given the position by the characters, so if they seem to be going in the opposite direction, have Reverend Waller step in and make an argument on behalf of Morrison. If that fails, bring George and Scott Barrow into the mix.

In the end, after Morrison is named the head of security, Charlie gets even angrier. He comments they're all already dead with Morrison in charge. They're just too stupid to see it.

He storms from the cafeteria.

Once he leaves, the characters can finish-up assigning jobs and duty shifts. After a bit, Reverend Waller suggests that the characters, Alexandro, and Morrison get a shower and get some rest. They look like hell.

As though on cue, have the characters each make a Vigor roll at -2 due to all the stress they've been under with no rest. On a failure, they gain a level of Fatigue. If the Vigor die comes up a 1 (regardless of the Wild Die), they gain two levels of Fatigue.

They recover one level of Fatigue for every four hours of rest.

SCENE THREE: GUN CONTROL

The characters have all had time to get something to eat, shower, and find a place to sack out for a time. After 5 hours of sleep, they are awakened in a rush by Reverend Waller. He immediately informs them that there has been an accident—that one of the children has been shot. It happened in one of the cellblocks where the cameras aren't working. Steve Elliot ran in a panic to get help. Commander Morrison is already on his way there, but the Reverend felt that he should awaken the characters as well.

Once the characters follow the Reverend to the scene, read the following:

Melissa Fimori is laying on the floor, crying out in pain as Alicia makes to her side. Charlie is kneeling down next to the young girl, his belt tied off around her thigh as they both sit in a smear of blood.

The bullet entered her leg not far above the knee. Several of the women are gathered around, various expressions of worry and sorrow upon their faces. Commander Morrison sees you approach, and moves to intercept.

Morrison tells them that Melissa and Steve were off alone, and Steve had gotten hold of the handgun Kyle had let him carry on the road. He isn't sure how it happened yet, but all Steve kept yelling as he came to get them was that he shot Melissa. A couple of Charlie's men have gone outside to get Kyle, who was standing guard duty on the wall when it happened. From what he was told, once Charlie got here and took over helping Melissa, Cathy ran off in tears.

Just as Commander Morrison finishes bringing the characters up to date, another woman from the congregation comes running into the cellblock in hysterics. She screams that Cathy is beating him, hard. When asked who "him" is, she screams Steve. They're in one of the corridors.

Commander Morrison takes off at a run, and the characters most likely follow. When they arrive at the secondary scene, Steve is laying on the ground and Cathy is straddling him as she punches him in the chest and face. The entire time, she sounds like a woman possessed as she screams that Steve killed her baby. Sharlene is standing a little distance off, crying and screaming for her mother to stop.

Commander Morrison moves to pull her off, and she punches him square in the balls. The characters are going to have to pull her off, and due to her adrenaline it will require a Strength check at a -2. Up to three characters can cooperate to offset the penalty.

Steve is a bloody mess, with his face beaten badly. Cathy struggles against the characters, making an opposed Strength check to break free. She suffers a -1 to the check for each additional character holding her (so either a -1 or a -2 penalty). The entire time, she is screaming that Steve killed her baby.

It will take a Persuasion check at a -2, or an Intimidation check at no penalty, to get her to listen enough to understand that Melissa is not dead.

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Charlie's men return with Kyle, and the father immediately drops to his knees by his son. After a few seconds, he yells for someone to get Alicia. Since Alicia is busy, the characters might suggest getting Reverend Waller, who also has medical training.

Meanwhile, Commander Morrison tells Charlie's men to lock Cathy into a cell until she calms down and they can figure all this out. The last thing anyone needs is her on another rampage.

Cathy is still furious, and the men have a struggle removing her from the scene.

Once Reverend Waller arrives with a couple more men, he examines Steve and tells them to get the boy to the infirmary. Kyle keeps asking if Steve will be all right, and Reverend Waller tries to assure him that he will. A Notice check will reveal to the characters that Reverend Waller doesn't appear entirely convinced of what he is saying.

Caleb arrives on the scene to see what all the commotion is about, and Morrison asks him to look after Sharlene. He promises to explain everything later.

For the remainder of the scene, Reverend Waller attends to Steve (the boy has a concussion, broken nose, and two cracked ribs), while Alicia tends to Melissa. Fortunately, the girl will not require surgery as the bullet was a through-and-through.

Commander Morrison takes the characters aside and asks them what they want to do with Cathy. Just like back at the farm, if this is going to work, then they can't have everyone taking matters into their own hands, grief-stricken or not. She could have beaten that boy to death. Another thing is that with all the kids running around the place now, firearms are absolutely going to have to be secured. Naturally, they want them easy to get to in case Hell comes knocking, or the Ragers get through, or an outbreak happens within the walls— but they have to be kept away from the kids until proper training can be implemented.

As Commander Morrison and the characters discuss things, Rebecca comes to get them. Kyle has gone mad and is attacking Cathy!

ACT THREE: A FATHER'S VENGEANCE

Driven into a rage by the beating given to his son, Kyle Elliot attacks Cathy in her cell, nearly beating the woman to death and sending her into critical care in the infirmary.

SCENE ONE: KYLE STRIKES BACK

As the characters arrive on the scene, read the following:

The cell door is open and Kyle is just stepping out as you enter the cellblock, a bloody length of metal pipe in his hand. Commander Morrison draws his pistol and points it, ordering him to drop the pipe. Kyle obeys, a strange look in his eyes as he mutters: "She had no right to beat my son."

As you step close to the cell, blood covers the floor and walls. Cathy is lying in a puddle of her own fluids, her head and face a battered mess. Her left arm is bent at an unnatural angle, and several fingers on her right hand are broken.

Kyle looks at all of you and blinks several times.

"She had no right to beat my son," he repeats.

Kyle doesn't resist as the characters and Morrison take him into custody, though he is silent the entire time. Cathy is still alive. Exactly how long that will stay that way in her current condition, though, remains to be seen.

TO BE CONTINUED NEXT WEEK

WAR OF THE DEAD

LEE F. SZCZEPANIK, JR.

CHAPTER THREE
WEEK EIGHT



WAR OF THE DEAD

Requires the Savage Worlds RPG by Pinnacle Entertainment for Use.

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War of the Dead is dedicated to George A. Romero, Tom Savini,
Max Brooks, Z.A. Recht, and Robert Kirkman.



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CHAPTER THREE:

ROAD TO PERDITION [WEEK 8]

GMS SUMMARY

After months of running from the Living Dead, of hiding in hovels and barely surviving on scraps, the characters have finally managed to find a safe haven for themselves and the others they'd gathered along the way. More than just a safe haven, though, it is a highly defensible position, once built to keep the truly dangerous inside and locked away, now it keeps the horrors on the outside.

While things were never simple in the old world, in the new world of the Living Dead, they are even more complicated.

The prison is more than it seems. Hidden beneath it is an advanced laboratory and storage facilities, all serving an unknown purpose and all still operational—running on a power source separated from the rest of the building. What's more, the facility is connected by a tunnel to another, hidden deep within the nearby mountain. The only clue the characters have managed to gain so far is the Department of Defense seal on the computer network.

With that mystery circling in the air above their heads, the characters have also discovered the problems of leading a large group of people. Already, a gunshot tragedy has taken place that has seen three people in the infirmary, and another locked away in a cell. Families that have existed since before the outbreak become further unraveled and the characters

are going to have to find a way to hold it all together if they hope to survive.

Even as the characters attempt to carve order out of the growing chaos, an old enemy comes knocking at the gates. Hell Fuerrie wants control of the prison back, and he's prepared to raze it to the ground if he can't have it.

ACT ONE: SEVERAL DAYS LATER . . .

Several days after the fallout between Kyle Elliot and Cathy Fimori, the survivors continue to establish sleeping and living quarters within the prison. With everyone concentrating on making a home as best they can, the characters are called to the infirmary as one of the four mystery women—discovered when they first assumed control of the place—is able to be questioned.

SCENE ONE: THE MYSTERY WOMEN

Read the following to begin the adventure:

It's been three days since the tragedy between the Elliot and Fimori families. Steve Elliot and Melissa Fimori are both on bed rest, and have been moved to a room in the administrative wing to keep them away from Cathy. In the infirmary, Cathy Fimori has slipped into a coma thanks to the severe beating Kyle Elliot visited upon her, and both Alicia and Reverend Waller are monitoring her around the clock.

Commander Morrison has kept the doorway lead-

ALICIA AND THE LABORATORY

Unknown to the characters—and it should remain unknown until a later adventure—is that Alicia has managed to convince Morrison to grant her secret access to the underground facility. She has revealed to the Commander the connection between UniMed and the Department of Defense, and that the laboratory is important to finding a cure for what is going on. Before the outbreak, it was part of a clandestine genetic research program, using federal criminals as subjects—giving them one, last chance to serve their country.

Morrison is already planning his own series of murders throughout the prison, and granted her access seeing it as yet another potential way to reduce the number of people, and thus the risks they pose.

ing to the underground facility under wraps, still feeling it best not to alert the rest of the survivors as to what the prison is sitting on top off, and inciting a potential panic in an otherwise increasingly precarious situation.

Meanwhile, the other members of the camp continue to do what they can to make the facility into a new home.

As you walk through the prison, conducting daily rounds to make sure everything is proceeding peacefully, one of Charlie's former men— now working with Morrison as part of the security detail— approaches. He informs you that one of the women found in the prison is awake, and Reverend Waller says she can be questioned.

Inside the infirmary, the other three women are sleeping, and the heart monitor gives a steady beeping from where Cathy is unconscious on one of the beds. Morrison is already there in the prison guard uniform he decided to start wearing a few days ago, standing next to the alert woman. With him are two other men in identical uniforms, one of them being the man that fetched the characters.

Reverend Waller is on duty in the infirmary. If asked, he'll say that Alicia went to get some sleep.

Once the characters arrive, Morrison will introduce each of them to the woman, and introduce her as Nancy Stiller. Morrison says they've been talking a little. She's from Washington D.C. and worked for one of the Congressmen. She's 36 years old, has no children, and was never married. Other than that, he figured he should wait until they got here. In the meantime, he informed her about the camp and that they took over from the criminals and outlaws that were controlling the place. He's tried to assure her that she is safe now.

Getting information out of Nancy will require a Persuasion roll.

How the characters proceed is up to them. The scene should be run as a prime role-playing opportunity. If the characters approach her and try to assure her that she is safe, that they are here to help, and that she is more than welcome among new friends, give them a +2 to the Persuasion roll.

Below is the information they will get, based on the success level of the roll.

Free Information: Once the characters have been introduced and made her feel comfortable, Nancy will tell them more about herself. She worked for Senator

Reed since 2005, and lived in Washington since 2001. She wasn't anything special, just a glorified secretary. Fortunately, though, Reed was a good man and he took her and his other staff with him when Congress left the capital and fled west. At least, he took those that had not yet been killed during the Outbreak.

Nancy starts to cry as she recounts the sheer carnage and chaos that engulfed Washington in the first few days. People were dying in the streets, the dead were rising and tearing everything apart, and even the military was unsure what to do. The people they were sent in to stop were still civilians in their minds. No one quite grasped yet that they weren't alive. The most amazing thing, though, is that in the middle of it all, some people still resorted to old habits. Stores and homes were looted; people were robbed, raped, and even murdered. Law and order had broken down, and some people just went crazy with doing whatever they wanted.

It took her four hours to get from her apartment to the Senate Building, something that would have usually been a 45-minute trip. The creatures were everywhere. Someone busted her passenger window and tried to climb into the car to escape them. She thinks it was a man carrying a child, she can't even remember anymore. All she remembers is hitting the gas and dragging him alongside the car before he finally fell off and rolled away. She glanced back through the rearview mirror and saw a mob fall on him as the things attacked.

Success: Nancy continues, saying that when they went west, they were originally supposed to head deep into the Rocky Mountains. Something happened, though, and they had to divert. They went to a hidden underground facility built about 10 miles into what was being designated as the Citizen Relocation Zone. The President arrived shortly after they did, but the Vice President was sent to a different location along with other members of Congress. Someone, somewhere, felt it best to split as many of the country's leaders as they could, just in case a single facility fell. She continued to work with Reed as best she could, but most of her days were primarily filled with working with the other families that Congress brought along: getting things settled, keeping the children calm and happy, things like that. The underground complex was pretty much a city all its own. They had food stores, hair salons, and all sorts of things. They seemed safe, until a new type of creature appeared— huge, hairy, hulking beasts. They started tearing everything apart. That went on for a couple of days before they made it to the surface. By then,

though, the Living Dead had somehow infested the facility. Their worst fears had come true. She and the other women (she indicates the other three) tried to get as many as they could out of there; but there were just too many of the beasts and Living Dead. In the end, only the four of them made it out. They probably should have taken one of the vehicles, as there was a lot left behind deep inside the zone, but they panicked and could only think about running. They barely made it to this place, which they found by accident, before collapsing in the cold.

At least the President made it out alive.

Once Nancy finds out about the fate of the President (either from the characters or Morrison) she will break down into tears.

One Raise: Nancy informs them that she remembers some corporate man coming to the facility with something about a way to stop people from getting infected. The first round of people seemed to be specifically selected to get the treatment, though she doesn't know what that entailed— she wasn't one of them. The next thing she knew, all hell had broken loose with the hulking beasts. She wonders if the treatment had something to do with that.

The characters can make a Common Knowledge roll at a -2. On a success, they remember information being mentioned at Sanctuary that pointed to those with immunity from the infection being treated, and the reaction initiating the birth of the Ragers. UniMed seemed to know about that, so if Shane took the vaccination to the CRZ and specifically selected people to be treated, and the facility became infected with Ragers, did he purposefully initiate the Ragers inside the CRZ? If so, why?

Two Raises: Nancy mentions that some things always bothered her. It wasn't anything specific, but just a lot of little things that never made any sense. For one, they seemed to have the walls for the Citizen Relocation Zones constructed extremely quickly given how sudden the outbreak occurred. In the back of her mind, she always wondered if they didn't . . . well . . . know it was going to happen. She can't imagine how they could, and there is probably a better explanation for it. Still, it's bothered her.

She also heard whispers about something called Project: Geppetto. She has no idea what that means, and Senator Reed insisted nothing of the sort ever existed. As a matter of fact, he seemed to feel quite strongly about that, despite whispers from a few other Senators that it was going on. She remembers Senator Reed and John Hendricks— who worked for

the CIA— once getting into a heated argument about it at Senator Reed's office in Washington a few weeks before the outbreak, with Senator Reed saying that the President would never be onboard with something like that. Hendricks replied that the President was onboard, he didn't have a choice, and they made sure of it. The main problem was getting control of the Groom Lake facility, but that was already being worked on.

She didn't want to get in trouble for overhearing, so she went into her office.

She has absolutely no idea what they could have been talking about.

Something else she heard about, back at the facility beneath the Relocation Zone, was referred to as the Armageddon Virus. Again, she doesn't know what the means. All she ever gathered, and doing so almost got her exiled and got her a stern warning from some very scary men to stop asking, was that some group in the Middle East had discovered a way to control and spread a disease that before then was a random occurrence around the world. It was something the government knew about, but went through great lengths to keep Top Secret. From what she could surmise, whenever this disease manifested in the United States, they went through great pains to quickly contain it and explain it away. Still, she can't even begin to guess what it was.

How much, if anything, the characters tell her about what they learned about the Armageddon Virus back in Chapter One is up to them.

Once the characters have had ample time to role-play and receive some information, Reverend Waller will approach and inform them that Nancy needs to get more rest. Morrison will thank both Nancy and the Reverend, and motion the characters to follow him outside.

Outside the infirmary, Morrison tells the characters that he wants to make rounds, and they should probably check on everyone as well, but he wants to meet with them and Alexandro. If what Nancy says is true about things being left behind in the zone, then they'd probably be best served checking it out. They could use more vehicles, they need fuel for the generators, and who knows what other supplies they might find. Plus, in a daytime raid, the Ragers won't be able to touch them.

If the characters want to discuss the possibility that UniMed might have intentionally unleashed the Ragers inside the CRZ, or about Project: Geppetto or the Armageddon Virus, Morrison will suggest they hold off for Alexandro. He'll need to be filled in on what

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they learned, and they can try to piece it together then.

Morrison says he'll get Alexandro, and meet them in the Warden's Office in 30 minutes (or whatever office is empty in the administrative wing, if you have the Warden's Office converted into living quarters).

For the remainder of the scene, allow the characters to wander the prison, check on Steve and Melissa, visit the infants, or whatever else they decide to do.

If they hunt down Alicia to question her, she is asleep and claims no knowledge of what Shane might have done at the CRZ. She even goes as far as to claim that there was no way he could have known—as they hadn't discovered what went wrong and created the Ragers until after he had already left by helicopter.

ACT TWO: GUARDING THE FORT

The characters meet with Morrison and Alexandro to plan an excursion into the Citizen Relocation Zone. Afterward, George and Scott Barrow invite the characters to join them in hunting deer to get some real meat into the prison, and convey concerns they have regarding Charlie and Morrison.

Upon returning to the prison, the characters must stop Charlie from killing Kyle Elliot—an encounter that will help solidify Charlie as a suspect when the murders begin in the Week 9 Adventure.

SCENE ONE: PLANS OF ACTION

Begin the scene with the following narrative:

The survivors seem to be getting things situated at a steady pace. Richard and Hailey have been doing their part and then sneaking away for quiet time alone. Some of the women from the congregation aren't too thrilled with how the two lovers are acting, but Rebecca Barrow has been a calming factor on that front. She seems very happy that two people can find love, even one tinged with lust, in what the world has become. Morrison has another perspective on the matter and word has already gotten around that he had a none-too-subtle talk with Richard regarding the possibility of yet another baby within the camp.

Kyle Elliot wants to know when he will be released, but Morrison isn't prepared to do that yet. With Cathy in a coma following the beating he gave her, Morrison has clearly stated that Kyle is not getting out until Cathy recovers. He did it to her, and he'll suffer as long as she does.

You sit down now in the administrative wing, Alexandro and Morrison with you, as an excursion into the Citizen Relocation Zone is discussed.

Alexandro's hair is a mess, and his eyes are still tired as he struggles to wake-up. He was sleeping when Morrison called him for the meeting.

The first thing that happens is that Morrison wants to bring him up to date on the meeting with Nancy. Exactly what is discussed depends on how much information was gathered from Nancy. Below are guidelines based on the success and possible Raises achieved when talking to the woman.

Success: Although Nancy gave an account of the first days of the outbreak in Washington, D.C.; she also gave an account of her flight from the CRZ. The important note on that piece of her story is the claim with so many dead, and others having fled in a rush, supplies and vehicles were left behind. With the prison fuel supplies low, it is entirely possible that Diesel fuel, additional vehicles, and extra unleaded fuel (by siphoning it from other vehicles) can be gained.

One Raise: This is one of the more disturbing facets of her story. Although if questioned Alicia will claim that there is no way Shane could have known about the connection between those with the rare immunity getting the vaccination and becoming Ragers—since the cause wasn't discovered until after he was already well on his way to Colorado—the idea that, perhaps, Shane somehow did know, and specifically selected individuals for the treatment so that they would become Ragers, is a very dangerous thought. Such a line of thinking would indicate that the fall of the CRZ was a purposeful event. The question remains as to why, however. What would there be to gain?

Two Raises: Nancy has a very valid point on the speed with which the CRZ was constructed. Having seen the walls themselves, it was a serious undertaking to have them up in such a short period of time. Did the government know what was going to happen?

Although no one at the meeting has ever heard of Project: Geppetto before, the characters have heard about the Armageddon Virus—at the end of Chapter One in Dalesbury. How much they tell Morrison and Alexandro is up to them, but Nancy's claim that the disease existed before and was rapidly covered up seems to indicate that perhaps the story they heard about a Middle Eastern origin was not entirely true.



CHARLIE AS THE PRIME SUSPECT

The scene between Kyle and Charlie is designed to put Charlie in the spotlight next week when Morrison secretly murders Kyle. When you run the scene, be sure to play-up Charlie's emotional turmoil over what happened last week between Steve, Melissa, Kyle, and Cathy.

Another matter is what Hendricks meant about gaining control of Lake Groom— also known as Area 51— already being worked on.

Morrison's stance is that they absolutely have to hit the CRZ. The generators are almost out of fuel, and if they don't do something soon, they are going to have to siphon what remains into the generator that powers the infirmary, control room, and administrative offices where the infants are housed. That means no power to the camera systems, cellblocks, cafeteria, and all other areas of the prison. That idea is not something he is comfortable with, especially with the breakdown in civil behavior they've already experienced. There are a lot of people staying here, many of them being very new to the group and still unknown variables.

Any raid on the CRZ will have to be carefully planned and coordinated. Although a daylight incursion will eliminate any Rager threat, and the cold seems to be freezing the Living Dead, there's still a metric ton (or so it seems) of Ferals out there. Those things are active regardless of time of day, and just as dangerous as their big brothers.

Exactly what plans the characters make will depend upon the individual gaming group, and particular details like how many Humvees they managed to bring back with them in the Week 6 adventure. Morrison will also strongly suggest that they wait until tomorrow morning, at dawn, to make the trip. There's no telling what travel issues might arise due to the snow, and the last thing they need is to be caught out in the open after dusk, when the Ragers can make an attack. In the meantime, he plans to start basic firearm training for those in the camp that aren't comfortable with a gun. He feels the best bet is to have everyone at least able to put a bullet into anything that attacks the facility.

Once the plans are made, Alexandro will declare that he is going back to bed. Morrison is going to get the weapons and start the training. First, though, he is going to take Kyle some food. It's almost lunchtime. The characters are free to mingle with the other survivors for more role-playing opportunities.

SCENE TWO: GONE HUNTING

As the characters are moving throughout the prison, George and Scott Barrow approach them. George says that he wants to talk to them, but would rather do so away from the prison. He makes a comment about the walls having ears, so to speak. He suggests they accompany him and Scott out hunting. They want to see if they can get a couple of deer for dinner tonight.

The characters are expected to go hunting for this scene, so make sure George and Scott are convincing in asking them to go.

Once the characters get rifles and exit the prison, read the following:

It is a bright, cloudless day. The sun reflects off the icy white, causing you to squint. Underfoot, the snow crunches as the top layer glistens from where it started to melt, and then froze again over night.

George and Scott are silent as you trudge along, only occasionally casting glances over their shoulder in the direction of the prison.

Once the group is within the nearby wooded area, out of sight and earshot of the prison, Scott turns to the characters. He begins by thanking them for coming out with him and his father. They didn't want to say anything back at the prison, but they're growing concerned about Charlie. The men with him have always shown a very strange loyalty to him— almost as though they see him as the de facto leader of everyone. The fact that a couple of them are working with Morrison on the Security Team concerns him and his father, especially because it gives them pretty much free access to everywhere inside the prison, and everyone.

Charlie has been acting especially strange the past few days, ever since the attack on Cathy. He and his men have been talking in small groups, always whispering and always looking around them to see if

anyone is nearby. Not to mention, Scott has personally seen Charlie walking past Kyle's cell a number of times. He never stops to see him, but sometimes the glance he throws at him in pure evil.

If the characters ask, George and Scott have spoken to Morrison about it. Morrison just waves it away, though, saying that Charlie is really more bark than bite. As far as Morrison is concerned, Charlie is simply posturing to draw a line in the sand. It's no secret that he considers the men and women of Reverend Waller's congregation as his family. He's just marking his territory as their head of security, so to speak.

Unfortunately, neither George nor Scott agrees with Morrison. They believe Charlie is a threat, a powder keg waiting for the fuse to finish burning down.

As the group continues walking through the woods, they encounter several Living Dead. The creatures do not move, however, and remain perfectly still. Closer investigation reveals that they are frozen stiff. Throughout the hunt, the group will discover nearly three-dozen Living Dead all in the same state.

As the search for wildlife continues, George speaks his mind. He tells the characters that another thing he finds odd is Morrison and Alicia. He's seen them meeting in private several times, talking quietly, sometimes rather animated as though in a debate or disagreement. Every time they notice someone else nearby, they stop and walk away from each other. He doesn't know what's going on, but doubts they are secretly involved in anything romantic. Whatever it is between them, he doesn't like the feeling it gives him in his gut.

How the characters react to the information given to them from the Barrows is up to them. Do they simply explain it away and disregard it? Do they decide that perhaps they should approach Charlie, Morrison, and Alicia? Do they attempt to secretly watch them?

The remainder of the scene can be played out using the deer hunting rules. The group spends three hours hunting, before George suggests they get back to the prison.

SCENE THREE: POINTS OF VIEW

Once the characters make it back to the prison, the sun is moving toward dusk (being winter, remember the days are shorter). Give them some more time with George and Scott as they take any deer they killed to the cafeteria to be butchered for dinner. Along the way, George thanks them for helping. The folks should enjoy having some real meat tonight, for a change.

Morrison and his two fellow guards come into the cafeteria to chat and see how hunting went. Although it is unlikely that the characters will approach him about what was said by George and Scott in front of the Barrows, if they do, Morrison will gladly discuss the topics.

DEER

Attributes: Agility d8, Smarts d4 (A), Spirit d6, Strength d10, Vigor d8

Skills: Fighting d6, Guts d4, Notice d8

Pace: 12

Parry: 5

Toughness: 7

Special Abilities—

Alertness: Deer get +2 to all Notice rolls.

Fleet Footed: Deer roll a d10 running die.

Kick/Horns: Str+d4.

Size +1: Deer can weigh over 600 pounds.

Hunting Deer can be used almost as a mini-game. An unmodified Tracking skill roll is sufficient to track down a Deer or two. After the Deer is found, the characters must then each make a Stealth roll against its Notice roll. On a success, the characters can make normal Shooting rolls. On a Raise, the characters gain a +2 to the Shooting roll. If the Stealth roll is failed, the Shooting roll is at -2 as the Deer is spooked. The modifier to the Shooting roll is based on the result of the lowest Stealth roll. Since a Deer is a tough creature, it is considered a Wild Card and will run if not Incapacitated.

The Deer stat block originally appeared in the Hellfrost Bestiary from Triple Ace Games. Used with permission.

As far as Charlie goes, he knows that guy has a hatred for the military after what happened during the outbreak, but he believes Charlie has his heart in the right place. He'll posture and puff-up his chest, but he won't do anything that could compromise the safety of those he's been protecting.

On the topic of Alicia, he's been talking to her about Steve and Melissa, and about Cathy's condition. Kyle is already going to be in danger for what he did to Cathy. Should she recover, though, times are likely not going to be pleasant for her either, after she beat Steve that way. He's been discussing the possibility of setting up some sort of therapy program for the camp. Something that might be able to help some of them deal with what's happened, and any further unfortunate events. He's also been discussing with her the need for certain medical supplies and drugs. Which is another reason he feels the incursion into the CRZ is necessary.

What Morrison told the characters is true, and a successful Notice check will confirm as much. What he's also done, however, is leave out other reasons he and

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Alicia have been meeting: her access to the underground facility.

When you are ready to proceed, William comes running into the cafeteria with a bloody nose. He sees Morrison and the characters, and yells that he's been looking all over for them. Charlie is on his way to Kyle's cell with a gun. He plans to kill the old man!

As the characters and Morrison race to the cellblock holding Kyle, William tags along and tells them that he tried to stop him, but Charlie decked him and left. Charlie has been taking what Kyle did to Cathy a bit hard; he has a real problem with any man hitting a woman. He was hoping to find Reverend Waller, as Charlie always seems to listen to him, but has no idea where he is.

As the characters arrive, Charlie is standing about eight feet away from the closed cell door, pointing his 9mm pistol at Kyle. Charlie is talking a calm voice, frightening in its lack of real emotion. He is telling Kyle that what he did to Cathy is unforgivable. No woman deserves to be beaten like that, and no children deserve to see their mother in that condition. Kyle is crying as he tells Charlie that he never meant to do it. When she beat his son that badly, he just lost it. He'd never hit someone like that before in his life— man or woman— and if he could take it back, he would.

Charlie just shakes his head as he tells him it's too late for that. It's way too late.

Charlie warns everyone to stop just as soon as they enter the cellblock. Morrison puts his hand on the pistol hanging from his belt as he reaches out his other hand in a placating gesture and tells Charlie to lower the gun— he doesn't want to do this. Kyle will be punished for what he's done, but killing him is not the answer. Charlie laughs, and challenges Morrison as to how Charlie will be punished. The law died with the rest of the world. There's no court system, no prisons, no checks and balances. It's now up to everyone to live by their own codes, and deal with those that violate them.

The characters are going to have to use Persuasion to talk Charlie down. The rolls are made without penalty, and the characters have three rounds to get five successes or Raises. Multiple characters making individual attempts in the same round count normally toward the total. In other words, if two characters use Persuasion in the same round, and one character gets a Raise and the other a Success, that counts as three of the needed five.

Morrison can also attempt Persuasion, but due to Charlie's strong dislike of him, the roll suffers a -2 penalty. Unfortunately, Morrison can also be more hindrance than help. Each time Morrison fails a Persuasion roll, it eliminates one of the characters' successes. Charlie's hatred of Morrison can definitely make the Commander counterproductive to the scene.

If the characters succeed, Charlie lowers his gun and breaks down into tears. He is very torn-up inside about what happened to Cathy, and what her daughters are going through.

If the characters fail, Charlie shoots Kyle, but the bullet takes him in the shoulder. Morrison will have Kyle attended to by Alicia, and then put him back into the cell. He will refuse to lock Charlie away, though, secretly telling the characters that he'd thought about shooting Kyle himself a couple of times since the incident. He does say that he'll have a serious, private talk with Charlie about the shooting.

ACT THREE: WAR COMES KNOCKING

With night having fallen over the camp, the survivors find themselves in a difficult situation as Hell Fuerrie leads an initial force against the prison.

SCENE ONE: THE RETURN OF HELL FUERRIE

A couple of hours have passed since the encounter with Charlie. Wherever the characters are, the prison alarm suddenly starts blaring.

However the characters find out what is going on— be it going to the control room to view the monitors to the outside cameras, following Morrison outside, or whatever other action they take— they see several jeeps arrayed in the dark outside the prison. Moonlight shines down from a cloudless sky, providing plenty of illumination. Standing near the jeeps, rifles pointed at the prison, are close to three-dozen outlaws.

From somewhere further back, near the woods and hidden from view, a voice sounds as the person speaks through a megaphone.

Read the following:

"You people inside the prison, listen up! That place is mine, and I mean to have it back. Now, we can do this the easy way— which is: you pack your things and beat feet down the road..

"The hard way means that me and my boys come in there and toss your asses out. Now, if we have'ta do that, it means a world of hurt and maybe some fun with your women.

"You decide how ya wanna do this. Ya got two minutes!"

As if the warning and the men poised beyond the wall weren't enough, a chill runs down your spine as, even after all this time, you recognize that voice.

Hell Fuerrie is back!

TO BE CONTINUED NEXT WEEK

WAR OF THE DEAD

LEE F. SZCZEPANIK, JR.

CHAPTER THREE
WEEK NINE



WAR OF THE DEAD

Requires the Savage Worlds RPG by Pinnacle Entertainment for Use.

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War of the Dead is dedicated to George A. Romero, Tom Savini,
Max Brooks, Z.A. Recht, and Robert Kirkman.



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CHAPTER THREE:

ROAD TO PERDITION (WEEK 9)

GMS SUMMARY

Winter has struck, and although the Living Dead have been frozen stiff, problems for the characters are far from over.

After assuming control of an abandoned Federal prison, the group discovered an underground laboratory used for some unknown form of biological and medical study— and possible experimentation. Along with the laboratory, they also discovered a tunnel leading to a destroyed facility within the nearby mountain. Unfortunately, an attack by a large group of Ragers forced the characters to retreat to the prison, and leave further exploration for a later time.

Meanwhile, the prison has become a nest of trouble. Conflicts within the survivor camp have left three people under medical care, and another behind bars. Suspicions between survivors are mounting, and it might only be a matter of time before the situations explode into chaos.

After interrogating one of the women discovered when they took control of the prison, the meeting left more questions than answers. The group discovered that the fallen Citizen Relocation Zone might have much needed supplies, but they also learned that something called Project: Geppetto existed, that the Armageddon Virus might have been around for decades, and that certain factions within the government had plans to assume control over Area 51. Additionally, the possibility has arisen that the CEO of UniMed might have ac-

tually known about the origin of the Ragers, and might have purposefully caused the fall of the CRZ.

In the Week 9 adventure, the characters must first defend the prison against an attack by Hell Fuerrie and a small force from Helltown. Afterward, an incursion into the CRZ puts the characters at serious risk when they encounter another survivor faction that has assumed control over the grounds— a faction unwilling to part with supplies, and more than willing to kill to protect their territory.

Meanwhile, things continue to fall apart within the prison as a killer is on the loose.

ACT ONE: WAR IS HELL

The characters and the other survivors must defend the prison against Hell Fuerrie and his men. As though the deranged outlaw wasn't enough, the nighttime attack has also brought the Ragers out of their nest.

SCENE ONE: TERROR IN THE NIGHT

Begin the adventure by reading the following:

Night, a full moon in a cloudless sky provides illumination, reflecting off of the icy whiteness covering the landscape. Outside the prison's perimeter, several jeeps are arrayed with armed men standing near them, their bodies partially hidden behind the cover

STORY CHARACTERS DURING THE BATTLE

During the battle against Hell Fuerrie and his men, it is important to keep Alicia, Alexandro, Morrison, and Charlie out of direct danger of being killed. Each of those characters will have their individual fates decided at different times throughout the remainder of Chapter Three. Instead, Alicia should remain inside the prison, Morrison is directing tactics from with the prison walls, and Charlie and Alexandro are maintaining a tight cover from atop of the walls— easily out of the way of any grenades the outlaws might manage to throw.

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of steel and glass. Somewhere in the darkness, unseen but heard clearly over a megaphone, Hell Fuerrie awaits an answer to his ultimatum: leave the prison and return it to his men, or be forced out and possibly killed— or worse.

The characters are with Commander Morrison, Charlie, and the militia, as Alexandro and his team arrive on the scene. As best as could be counted, there are 32 men around the 10 vehicles, all armed with M-16 rifles. Although no one in the survivor camp knows how many more men might be hidden with Hell Fuerrie, or what hardware they are carrying— there are 20 more men with the outlaw leader, all armed with M-16 rifles, and 10 of them also armed with one grenade.

Exactly how this battle plays out will depend upon the actions of the characters and is next to impossible to predict. Below are some points to keep in mind during the combat.

- There are 10 jeeps arranged so that either the driver or passenger side is facing the prison. The outlaws are on the opposite side of the vehicles, using them as cover. When the outlaws are firing, they are considered to have medium cover (-2 to hit them). Otherwise, they are considered to have heavy cover (-4 to hit them) from anyone on the wall, and near total cover (-6 to hit them) from anyone on the ground that is firing across (or through) the vehicles.
- The vehicles provide +8 armor bonus to Toughness. Use the Obstacle rules in the Savage Worlds rulebook for attacking the outlaws through the vehicles.
- Characters on the prison wall have medium cover (-2 to hit them) against anyone on the ground when they are firing down upon the outlaws. Otherwise, if they duck back to avoid return fire, the only way anyone on the ground can hit them is through the cover that the wall provides. In this case, the wall provides an obstacle bonus of +10 to Toughness.
- Any outlaw attempting to toss a grenade to hit people along the wall suffers a -4 to the Throwing roll.

The following actions take place either on particular rounds, or when certain conditions are met.

- On round 3, five of the men hiding in the trees with Hell will make their way across to the jeeps.
- On round 5, any of the five outlaws that made it to the jeeps will toss grenades toward the top of the walls.
- On round 7, screaming is heard from the tree line.
- On round 9, 30 Ragers burst from the tree line and rush toward the men at the jeeps.
- On round 11, any outlaws still left alive will flee the area. The outlaws will pack themselves five men to a jeep, leaving any other vehicles behind.

Once the outlaws flee, the remaining Ragers will rush the prison. They will not retreat, and the survivors will have to kill them to defeat them.

Once the Ragers are defeated, the characters can get any wounded allies to the infirmary. From there, they have the rest of the night to further secure the prison, bring any operational jeeps into the courtyard, gather weapons from the fallen outlaws, and get some rest before hitting the CRZ in the morning.

Hell Fuerrie's body is not found, indicating that he either escaped (the actual case), or the Ragers took his remains.

ACT TWO: A NEW THREAT

The characters head into the CRZ for supplies and possible vehicles. Encountering another camp of survivors that have assumed control, the characters must not only fight a desperate battle for survival, but also assure that they are not followed back to the prison.

SCENE ONE: INTO THE CRZ

Begin the scene with the following narrative:

The sun is just beginning to rise by the time you head out to the courtyard. Alexandro's team is on wall patrol and Chinelo nods in your direction as you walk toward the vehicles. Morrison and his guards are already there and Morrison closes the trunk of the Humvee as you make your way across the hard, frozen snow. He notices you and approaches, his face impassive.

The first thing that Morrison does is let them know that he and the guards packed some extra supplies for them: a pair of jumper cables incase they need to jumpstart any vehicles, three 5-gallon gas cans and a siphoning tool they found in the motor pool, a shovel incase they need to dig-out any vehicles, two batteries from the outlaw's jeeps (assuming there were enough jeeps left behind) incase the cold has killed the batteries too much to be jumped, and a portable air-pump that plugs into the cigarette lighter.

Once the characters have any supplies together that they wish to take, including weapons, it's time to determine which, if any, allies are accompanying them.

Morrison will not go with them, stating that after the attack by Hell Fuerrie, he wants to go over security measures and get the others more firearm training. Alexandro will also not go with them. He and his team are going to scout the area in the direction the outlaws retreated in last night, and see if they can find anything to indicate how far away Helltown is from the prison. Charlie will not be going, either, as he is staying back at the prison to help Reverend Waller make sure that the non-combatants have a safe place to retreat to, should Hell Fuerrie actually make it into the prison during an attack. Charlie will, however, allow the characters to take five of his men along with them, if they have a second vehicle to use.

Once everything is established, they can take the Humvee (and one of the surviving jeeps, if they bring allies) to the CRZ. Morrison made sure that fuel was siphoned from other vehicles left behind to fuel one or two others for the trip.

As the characters make their way toward the CRZ, read the following:

The sky is a bright blue overhead, but the light gray that threatens more snow can be seen in the distance. The Humvee rumbles and bounces as it pushes its way through the frozen snow. It's slow going, though, and any serious delays at this speed could have you outside the prison after dark.

It takes the characters an hour in the ice and snow to make it to the CRZ, since they have to travel around the mountain to do so. The trip is surprisingly quiet, and eventually the walls of the Zone come into view.

Since the characters have to gather supplies into the vehicle, they are going to have to drive into the zone. As they pass through the gates, read the following:

The last time you were inside the Citizen Relocation Zone it was the middle of the night, and the carnage and destruction you saw then is nothing compared to how it looks in broad daylight.

Temporary structures that were built lie in complete ruin, the targets of explosions or fire. Military and civilian vehicles are burned husks, the shells long since cold and coated with snow. The remains of tents jut from the ice.

The most disturbing thing, though, are the dozens upon dozens of Living Dead that are spread around the zone. The creatures stand immobile in their various states of damage and decay, forming a forest of frozen statues. The sun stares down upon them, the light playing tricks and making it appear as though their eyes are moving.

The group is going to have to drive deeper into the CRZ, near the foothills of the mountain range and through more carnage and frozen Living Dead, to find vehicles and structures still in one piece. Allow them to siphon fuel and gather supplies. The exact type of supplies is not important for this adventure, as the group is not going to get them back to the prison. They can search abandoned vehicles, as well as empty structures that once functioned as barracks for the civilians. Personal items like clothing, toothbrushes— even dead laptops— stand testament not only to the old world, but also to the sheer haste in which people either died or fled the Zone.

Strangely, no Ferals attack the characters the entire time. As a matter of fact, for the hour it takes them to gather supplies and fuel, the entire zone is deathly quiet.

Once the characters have put some effort into gathering things, allow them to make a Notice check. On a success, they see something strange: a glint of sunlight, as though off of something metallic, coming from the nearby mountain range.

A few seconds after they notice the reflection, something flares in the same spot and a trail of smoke streaks across the open air.

It is a rocket!

Allow any characters that saw the reflected sunlight, as well as anyone they might have pointed it out to, to make the normal roll to avoid area effect damage. The rocket has a Heavy Weapon damage of 4d8+2, with a Medium Burst Template and an AP40.

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Regardless of the characters avoiding the damage, the Humvee explodes in a great ball of flame, launching into the air before crashing down in a shattered heap.

SCENE TWO: DEFENDING THE TURF

As the Humvee comes crashing down, allow the characters another Notice roll as two dozen armed men in heavy winter gear pop out of cover beneath the snow. Any character that fails the Notice check is surprised this round.

On the first round that any of the characters can act...

DEAL ACTION CARDS!

The attackers are all Extras, and act on the same initiative card. Since they are surviving soldiers that have combined with the remaining CRZ civilians to assume control of the Zone, use the stats for Federal Commando for this battle.

While the characters' actions will determine the ebb and flow of the combat, the following events happen on particular rounds, or when certain conditions are met.

- On round 1, another rocket is fired if the characters also brought one of the jeeps with them. The jeep is reduced to several hundred pounds of twisted metal.
- Once the first group of commandos is reduced by 50%, another group of two-dozen will arrive on the scene.
- If the second group is also reduced to 50% of its original force, a final group will begin firing on the characters from behind the cover of various vehicles (all of them at Medium range from the characters). Meanwhile, the rocket will fire four more times

on the characters, each shot coming only on every other round. The rocket is at Long range.

The characters are without vehicles, and with only the ammunition they have on their person. They have very little choice but to flee, and they are going to have to do it on foot.

DEAL ACTION CARDS!

Use the Foot Chase chart from the Week 2 adventure for this encounter. The CRZ defenders start 5 Range Increments from the characters, and each Range Increment equal 2". Since both sides have an equal top speed, neither gains a speed bonus to the Agility roll. However, the soldiers are more interested in following the characters than capturing them. The attackers are trained, and know it is easier to find out where the characters are going, than to capture them and attempt to force the information from them. As a result, they suffer a -2 to the Agility roll since they are holding back during the chase.

The gates of the CRZ are 10 Range Increments away. On a success, the characters move 1 Range Increment toward it, and 2 Range Increments on a Raise. Likewise, the soldiers gain 1 Range Increment on the characters with a success, and 2 Range Increments with a Raise.

Naturally, though, the soldiers will make it look as though they intend to capture the group.

Once the group leaves the CRZ walls, the characters are going to have to make Stealth checks against Active Guards to lose the soldiers, as leading them back to the prison is probably not the smartest idea. Obviously, the best way to do it is by using the wooded area that covers much of the distance from the CRZ to the prison.

THE CRZ SURVIVORS

Since the fall of the government's control over the Citizen Relocation Zone, soldiers and civilians that were left behind have managed to carve out a very precarious existence against the Ragers and Ferals. They have learned the general places the beasts hunt, and have created a system that allows them to function while avoiding a vast majority of the creatures.

Thanks to the construction of the vast underground facility, and the various blast doors that were put into place in case of a nuclear assault, they have also managed to seal off heavily infected sections and remain very self-sustaining.

If the characters are unable to lose their pursuers, they can also attempt to set-up ambushes to take down some of them (and perhaps take their weapons).

SCENE THREE: A DEATH IN THE FAMILY

It is approaching dusk as the prison comes into view. Due to the exertion of making it back from the CRZ, never mind doing so in the winter temperatures, each character must make a Vigor roll at a -2 or suffer a level of Fatigue from the cold.

As the characters approach the facility, Alexandro's team is on wall duty and rush outside to help them. The characters are most likely beaten and battered, and look as though they've been through hell. Chino shows concern for their health, and Terry keeps asking them what happened. Meanwhile, Dallas will head inside to let Alicia know that they are back.

Once the characters make it inside, the building is a bit warmer, but the generators are currently turned off— except for the one that powers the infirmary—to conserve fuel. Morrison has decided to have them turned on once it gets dark, to run the heat and lights for a little while, but has been doing all he can to conserve fuel.

As the characters move through the hallways and cellblocks, Morrison approaches with Alicia. The Commander immediately wants to know what happened at the CRZ, and says that they need to talk about some things that have happened at the prison

while they were gone. Alicia, though, wants the characters in the infirmary immediately, so she can look them over. Regardless of how the characters decide to go about it, the following information is revealed to them within the scene.

The CRZ Women: Nancy was released from the Infirmary earlier in the day when the other three women contracted fevers. Alicia ran a test on their blood, and determined they were somehow infected. Morrison shot all three women in the head, and then he and Alicia wrapped the bodies completely, placed them in body bags, and had them buried outside the prison. Reverend Waller performed a ceremony. No doubt, the characters are wondering how Alicia was able to test the blood; after all such equipment is not common in a prison. That brings Morrison to his next point.

The Underground Facility: With the doors leading beyond the laboratory secured, Morrison repeated the trick that they all used to get down to the underground facility and gave Alicia access to it. Possibly, the characters will react negatively to the idea, but Morrison felt it was vital. Alicia was researching the cause of the outbreak for UniMed. Without proper equipment, any hopes of battling it are finished. He feels that if they are going to maintain a survivor camp of this size, infection is inevitable. The best course of action is to allow Alicia to continue her research. Additionally, the facility proved useful in determining that the three women were infected, and not just ill from the winter weather. Alicia knows to keep its existence a secret,

MORRISON AND ALICIA

Commander Morrison and Alicia Stone have formed a very dangerous, unholy alliance. Unknown to Morrison, Alicia is actually very familiar with the facility beneath the prison, having worked there at random times for UniMed throughout her tenure with the company. Alicia is quite knowledgeable in the various functions the facility held, and has personal pass codes and scanner access to all of the rooms and computer systems— though she will hide those facts and allow Morrison's "zombie hand trick" to gain her access whenever she is not alone.

Morrison, for his part, is encouraging Alicia to experiment on the Living Dead and blood samples because he secretly plans to unleash an outbreak within the prison, once the murders he will commit drive everyone into a state of paranoia and fear. His goal is to eliminate the liabilities that he considers the size of the camp to represent, and then use the outbreak to force the remaining few back onto the road. Once on the road, he hopes to find a place more secure, and not such an obvious target for any federal forces that might remain operational.

The three women were not shot and buried. Morrison and Alicia placed three corpses from the basement into the bags, instead secretly moving the women to the laboratory for study.

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and with the security protocols on the doors— even in the extremely unlikely situation of something going wrong (she is primarily testing and researching blood and tissue samples)— anything down there will remain down there.

The Living Dead: Morrison pauses and looks at the characters in turn, before lowering his voice and revealing this piece of information. As he said, Alicia is “primarily” testing blood and tissue. The other part of what she is doing is testing two Living Dead samples. With the Living Dead being frozen in the cold, he and Alicia started wondering what will happen come spring. After all, the creatures already violate several laws of biology. So, he smuggled two frozen specimens in through a back door today. Alicia has them downstairs to thaw, to see if they will reanimate again. It’s something they need to know, as it directly relates to their relative safety come the warmer weather.

Richard and Hailey: Richard and Hailey have not been seen since the early morning. He’s scoured the prison, but they haven’t been found anywhere on the premises. He hasn’t told anyone else except Reverend Waller and Alexandro, as he doesn’t want to upset the civilians. No one seems to have noticed yet, most likely because the two of them were always running off alone.

There is a distinct possibility that the characters are less than thrilled with the ideas of Alicia using the laboratory, and of two Living Dead experiments being down there. Morrison promises them that if the things reanimate, they will be killed. Furthermore, they are strapped securely to the operating tables. A normal human would be unable to get free, never mind those things managing it. If the characters decide to investigate, they discover that what Morrison says is true. The three women are not found, however. Alicia already secured them in one of the doors locked via keypad. Morrison will be confused as to their whereabouts, as he doesn’t know that Alicia has full access to the facility, but will obviously not question her in front of the characters.

Meanwhile, Alicia wants them to get a warm shower, some food, and some rest after their exposure to the cold and the battle to escape the CRZ.

Morrison agrees, telling them to eat, but that he wants to meet with them and Alexandro about the CRZ before they shower and sleep.

In the cafeteria, Reverend Waller and George Barrow are present, preparing dinner. Other than those two, the place is empty. They’ll give the characters some soup left over from the night before. Allow the char-

acters some RP time with the two, with the Reverend and George still a little saddened by the deaths earlier in the day. If the characters ask, Nancy is in one of the sleeping rooms (the converted cells). She’s been very upset by what happened.

Once the characters move to meet with Alexandro and Morrison, it’s time for the bad situation they are in to become the focus.

The characters are asked to detail what happened at the CRZ, why they returned on foot, and where the supplies are. Once the characters tell the story, Morrison and Alexandro look at each other with grim expressions.

There are several key points that Morrison and Alexandro will discuss with the characters during the scene, as outlined below.

- One of the main questions is: are the survivors that have taken control over the CRZ what is left of the Federal Government that controlled the place, or citizens that managed to gain control after the Feds lost it?
- The fact that they are able to survive while living in the midst of such an intense Rager infestation does not give Morrison or Alexandro confidence in the idea of maintaining the prison against them, if they discover it and want to take it. That group has to be intelligent, resourceful, and tough to carve out an existence in those types of conditions.
- The fact remains that the prison needs supplies and, outside of Hell Fuerrie’s camp, the CRZ is the best place to obtain them.
- The CRZ now knows that other survivors are in the area. The CRZ people know in what direction the characters escaped. If the CRZ decides to investigate, especially if they view the incursion as a potential threat, it’s a matter of time before the prison is discovered. It’s difficult enough defending against Hell Fuerrie and the Ragers living within the mountain. To have to defend against both of them, plus a possible assault from the CRZ group, is too much. It’s looking to be more and more just a matter of time before they lose the prison. Not to mention the lost lives, either in the battles or back on the road with no vehicles.



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- Morrison wants to create a contingency plan in the event of a worse case scenario. How do they abandon the prison and get away? Can they take everyone with them? If they can't, then what do they do about those that won't survive traveling? It should be role-played to make it clear that Morrison is not revisiting the idea of abandoning such a large group, but that with so many threats looming just around the bend, he is trying to establish some sort of plan.
- Alexandro will reveal that he and his team found the town in the northeast, near the mountains. The place is heavily fortified, with several hundred people living there. Although they couldn't get too close, they did see at least two military helicopters, and almost a dozen tanks.

Morrison and Alexandro still acknowledge that supplies need to be gotten, and that the CRZ is going to have to be where they get them. At this stage, they need vehicles. Morrison's idea is that they get some vehicles and take a team the distance to the CRZ. Once they get about a mile away from it, they hide the vehicles and proceed on foot. Any operation into the zone is going to have to be a covert matter. At night, they have the Ragers to worry about. During the day, they have the survivors. Either way, they are likely to have a fight on their hands. The goal is going to be getting supplies before they are discovered. The problems with that are the unknown variables. Do the survivors have control of whatever control center the underground facility possessed? More than likely, the Federal Government had a way to monitor all areas of the Zone; do the survivors have access to that network? If so, the idea of an incursion becomes that much more problematic.

If the prison still has jeeps left behind by the Helltown attack, Alexandro will have Neil go over them and see how many they can take to the zone.

In the meantime, they all need to think about how best to approach the situation. Morrison suggests the characters get their showers and some rest. Maybe after some sleep, they can come-up with a suitable plan.

ACT THREE: MURDER IN THE NIGHT

The characters are awakened from some much-needed rest after Kyle Elliot is murdered in his cell. Meanwhile, fear grips the survivor camp, and Charlie has left the facility.

SCENE ONE: A DEATH IN THE CAMP

When this scene begins, the characters should be resting. If it's required, have each character make another Vigor roll at a -2 or suffer a level of Fatigue. The key is to drive home that between the battle at the CRZ and the return to the prison on foot in the cold, the characters have been pushed hard. They need to rest. Morrison and Alexandro will also drive the point home, stating that the camp needs all able-bodied fighters as close to 100% as possible. It's just a matter of time before the outlaws or the Ragers attack again.

Morrison sends Scott Barrow to awaken the characters. Kyle Elliot is dead. Someone cut his throat in his cell.

As the characters arrive on the scene, Alexandro's men and Morrison's guards are keeping the other survivors out of the cellblock. Inside the cellblock, Reverend Waller, Alicia, Morrison, and Alexandro await the characters. Scott Barrow accompanies them inside, since as far as he's concerned Morrison got him involved the moment he was asked to fetch the characters.

Read the following as the characters view Kyle's cell.

Blood covers the bars and the floor beyond the cell, a wild arterial spray. The door is wide open, and from the look of things, Kyle's throat was cut as he was looking beyond the cell, into the cellblock.

The old man sits with his back against the rear wall, a wide-eyed expression of both shock and horror etched into his face.

A single bullet hole punctuates the center of his forehead.

Have the characters make a Common Knowledge roll at a -2. If any of them has a background in medicine, forensics, or law enforcement, then there is no penalty. On success, looking at the spray and the patterns on the floor, it looks as though whoever killed Kyle entered his cell and did it from behind. Which means that Kyle didn't feel threatened by whoever visited him. The fact that nearly every adult in the camp has a set of keys to the various doors and cells doesn't help eliminate suspects.

Alicia and Reverend Waller ask that the body be moved to the infirmary before anyone else sees what happened to Kyle. Morrison asks Scott to head down there and grab a body bag.

Morrison fills the characters in. He tells them that he had the control room wait until after everyone was sacked out for the night, and then cut the generators. Without the need for all the lighting, and the heat having been on for a few hours, he wanted to conserve fuel. He was making some rounds using his flashlight, and wanted to check on Kyle. He'd seen him before the generators were shut off, but wanted to check on him again. That's when he found him. Now, there's a camera on the cell, so the murder happened after the generators were off. Morrison guesses it was almost an hour after they went down that he came to check on Kyle. By that time, he had already reanimated. After he put a bullet into Kyle's head, he immediately went to the control room and had the power turned back on. Scott was on duty with one of the guards, and he sent for the characters.

Morrison also tells the characters that he hadn't seen Charlie in a couple of hours. If the characters think to ask William, he'll say that Charlie left a little while after the power went down. He said that he was going out to look for Hailey and Richard.

If the characters don't think to ask William, then Reverend Waller will do so.

Morrison curses. If the characters don't mention going after Charlie, then Reverend Waller will do so. Morrison will say that they shouldn't bother. Either he isn't coming back, or they'll grab him when he does return. No sense in stomping around in the cold and the dark, and risking the Ragers.

However, there is also the possibility that Charlie didn't do it, Morrison says. In which case, that means they have a murderer still within the prison— and dozens of potential suspects.

TO BE CONTINUED NEXT WEEK

KYLE'S MURDER

As was warned earlier in Chapter Three, Commander Morrison is the killer. He is attempting to pin the murder on Charlie, seeing the man's problems with Kyle as the perfect means to get things started. As the characters investigate Kyle's murder, and the subsequent murders within the prison, Morrison's plans will begin to unravel.

WAR OF THE DEAD

LEE F. SZCZEPANIK, JR.

CHAPTER THREE
WEEK TEN



WAR OF THE DEAD

Requires the Savage Worlds RPG by Pinnacle Entertainment for Use.

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War of the Dead is dedicated to George A. Romero, Tom Savini,
Max Brooks, Z.A. Recht, and Robert Kirkman.



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CHAPTER THREE:

ROAD TO PERDITION [WEEK 10]

GMS SUMMARY

Although the Living Dead are frozen and immobile in the harsh, wintry weather, the characters are faced with an entirely new set of problems.

After discovering that the Federal Government's Citizen Relocation Zone had fallen to both the Living Dead and the Ragers, the group was forced into a series of caves, where they'd hoped to plot their next move. The sudden arrival of the Ragers that they encountered at the CRZ, however, forced them into a flight through a series of interconnecting caverns. Escaping to the far side of the mountain, they ran through woods and snow and eventually came upon an abandoned Federal Correctional Facility. A prison already under the control of others, naturally.

After nearly being captured by the men— outlaws under the command of Hell Fuerrie, who was in a nearby town— the characters assumed control of the prison and began the laborious task of fortifying it into both a defensible position, and a home.

Discovering an advanced underground laboratory that had belonged to the United States Department of Defense, they also discovered a concrete tunnel leading into the ruins of another facility built into the same nearby mountain that they had taken refuge in the night before. On top of it all, morale quickly broke down within the prison as conflicts came to a boiling point, leaving one person in a coma, two in the infirmary, and a fourth locked in a cell. To make matters worse, Hell Fuerrie lead his first attack to reassume control over the prison.

After successfully defending against Hell Fuerrie, the characters undertook an incursion into the CRZ

for much needed fuel and other supplies. The group barely made it back to the prison in one piece after being attacked by a small army of highly trained former soldiers that have take control over the zone.

Realizing that their position was becoming precarious at best— with Hell Fuerrie on one side, the CRZ forces on the other, and the Ragers still waiting to kill them all— things went from bad to worse when two people from the camp went missing, and another was murdered in cold blood.

Left with more questions than answers, and with time seemingly working against them, the characters have their hands full not only defending the prison against external enemies, but in securing the survivor camp against internal threats.

In the Week 10 adventure, the characters must deal with the aftermath of Kyle Elliot's murder as they work to uncover the identity of the guilty party. Meanwhile, lines are clearly drawn in the sand as the survivors begin forming factions of their own— a move that could tear the camp apart, and get more people killed.

ACT ONE: ANOTHER DAY IN THE LIFE

The characters must break the news to Steve Elliot about his father's death. Meanwhile, the one-month-old infant, Faith Carlson, becomes ill. Is her sickness a result of the living conditions and the cold weather, or something far worse?

FAITH'S ILLNESS

Faith is not infected, and honestly does have a very bad case of the flu. Between the winter weather and the cold living conditions, it's likely just a matter of time before the entire camp gets sick. Unfortunately, many of them will not survive long enough as Commander Morrison uses the flu as a means to infect several people in Week 11

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SCENE ONE: BREAKING THE NEWS

Begin the adventure by reading the following:

Kyle Elliot is dead, murdered inside his cell in cold blood. The most likely suspect, Charlie, left the premises around the same time frame that the murder is believed to have taken place. Fear already grips the other survivors in your camp. Fear— and paranoia.

As Morrison works on placing guards not only along the wall, but also at the various entrances to the building, the most difficult task has fallen upon your shoulders.

Ten-year-old Steve Elliot has to be told of his father's death.

It's time for the characters to bear one of the harsher burdens of leading a survivor group— informing the next of kin about a death in the family. In this case, the task should be made all the more difficult as they have to bring the news to a 10-year old boy. Kyle Elliot might have crossed a line with the assault against Cathy Fimori, but he was still a good man, and a loyal member of the group.

Steve and Melissa are still staying in the converted room in the administrative wing. As the characters enter the main hallway, Daniel is standing outside of the room where he and Shannon have Faith, arms folded as he leans against the wall. He greets the characters as they approach, and a successful Notice check will alert the character that something is troubling the man. If asked, he'll just force a smile and tell them that's it's really nothing.

It would probably be a good idea if the characters inform Daniel about what's happened, and ask him to take Melissa from the room (something he will suggest doing, if they don't request it). If they don't bring up the murder, Daniel will ask them what brings them to the wing. This is one of those scenes where the characters are placed into a situation where they should be reminded what it is like to be a human being— and not just a survivor in a world of Living Dead, Ragers, and outlaws. Breaking the news to Steve is something that should probably be handled delicately, especially if any of the characters have lost members of their own family along the way.

Once Steve is given the news, he'll ask how it happened. It doesn't really matter if the characters tell him the truth or not at this stage in the adventure, as he'll find out on his own if they don't. Steve's reaction

is a mixture of grief and trying to be strong. He wipes a few tears from his eyes, but struggles to hold back on actually crying. The only way the characters will see him break down completely is if one of them embraces him in a hug. At that point, he'll bury his face in the character's chest and completely let loose.

Let the scene play how for however long the group decides to take it. Once they leave the room, Caleb is waiting for them in the hallway, alone. He asks them if he can talk to them for a moment.

Caleb either wants Faith and her family moved to a different part of the prison for the time being, or he wants to move Breena and James to a different section. Breena went to find Dr. Stone to get her help— Faith is sick. She is running a fever, and he is worried. It could be just a winter cold like Daniel and Shannon are claiming, or it could be that she's somehow become infected. He can't risk Breena and James, and until they know for certain, he wants to keep a safe distance.

Just as he finishes talking, Breena returns with Alicia following behind her. Alicia looks at the characters and, seeing them standing with Caleb, tells them that she's going to take Faith to the medical wing. It's probably nothing, but it's best to find out. Alicia says that she'll let them know as soon as a determination is made. Alicia tells Caleb and Breena that she understands their concern, but it would be best to keep the situation quiet. There's no sense in causing a panic until they know why Faith is sick.

Unfortunately, Breena's concern as a new mother is overriding her common sense. She disagrees with Alicia. People need to know that someone is sick. A lot of people have been visiting Faith, and they need to know to be on the lookout for warning signs. Alicia tries to assure her that if it is anything serious, anything that she determines is a threat to everyone else, she'll make sure people are infirmed and precautions taken. That isn't good enough for Breena. What are they supposed to do in the meantime? Hope that if someone else gets sick that they know to be concerned? Hope that those with them are smart enough to be concerned and get some help? No, keeping quiet is the worse thing to do.

Caleb interjects that Alicia is right; they need to wait and see what is wrong with Faith before they start a panic or a riot. There's already been enough violence for one week.

Breena won't listen to him either.

It's up to the characters to use either Persuasion or Intimidation to get Breena to keep quiet. If Breena

tells people that Faith is sick, she'll point toward the Infection, which will completely tear down the already weakening morale. Despite the concerns about Faith's illness, starting a prison-wide panic at this stage would easily result in more paranoia, injuries, or even death.

A success on the skill roll is all that is needed to convince her to keep quiet.

Alicia then goes into the room where Faith is staying, closing the door behind her just as Steve steps out of his room. Caleb asks him if he's all right, and Steve just looks at him and says that his father is dead. Breena's eyes grow moist as she kneels down and hugs Steve, telling him that she is sorry and that she'll make sure everything will be okay.

Since this is the first Caleb has heard about Kyle, he looks at the characters with pure shock on his face as he asks what happened. Suddenly, the door to Faith's room opens with such force it slams back against the wall. Daniel comes out, his face twisted in rage. Immediately, he starts yelling at Breena, calling her several expletives as he tells her she needs to start minding her own business. Breena looks up at him, not releasing her hug on Steve, as Caleb steps forward with his left hand extended in a placating gesture. Daniel looks at him, knowing his martial arts training, and stops dead in his tracks.

Instead, he pulls the pistol from the back of his belt.

Caleb assumes a defensive posture, not sure exactly what to do with Breena and Steve in the hallway with him. Daniel points the gun at Caleb and tells him to back off. Caleb replies in a calm voice that Daniel is upset, and that he needs to put the gun down so that they can discuss it.

Daniel, however, is full of rage toward Breena. He tells Caleb to kiss his ass.

Once again, it's time for the characters to step in using Persuasion or Intimidation. This time the check suffers a -2 penalty due to Daniel's anger. On a success, he'll lower the gun, but his anger is still red-hot. On a Raise, he'll both lower the gun and start to calm down. He'll even apologize to Caleb and Breena, claiming that he's just worried about Faith, and that he would never actually hurt either of them. Caleb will even shake his hand.

Whether or not the characters let Daniel keep his gun is up to them, but it should occur to them that perhaps Morrison was right: allowing everyone to keep weapons on them at all times— though good for general security if they are attacked again, or an

outbreak happens— might not be best for long-term survival inside the walls.

To end the scene, Alicia takes Shannon and James to the infirmary, Daniel follows them, and Caleb and Breena tell the characters that they will continue to look after Melissa and Steve.

ACT TWO: DRAWING THE LINES

The survivor camp continues to rip itself apart as Charlie's militia forms its own faction with an "us against them" mentality. Meanwhile, just before Charlie returns to the prison, the characters learn more about his past that points toward the possibility that he really did kill Kyle.

SCENE ONE: SPLINTER GROUPS

Once the characters finish in the administrative wing, allow them to go wherever they want throughout the prison. Below are some guidelines for what is happening at different locations.

Cafeteria: Most the women and children from the congregation are in here, as are all three members of the Barrow family. The place is a nest of unspoken questions, fear, and paranoia. Some are upset about Kyle, others don't seem to care so much about him—but are fearful of a murderer on the loose, and some have even fallen asleep at the tables (mostly the children). Reverend Waller and George are offering late night stew to anyone hungry.

Control Room: With the power back on, the cameras show the central area of the cellblocks where some people have set-up their living quarters, the cafeteria, the outside wall, and the outside of the security office. The characters immediately notice that more and more cameras have stopped working.

Kyle's Cellblock: Alexandro's team has pulled out garden hoses, hooked them up to the inside faucets, and are attempting to wash away the blood. There is a small, round grated drain in the middle of the cellblock.

Infirmary: Cathy is still in a coma, and any wounded that haven't been deemed well enough to return to general population are still present. Alicia is giving Faith an examination and taking a blood sample, while Shannon and Daniel wait nervously.

Random Corridor: The characters encounter small pockets of anywhere from two to four men from the militia. The men are standing in a tight group, whispering amongst themselves. When they see the char-

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acters, they stop talking and shoot them looks of pure venom. They won't speak to, or confront, the characters.

While the characters are roaming the prison alone with Morrison, William approaches them with a woman at his side. She is short, and appears to be somewhere in her fifties. William introduces her as Patricia, and says that she wants to talk to them about Charlie. Patricia won't talk to them where anyone can hear, and requests that they find someplace private.

Once the characters have her where she feels secure, Patricia will wring her hands in nervousness. She shakes her head, and says that talking to them is a bad idea. If Charlie finds out, he'll be mad. Maybe she should have spoken to Reverend Waller about talking to the characters, first.

A simple Persuasion check will assure her that what she says to them will be kept in confidence.

Patricia tells them about an encounter back at the farm. It was in the early weeks that they'd been there, and Charlie and the others hadn't been there that long, yet. Still, Charlie was a determined man, and he just seemed to give-off an aura of authority. He'd already taken it upon himself to protect them all— much like Morrison has here, she says as she nods at him— and everyone else just seemed to fall in line, even Reverend Waller.

Anyway, there was a couple there, they were both around Charlie's age, named Nicholas and Carla. They were nice people, or at least Carla was decent. She'd misjudged Nicholas. See, one day Nicholas beat Carla. He'd never hit her before, that anyone knew about, but that day he beat her up very badly. Gave her two black eyes, busted her nose, and sprained her wrist. Reverend Waller took her into his den to treat her— he was once a doctor, you know— and Charlie was furious. Nicholas was working on cleaning out the barn, that was before they started using it for other things, and he was working alone when Charlie went to see him.

He told the rest of the men to stay outside, and went in alone, closing the door behind him.

She wasn't there, so she doesn't know what really happened. According to the men outside, there was some yelling, it sounded like they were fist fighting, and then a gunshot. The men ran inside, and Nicholas was lying on the ground— dead. He'd been shot once through the heart. Charlie said Nicholas had tried to attack him with a pitchfork, but no one else saw it happen. There was a pitchfork lying on the ground next to the body by the time Reverend Waller got to the barn, but she's seen enough cop shows to know that could have been planted after the fact.

She'd always wondered about Charlie since then, and now it's happened again. Kyle beat that woman, Charlie was mad, and now Kyle is dead.

Patricia is worried that Charlie could have done it again. William doesn't know what to think. Charlie is one of his best friends, but he also wants this camp to work out, and doesn't want to risk it being torn apart from the inside.

Morrison will thank Patricia for her honesty, and assure her that they'll get to the bottom of who murdered Kyle Elliot. Once William and Patricia leave, Morrison asks the characters what they think. It could be Charlie, or it could be someone completely unrelated. Heck, it could even be someone in the congregation with an axe to grind, and is setting the man up.

If the characters question Morrison as to why he's almost defending Charlie, he tells them that he isn't. However, the last thing he wants is to go after the wrong guy. If it isn't Charlie, and they go after him for it, that means the killer is still on the loose. He just wants to be sure that when they bring someone down for the murder, it's the right person and the fear is ended.

After the characters and Morrison leave the room, as they move through one of the corridors, they see

CHARLIE'S MILITIA

The militia is beginning to grow into a threat as they draw lines in the sand, establishing an "us vs. them" attitude. The situation will grow dangerously worse in Week 12, after Charlie is framed for more murders and is killed by Scott Barrow.

three men from the militia kicking William— who is on the floor, curled up in a ball. One of the men keeps asking him what he and Patty talked to Morrison about.

It's up to the characters to stop the beating. They can attempt to use Intimidation (with a +2 bonus if they use their guns), or initiate a fight. However the characters end it, afterward William refuses to talk any of them or go see Alicia. He has a bloody nose and swelling lip, but is otherwise okay. He simply pushes past them and walks away, both angry with the men— and with himself.

SCENE TWO: SEEKING ANSWERS

Allow the characters and Morrison to roam the prison. Charlie's militia is seen in different areas, in small groups of three to four men. Each time, Morrison breaks them up and tells them to head back to either their sleeping quarters, or to the cafeteria. Until he knows exactly what happened to Kyle, he doesn't want anyone just roaming the prison. On one occasion, a group of four men basically challenge Morrison's authority that if he and the characters can go wherever they want, so can the militia. No matter what Morrison says, the men just bristle and stand there yelling back, threateningly. It's going to be up to the characters to defuse the situation. Since the men don't like the characters, any Persuasion attempt suffers a -2 penalty, but an Interrogation roll suffers no penalty. On a success, the men will move off, but will attack the characters in the Week 11 adventure. On a Raise, they will move off and leave the characters alone. On a failure, a fistfight breaks out between the two groups. All combat rolls are made with Fighting, and damage is based in Strength. If anyone uses an improvised weapon (such as a gun as a bludgeoning weapon), the Fighting roll suffers a -1 penalty, and damage is Strength + d4.

Since the four members of the militia are Extras against Morrison and the characters (all Wild Cards), and all damage is non-lethal, a brawl should be easy

for the characters to defeat. It isn't about injuring the Wild Cards but, unless a Raise is rolled on the skill check, deepening the divide between the characters and the militia.

However the encounter ends, once the four men have been handled, Morrison tells them that the prison doesn't need this crap.

As the characters continue through the prison, read the following:

Beyond the small windows of the prison, snow is falling as the dark gray slowly begins to lighten with the first signs of dawn. Morrison yawns and stretches, commenting to himself how tired he is. Indeed, it's been a long night following an exhausting day, and your sleep was interrupted by Kyle's murder. If you aren't feeling it now, you know you'll be suffering the effects of too little rest and too many problems, soon enough.

You turn a corner, Morrison suggesting that the side door be checked to make sure they are secure, when a figure almost bumps into you. It is dressed in a winter coat, with a black ski mask pulled over its face, and an M-16 rifle slung over its shoulder. Moisture from the melting snow is on the sleeves and shoulders.

"I didn't find them," he says as he brushes past you. It takes you a moment to recognize it.

It's Charlie.

Whether Morrison tells Charlie to stop, or the characters do, doesn't matter. Either way, Charlie is ordered to halt. He has some questions to answer, and he isn't going anywhere until they're answered. Charlie asks what the hell this is all about, and when he learns of Kyle's murder, he rips off the ski mask, eyes showing a mixture of shock and confusion. He can't believe they are looking at him for it, and tells them that he's been out in the cold all night looking for Richard and Hailey. Morrison tells him to come with them; they're going to the security office to get to the bottom of this. Charlie

CHARLIE AND NICK

What happened back at the farm between Charlie and Nick is once again designed to point a lot of fingers in Charlie's direction for Kyle's murder. Although Morrison did not know about the previous incident when he decided to commit his first murder in a way that would implicate Charlie, at this point in the story he secretly could not be happier.

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refuses, and Morrison tells him that he can come to the security office, or he'll lock him in a cell and they can question him there.

Charlie, for a moment, looks as though he is about to put up a fight. Then he looks around, realizes he is alone, and nods. He'll do it their way.

Once in the room, Charlie sits down in one of the rolling chairs when Morrison tells him to do so. Then Morrison closes the door.

Although Morrison is the head of security, this scene still should focus on the characters. They are in charge of the prison, and the real central characters to the story. Although Morrison is present, the players should do the bulk of the interrogation.

Morrison will mention the following things to prod the interrogation along, if the characters fail to do so:

- Charlie is informed that they've already spoken with William. They were told that Charlie left after dark, and after the generators were turned off, to go look for Richard and Hailey. The generators were only off for an hour before Kyle's body was discovered—reanimated. That means the murder happened during the same time Charlie left the prison. With the generators off, the cameras were off. That gave Charlie the perfect opportunity to get his revenge on Kyle for what happened to Cathy.
- They've also spoken with someone from the congregation. They know what happened between Charlie and Nick, and why it happened.
- Charlie was seen heading in the direction of Kyle's cellblock.

Below is an overview of Charlie's story, which can be used to easily answer any questions the characters might ask.

Richard and Hailey had been missing for a couple of days. Despite the two of them always running off alone some place, this kind of absence was out of character, even for them. Charlie, as well as others, had searched the prison. They'd done so repeatedly over the course of a couple of days. There was just no way possible that the two of them were still inside the prison.

To be honest—it bothered him. He doesn't trust Morrison at all, and believes the characters' hearts are in the right place, even though their decisions are questionable. Richard and Hailey are good kids, though. The way they carry on with each other might not always been appropriate with so many kids around, but who are any of them to judge.

Their disappearance bothered him, and he couldn't sleep last night. He told William that he was going to go out and search the area for them. William didn't want him to go. If the outlaws were scouting the prison to make sure they didn't get their asses handed to them in round two, or the Ragers were hunting, he could find himself in a world of trouble. The man even offered to come with him, but Charlie told him to stay put. If something did happen to him, William's job would be assisting the Reverend and looking out for the safety and best interests of the congregation. Especially, Charlie says as he looks at him, where Morrison was concerned.

He doesn't know how far he walked. He didn't make it to the outlaw's town, but after spending all night freezing his rear off in the cold and snow, he'd been forced to give up. Richard and Hailey were nowhere to be found, and he's no tracker. So, any footprints they might have left were already covered enough by the new snow that he couldn't find squat.

He made his way back to the prison after getting lost out there a couple of times, and walked right into this.

Yeah, he cut through Kyle's cellblock to get to one of the side doors. He didn't want to go out the front and have to talk to the guys bored on wall duty. Kyle was

SENSING THAT CHARLIE IS HIDING SOMETHING

Any character that makes the Notice roll to get a sense that Charlie is hiding something could possibly feel that it is related to Kyle's murder. That's okay, as it further the suspicion falling on Charlie and not on someone like Morrison.

Let the characters suspect Charlie. The trick is to make sure they don't kill him or lock him away. If either looks likely to occur, have Morrison step in against them.

His motives for doing so have already been stated within the adventure.



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sleeping, though. At least, that what Charlie assumed, as the guy didn't stir when he walked by.

Maybe he was already dead by then. He doesn't know. Charlie didn't stop to check, and it was dark. He just felt his way through and headed for the side door.

As far as what happened back at the farm— yes, he killed Nick. He'd gone to confront the man about beating on Carla, and a fight broke out when Nick told him to mind his own business. Nick came at him with a pitchfork in the middle of it, and Charlie shot him. It was self-defense.

The characters can make Notice checks during the questioning if they think to do so. On a success, they don't get the impression that Charlie is lying. On a Raise, though, they get the impression that he isn't telling the entire truth. The part that he is leaving out in regards to the story about what happened back at the farm. The reason Nick assaulted Carla is because he found out that she and Charlie had been sleeping together behind his back. When Charlie went to confront the man in the barn, a fight ensued. During the struggle, Nick came at him with a pitchfork to kill him for sleeping with Carla. Charlie shot him on the spot in self-defense.

Whether or not the characters want to place him into a cell, Morrison tells Charlie that he can go. If the characters were going to imprison him, Morrison takes them aside and explains to them that they can't prove Charlie is the killer yet, and locking him up will just make things worse. Right now, his men are looking like they are getting ready to cause issues, and Charlie is one of the few— maybe even the only one— that can control them. If Charlie isn't guilty, and they lock him up, and another murder takes place, all hell is going to break loose; especially if the murder victim is Charlie. Morrison says they will let him go, and watch him. If he is the killer, he'll slip up and they'll have him.

It is vital to Morrison that Charlie be allowed to go free, as he plans to pin the next series of murders on him as well. So, however it is done, if there is a con-

flict in what to do with Charlie, make sure Morrison is convincing in his argument. If all else fails, he'll pull rank as the head of security and take full responsibility if Charlie is, indeed, the killer.

Once Charlie is told that he can leave, he flips the characters and Morrison the middle finger before stalking out.

SCENE THREE: NEXT OF KIN

As Charlie leaves, Reverend Waller is standing there. He tells Charlie that it's good to see him again, and that he was worried when William said Charlie had gone outside in the dark. Reverend Waller puts a hand on the man's shoulder, and suggests he get a shower and some sleep. He assures him that everything will be worked out.

Reverend Waller closes the door softly as he enters, looking at Morrison and the characters all in turn. He releases a heavy sigh, drops himself into the nearest chair, and rubs a hand over his tired face.

Reverend Waller asks them where they all stand on Charlie. Morrison will try to say that the investigation is still going on, and he doesn't think it right to discuss it— especially with one of the man's friends.

Waller will look at him firmly and tell him to shove it up his ass. Charlie might be a friend, but the Reverend is also gravely concerned about the entire prison. Waller asks Morrison if he's a suspect. When Morrison replies that he is not, Reverend Waller looks at the characters and says that he knows Charlie, he also knows the other men in the congregation, and he's going to help. It's obvious from Waller's voice that he isn't about to take no for an answer.

Patricia came to him feeling guilty for telling them about what happened between Charlie and Nicholas. Charlie's a good man, though over protective to a fault and, even Reverend Waller has to admit, lets his temper get the best of him at the wrong times. It's tragic what happened back at the farm, but he believes Charlie, and always has, that Nicholas came at him with

THE MEETING WITH REVEREND WALLER

The idea behind this scene is to plant a little doubt— or a little more doubt, if the character aren't convinced— about Charlie committing the murders. This is done to not only foreshadow what is to come in Week 13, but to also set-up the true depths of the game that Morrison is playing.

a weapon first. Charlie defended himself, and to kill a man for any other reason . . . well, he'd have been expelled from the farm on the spot. He knows how it looks with Kyle, and that Charlie is the prime suspect. Reverend Waller, though, doesn't believe it. Charlie had his shot the other night. He didn't take it. Even he knew it wasn't right, no matter how he felt about what Kyle did to Cathy. The situation at the farm was different.

Regardless of what the characters say or do, Morrison will agree with Reverend Waller. Despite the fact that so many things point to Charlie— or maybe because so many things do— he's hesitant to believe the man did it. It all just seems too easy, too neat. Something in his gut tells him there's more to this picture than they can see, yet. Morrison wants Charlie watched, but he also wants more concrete evidence that Charlie killed Kyle. What bothers Morrison the most, though, is that if Charlie did commit the murder, then they know the motive and that's probably the end of it. If he did not kill Kyle, however, then the questions remain as to who did, and why. If for some reason it wasn't over Cathy, then why Kyle? Just as importantly, will they kill again?

Reverend Waller admits that the same has occurred to him, and it scares him. It could tear the prison apart from the inside out.

After the players have had time to role-play the scene, the door flies open and George Barrow tells them that Steve is in the showers with Charlie. The boy has a gun!

As the characters arrive on the scene, Alexandro and his men are already there. Alexandro is trying to tell Steve to put the gun down, but the boy is almost emotionless as he tells everyone that if they move, he'll shoot Charlie. For his part, Charlie is standing there completely naked with the water running over him.

No one present wants to have to shoot Steve, though Alexandro is playing that card as the characters take stock of the situation. Steve tells him to go ahead, and then he'll be with his dad. He's taking Charlie with him, though. He's sure dad would like to beat the crap out of him.

Any Intimidation or Persuasion checks against Steve suffer a -2 penalty. On a failure, he shoots Charlie in the right shoulder. On a Success, he fires, but the shot only grazes Charlie's right arm. On a Raise, Steve drops the gun, falls to his knees on the wet floor, and breaks down into tears over his father.

Reverend Waller will step forward and take the boy by the shoulders, leading him from the shower room. The characters can take the gun.

A success on a Streetwise roll will reveal that the gun belongs to Daniel, and that he left it up in the room when he followed Alicia to the infirmary.

ACT THREE: BOILING POINT

Richard and Hailey return to the prison— as Living Dead. Although Charlie claimed to not have found them, suspicions continue to rise as it is discovered that the two were killed by multiple gunshot wounds.

SCENE ONE: FRACTURED LIVES

The lack of hard sleep is trying to catch-up with the characters. Have each of them make a Vigor roll for Fatigue. On a failure, they gain one level. If the Vigor die is a 1, regardless of Wild Die, they gain two levels.

Wherever the characters are— in the hallways, in the cafeteria, and so forth— one of the men from the militia comes running to them in a panic. His face is pale from shock, and his hand is covered in blood. He's been bitten on the forearm.

All he says is that he went outside one of the side doors to smoke a cigarette (he'd found some on a corpse when they first took over the place), and he saw those two kids that were missing stumbling in the snow. They were moving really slow, and even fell down a couple of times. He figured they were hurt and frozen from being outside so long, and ran over to help them. The girl, though . . . the girl bit him. They weren't hurt— they were already dead.

Investigating outside, the characters find Richard and Hailey beating on the side door to get in. They are Living Dead, and frozen from the cold, suffering a -2 to all rolls. After the characters dispatch them, they notice what it was that killed the two. Their backs are riddled with bullet holes, as though from automatic fire.

A Smarts roll will remind the characters that Charlie came back to the prison with an M-16 on his shoulder. Could he have killed the two lovers?

TO BE CONTINUED NEXT WEEK

WAR OF THE DEAD

LEE F. SZCZEPANIK, JR.

CHAPTER THREE
WEEK ELEVEN



WAR OF THE DEAD

Requires the Savage Worlds RPG by Pinnacle Entertainment for Use.

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War of the Dead is dedicated to George A. Romero, Tom Savini,
Max Brooks, Z.A. Recht, and Robert Kirkman.



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CHAPTER THREE:

ROAD TO PERDITION (WEEK 11)

GMS SUMMARY

A revelation that will rip the prison down from the inside out.

While leading a group of diverse people is never easy, leading a group of people assembled through a sheer need for survival in a world controlled by the Living Dead is extremely dangerous.

Over the past several months, the characters have faced hordes of Living Dead, watched allies die, and discovered a bestial species with greater-than-human strength and endurance. Along the way, they have managed to avoid starvation, betrayal, and traps meant to maim or kill them. None of that, however, has prepared them for what they now face.

After assuming control of an abandoned Federal prison, the survivor camp managed to defend against attacks by Ragers and well-armed outlaws. Although their fortification against external threats is established, the rifts forming internally are slowly tearing them apart.

Two children have already been injured, and a woman placed into a coma. Another has been imprisoned, and subsequently murdered in the dark of the night. With suspicions rising as to the identity of the killer, paranoia spreads throughout the prison. The men of Charlie's militia form their own authority, and although they have yet to openly challenge the characters, an upcoming Civil War can be felt in the air.

In the Week 11 adventure, the characters continue to attempt to hold it all together as the militia makes a bold move to declare their own authority. Meanwhile, after an attack by a group of outlaws that have managed to get into the prison, evidence is found that points to Charlie as the murderer.

ACT ONE: KEEPING IT ALL TOGETHER

The characters meet with Steve Elliot over his guilt concerning his father's murder. Meanwhile, Alicia uses a supply of vaccination shipped to the prison a month before the Outbreak to administer Flu shots to the survivors.

Tensions also continue to rise between the militia and the rest of the survivor camp.

SCENE ONE: LIKE JUGGLING KNIVES

Begin the adventure by reading the following:

Kyle Elliot is dead— murdered in his cell three days ago not long after the generators were shut down for the night. The primary suspect, Charlie, was seen leaving the prison about that time, only to return later in the night. His claim that he was out searching for Richard and Hailey, who had been missing for some time, was made even more suspect when the two of them returned to the prison that same night— as the Living Dead! They had been killed via multiple gunshot wounds to the back. Charlie had been equipped with an M-16 rifle upon his return.

Unfortunately, the prison has no way to test the lands and grooves of the bullets lodged in their bodies to determine if Charlie's gun had been the weapon that killed them. To make matters worse, the men of his militia have drawn clear lines in the sand, establishing that they are now their own authority and will no longer bow down to you and Morrison. Although

MEETING WITH STEVE ELLIOT

The meeting with Steve is meant to be a dramatic role-playing opportunity for the players. The ten-year-old boy is suffering severely from the death of his father, and carries more regrets than a boy his age should have to bear. While the characters might be adept at this stage in the story at battling outlaws and Living Dead, there is more to surviving than combat. This scene is another opportunity for you to bring them back down to Earth.

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the protocol established by Morrison says that Charlie should be locked in a cell until his guilt or innocence can be determined, Morrison has refused to do so, believing that making a move against Charlie without clear evidence would only provoke a war against his men.

In the meantime, morale within the prison continues to drop as people fear for their lives with a killer, somewhere, on the loose.

As the scene opens, the characters are in the room where Steve has been staying. The young boy asked specifically to talk to them.

Steve is sitting in a chair, his ribs still in bandages. Caleb has taken Melissa into another room, so the characters can talk to Steve alone.

Steve tells the characters that he misses his dad. He cries as he talks, recounting the way he treated Kyle after their mother died and how he blamed his father for not being able to protect her. He never meant any of that; he just wanted to hurt Kyle because he missed his mom so much.

He misses his mom. She used to play World of Warcraft with him. His mom played a warlock, and he played a rogue. She was a Human and he was a Night Elf. People in that game really hated Night Elves, but he liked them. He used to use Stealth to sneak up on the Horde and then hit them from behind.

He heard people talking about how someone attacked his dad from behind, and how his dad probably didn't see them. Just like his rogue.

Here he starts to cry as his young emotions and fatigue take over. He goes on about how he killed all those Horde people, and now someone killed his dad the same way. It's all his fault!

It should be obvious to the characters that Steve's constant lack of sleep the past three days is blurring the line between what is real and what is fiction. The boy needs to calm down, and he needs to sleep.

The characters can use Persuasion to reassure Steve that it is not his fault, World of Warcraft is just a game, and that he had nothing to do with Kyle's death. On a Success, Steve calms down but will still not get any sleep without the characters or Alicia giving him a sedative. On a Raise, they manage to make it through to him enough that he will finally be able to collapse from over-exhaustion. If the players role-play the scene dramatically, give them a +2 bonus to the roll, and a benjie.

Just as the characters finish with Steve, there is a soft knock at the door and Morrison pokes his head in. He tells them that it's time to hook-up with Alicia.

As they leave, Caleb is in the hallway, and asks them if Steve will be all right.

Once the characters head with Morrison to meet Alicia, read the following:

The day isn't over, and already it's been busy. The militia is looking more and more dangerous, even having assumed a cellblock as their private quarters. It's a move that neither Morrison nor Alexandro are happy about, but Reverend Waller advised— albeit wisely— to let them have it for the time being. It not only gets them out of the general area where others have set-up home, but keeps them all in one place, making them potentially easier to watch.

The Wall Watch reported something glistening in the sunlight in the nearby woods. An investigation of the area revealed multiple sets of boot prints, but whether they were outlaws from Helltown, people from the CRZ that discovered your location, or a new variable all-together is unknown. Whoever was there bugged out before you got there.

Charlie has been relatively quiet. He knows he's being watched, and he's made it a point to make sure he's seen meeting with the militia and avoiding Reverend Waller. Right now, not even the women and children of the congregation know what to think about him, or how to act around him.

Now, you head with Morrison to the underground laboratory, where you'll meet with Alicia and Alexandro to deal with the two Living Dead that were brought in from the cold. Afterward, Alicia plans to assemble the survivors and administer Flu shots using a supply shipped to the prison a month before the outbreak. With Faith sick, and times having returned to a period where even a common cold can be deadly, Alicia feels it is an absolutely necessary precaution.

Alexandro and Alicia are waiting for the characters in the basement when they and Morrison arrive. After making sure no one else is near, Alicia places her palm upon the screen and is granted access.

Once the characters make it down to the laboratory, they see the two Living Dead strapped securely to the operating tables with thick belts across their foreheads, chest/arms, thighs, and shins. They are both reanimated, and as the characters walk in the two of them open their mouths and moan.

Below is a script for the action and dialogue of the NPCs. Feel free to paraphrase and alter it as best fits your campaign.

Alicia moves near the head of the nearest table and gestures toward the Living Dead.

Alicia: And therein lies a problem. In addition to the other laws of nature they violate, the fact that they thawed and became fully functional again indicates another impossibility they are capable of.

Morrison: How so? I thought people were already having themselves frozen to be thawed out later.

Alicia: Frozen, yes. But the “to be thawed out later” is the risk. See, humans are not meant to be frozen. Normally, ischemia and reperfusion would pose a whole host of—

Alexandro: In terms I can understand, huh?

Alicia sighs.

Alicia: When we die, cells stop getting oxygen. Having them go too long without oxygen and then suddenly getting a surge would damage the cells. Not to mention that the act of freezing, itself, causes ice crystals to form that poke holes in the cells, damaging them further. To thaw out a human, you’d first have to have the medical science to correct all the damage that freezing caused in the first place. In the case of the Living Dead, the fact that they don’t need to breathe takes care of the oxygen issue. But that still doesn’t account for the cellular damage they should have suffered. These two look none the worse for wear, all things considered.

Morrison: So, all this means is that come spring, the corpses become walking corpses again.

Alicia: It means more than that. Humans aren’t designed for this process, but some species like the arctic frog and arctic ground squirrel, are. I’ve said it before, and I’m saying it again— the Living Dead are

a new species. They might have once been human— been us— but they aren’t anymore. They are something different. Studying them, understanding them, could do wonders for medical science, once we get the world back in order.

At this point, Alexandro shakes his head and mumbles a curse. He tells Alicia that they’ve been over this too many times. UniMed might have wanted to study the things, but look how that turned out. They can barely manage to stay alive against the things to begin with, never mind against the other “humans” that are living with them. There is no way in hell he is going to be a part of any plan to start using the Living Dead as scientific experiments. The risks are too high, and his goal is to not get himself infected.

Morrison has to agree. Maybe in a different time and a different place, but not here, and not now. Not a chance.

Alicia argues that not only can medical science as a whole benefit, but understanding the changes that took place within them, and how they took place, could lead to a way to create a vaccination against it.

Alexandro cuts her off. Not that again. They tried that once— his father tried that once— and look where it got them. Look at what is living in the caves out there, and what caused them so many problems in Sanctuary— the result of searching for a “vaccination” to all this.

He shakes his head.

The debate will keep going back and forth until Morrison, Alexandro, or the characters put a bullet into each of the Living Dead’s head.

Once the creatures are dispatched, effectively ending the argument, Morrison tells Alicia that they need to get everyone assembled for the Flu shots.

ALICIA’S SECRET, AND MORRISON

Morrison has learned that Alicia has the codes to the entire facility, and is working with her in keeping the three women that were supposedly buried, hidden in one of the deeper rooms. The caveat was that Morrison was given the access code so that he could keep an eye on the three Living Dead and, in exchange, she could conduct her research.

This gave Morrison access to Living Dead specimens with which to carry out the next stage of his plan, should the two that were frozen not reactivate properly.

FRIENDS, FAMILY, AND THE FLU-SHOT

If the characters have friends and family still with the group, it is up to you as to whether or not Reverend Waller gave them a shot with the tainted supply, or they received their shot from Alicia.

ACT TWO: THE DOWNWARD SPIRAL

Things continue to spiral out of control within the confines of the prison. Reverend Waller proves unable to put a cap on the militia, as the group makes it clearly known that they plan to assume authority within the prison. Meanwhile, George Barrow is murdered, and outlaws from Helltown make it into the prison.

An investigation into George's murder points all fingers at Charlie, this time with clear evidence.

SCENE ONE: THE SECRET KILLER

Allow the characters some role-playing time to help Morrison and Alexandro assemble the survivors to the cafeteria for the shots. Caleb, Breena, Daniel, Shannon, and the babies have already been given shots by Alicia, as have Melissa and Steve.

Charlie and the militia absolutely refuse, no matter what is said or threatened to them, to have the shot administered. They do not trust Morrison, the characters, or anyone associated with them, and will not be jabbed with a needle by them. However, since the women and children are getting the shots, Charlie is in the cafeteria watching. He is especially making sure that Reverend Waller is the one administering to the congregation, as his distrust of Alicia has grown given her close association to Morrison and the characters.

Administering the shot is a slow process thanks to

the young children and being afraid to get stuck with a needle. During the process, Charlie leaves the room after one of the congregation's women does so— a woman in her twenties named Bethany.

Scott Barrow gives the characters a sign that says he's going to follow Charlie. Within moments of Scott leaving, the characters hear raised voices coming from the hallway outside the cafeteria, followed by several loud thuds.

Reverend Waller, Alexandro, and Morrison stop what they're doing to join the characters in seeing what's going on. In the hallway, eight members of the militia have Scott Barrow on the ground and are kicking him all over his body.

When the militia sees the characters and their allies exit the cafeteria, they'll move into fight stances, ready to grapple and pummel the characters.

DEAL ACTION CARDS!

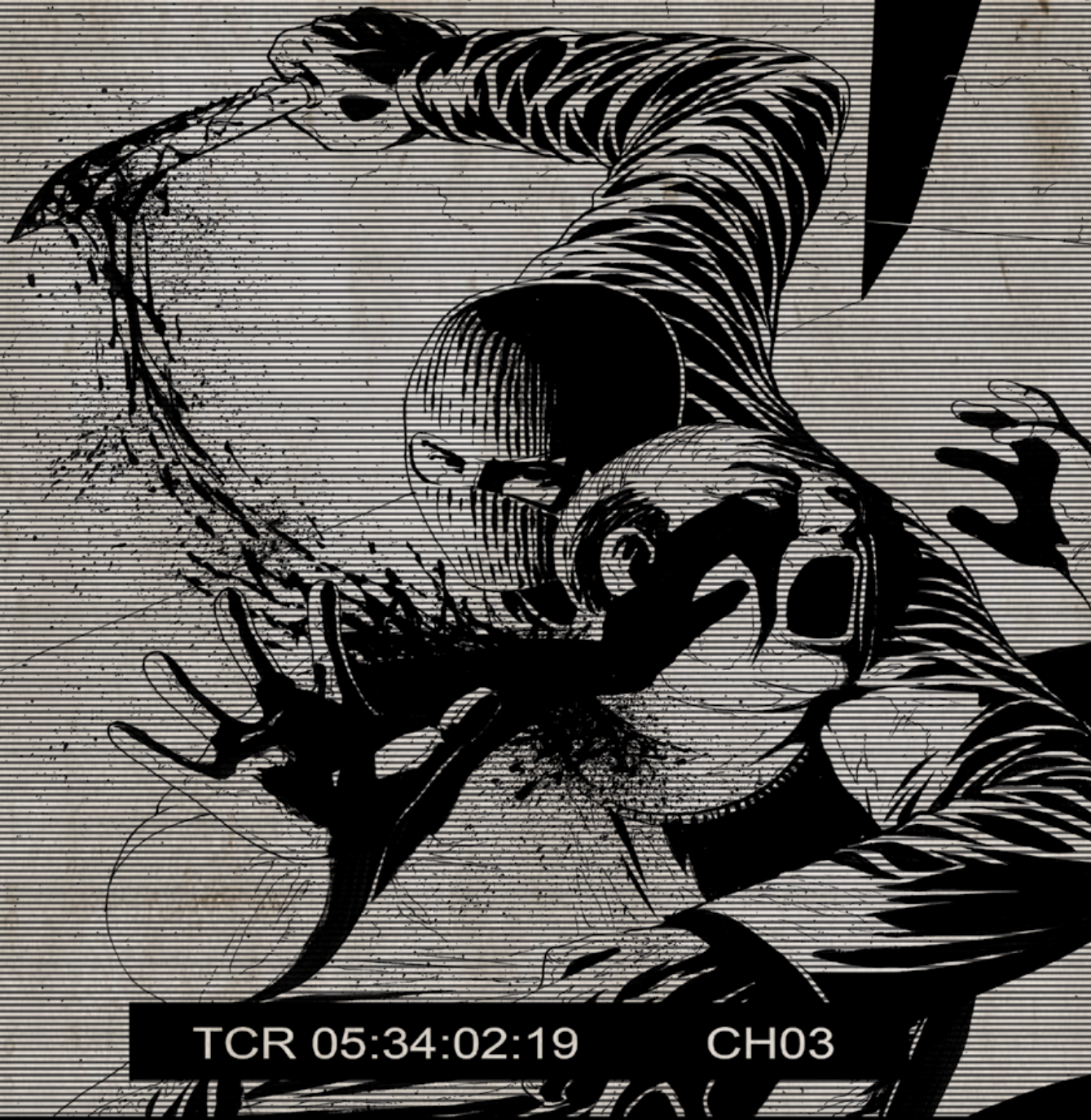
The characters can handle the situation in a couple of ways. The characters can draw their guns and open fire, but that is also a case of murderer against the unarmed men, and would most likely cause a full-scale civil war to erupt within the prison. They can attempt a Persuasion check at a -2 to get the militia to back down. Finally, they can use Intimidation to get the militia to stand down. In the case of Persuasion or Intimidation, a success will get the militia to not attack,

TAINED FLU-SHOT

Morrison has tainted some, but not all, of the flu shots. The fact that Charlie and the militia refuse to be given shots, and that Charlie will be believed to be the killer is something Morrison will use to his advantage, later. The flu shots have been tainted with the infection from the three Living Dead held secretly in the laboratory. Since Morrison has made sure that Reverend Waller has the tainted version, William, the women, and children of the congregation, will be infected.

It is vital that the characters be given a shot (by Alicia), as once the tainted medicine becomes known, it adds a sense of paranoia and fear. Are they tainted, too? Luckily, only Reverend Waller has the tainted version, and only those mentioned above are infected.

NO DOUBT



TCR 05:34:02:19

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WAR OF THE DEAD

though they will still refuse to let Scott— or anyone else— harass Charlie further. On a Raise, the militia sees the situation as becoming increasingly dangerous for them, and will step aside.

If it looks as though the characters might shoot the men, Reverend Waller steps in (if not, he'll step in at any other point during the confrontation). He tells the militia to back off and allow the characters (or Scott, or whoever he chooses to mention) pass. The militia is tired of the characters and Morrison harassing Charlie. He didn't kill Kyle, and he didn't kill the other two. The men challenge that the characters should stop worrying about Charlie, and start looking for the real killer. Reverend Waller informs them that no one has claimed Charlie is the killer, but all precautions must be taken. The militia tells the Reverend to "look to his own", indicating the characters and Morrison. As far as they're concerned, he's made his choice. He's no longer one of them. They, and Charlie, will take care of themselves.

If any of Charlie's men are still serving as guards under Morrison, and are present, they look at the former Commander, narrow their eyes, and step across the imaginary line to stand with the militia.

Although Reverend Waller has lost his influence over Charlie and the rest of the men, once the characters can get past, it's time to find Charlie. It was very suspicious that he left right behind Bethany, and it might be in the girl's best interest that they find out why. Reverend Waller cannot imagine Charlie hurting Bethany or any woman, but Morrison wants to be sure. If nothing else, maybe they can put this to rest soon, and stop the widening rift between the militia and the rest of the camp.

Morrison will stay here and finish helping Alicia. Plus, he wants to make sure the militia doesn't come back in force to cause problems for the Reverend or what's left of the congregation. Alexandro agrees, and decides to stay with Morrison. Both men help Scott up off the floor, and Reverend Waller will take him to the infirmary and look him over.

The characters are going to have to find Charlie. However they go about it, the cameras that are still working have not shown him, should they check the control room where George Barrow is on watch. Charlie is not in any of the cellblocks, and no one in the militia will tell the characters anything.

Finally, when they decide to search the basement, they hear muffled moans coming from one of the rooms. The moans are definitely female. A second later, they hear the sound of a hand smacking against flesh.

However the characters decide to approach, whether

they do is cautiously or rush in with guns drawn, they find Charlie and Bethany behind a pallet, going at it on top of a blanket. Bethany leaps off of Charlie and covers herself with his shirt, and Charlie points his pistol at them as he lies there upon the floor. He is furious. He's had enough. He threatens the characters that if they don't get the hell out then and there, he'll put a bullet into each of them and make sure they re-animate.

The characters have definitely walked into the wrong situation in this instance.

SCENE TWO: INCURSION

Allow the characters to summarize what they spent the remainder of the day doing. As night settles over the prison, read the following:

As night descends over the prison, Alexandro's team volunteers for Wall Watch since it is obvious that no one in the militia is going to assume the duty. William and Scott Barrow are on duty in the control room, while George and Rebecca have again volunteered to prepare dinner.

After the incident with Charlie and Bethany, Charlie has segregated himself to the cellblock the militia has assumed control over, and Bethany refuses to meet your gaze as she settles down into the general population.

As you walk the cellblocks and corridors, checking in on everyone, Reverend Waller approaches you, a grim expression on his face. He takes you aside, making sure you are out of earshot of anyone else, and informs you that he needs you to accompany him to the infirmary.

Cathy Fimori has passed away.

Once the characters make it to the infirmary, they see Cathy's body covered with a sheet. The heart monitor is unhooked from her, and turned off. The silence is almost surreal.

Alicia tells the characters that Cathy went into cardiac arrest. She and Reverend Waller did everything they could, but it wasn't enough. She's gone. Checking the body, they also see a single bullet hole in her forehead. Reverend Waller admits that he did it. It's time for her to rest in a final peace.

Alicia is concerned for Melissa and Sharleen. Already, Steve Elliot is without a family, and now the two girls have joined the seemingly ever-growing list. Rever-

end Waller chimes in that he has no doubt that Caleb will offer to take the girls in, and he's a great man, but he isn't sure. Caleb already has the baby, and Steve is a wreck. The girls aren't going to be much better shape once they find out. It's a lot for one man to handle, especially given everything else going on within these walls.

Unfortunately, there aren't a lot of options for people to take care of them. Reverend Waller isn't sure the girls will accept anyone from his congregation, as their mother did a good job of isolating them from the others as much as she could.

Before anything can really be determined, William comes rushing into the infirmary. He's out of breath, and is speaking in panicked rapid fire as he tells them that George Barrow has been attacked. He and Scott saw it happen on the monitor, and Scott took off to his father.

Reverend Waller and Alicia are out the door along with the characters. William leads them down the corridor from the infirmary, when the power goes completely dead. Even the infirmary, behind them, is dark. A few seconds later, very dim lighting comes to life as the emergency generator kicks in for key areas.

As the group tries to leave the corridor, automatic gunfire strikes the doorway and wall, forcing them to duck back down.

They are under attack!

DEAL ACTION CARDS!

A group of outlaws from Helltown have made it into the prison using one of the sets of keys they took from Richard and Hailey. All in all, there are 24 outlaws within the prison, divided into six groups of four men.

The group attacking the characters consists of four outlaws armed with M-16 rifles, a survival knife (**Damage:** Str+d4), night vision goggles, and two canisters of tear gas, each.

The characters suffer a -4 to hit the outlaws, due to the darkness penalty.

Once the characters manage to dispatch the outlaws, they can take their gear and continue through the prison.

The incursion is meant to establish that the outlaws now have a way into the prison, and set-up a very serious question at the end. Run the encounter as a cat-and-mouse game throughout the cellblocks and corridors as the characters play their part in taking down the outlaws. They don't have to take out all 24 men, and shouldn't, as Morrison, Alexandro, and the militia will be battling the invaders.

Once the players have had enough combat, they meet up with both Morrison and Charlie as the two of them dispatch the remaining three outlaws using close combat and survival knives that they took off of two of the others. Both Morrison and Charlie are covered in blood from the battle, and both men look almost feral as the characters approach.

Charlie and Morrison both stand there, facing each other, sizing the other up.

Once the characters get their attention, Morrison turns to face them a moment before Charlie takes his own eyes off of Morrison. He tells them that he was heading to the cafeteria when the power went out. Once he learns from the characters about George, he let William lead the way. Charlie will also follow, since he wants to see what happened and see how they can pin it on him, this time.

In the corridor, Morrison uses a flashlight to look at George's body. He is already starting to reanimate. Like

WHERE IS MORRISON?

Morrison has struck again, this time killing George Barrow. Using Charlie's ski mask that he obtained several days ago, he has set-up a scenario where parts of the murder would be caught on the security cameras. Morrison feels it is time to close the noose around Charlie.

During the outlaw invasion, Morrison will use the chaos to plant the ski mask back into Charlie's belonging, as the militia is out hunting for the attackers. What Morrison does not know, however, is that one of the children of the congregation is hiding in the cellblock, scared of the battle taking place within the prison, and has seen Morrison head into Charlie's living quarters.

WAR OF THE DEAD

Kyle, his throat has been cut wide open. William says they saw some of it happen on the monitor. George had stopped walking toward the camera, and his eyes were wide as he spoke to someone off camera. The security has no sound, so they couldn't tell what he was saying, but he looked scared. Then, someone in a ski mask stepped just slightly into view— showing just the top of the mask— as they reached up and disconnected the camera. Scott took off from the room to rush to his father, and he had gotten the characters from the infirmary since that was where the cameras had last shown them heading. They were trying to get here, when the power went down, and all hell broke loose.

Scott Barrow is a mixture of grief and anger. He stares daggers at Charlie, and Morrison asks Reverend Waller and Alicia to take him to the cafeteria. Morrison tells Scott that he'll get to the bottom of it, as it could just as easily have been the outlaws. He promises to let Scott know just as soon as he determines something.

Morrison needs to see that recording, but investigating the generators shows that they have been destroyed. The outlaws have completely taken away their ability to bring electricity into the prison.

Morrison curses a long string. He turns to anyone else with him and the characters, and tells them to get Alexandro and his team together. He wants everyone in the cafeteria, and that goes for the militia. Anyone that doesn't obey— shoot them if they have to.

Once he is alone with the characters, he tells them that they can see the recording downstairs. He found out several days ago that the security room down there is also tied into the one in the prison. He didn't say anything because, to be honest, the less people parading in and out of there, the better.

The laboratory has a different power source. If it is still operational, he wants to check the recording immediately.

ACT THREE: FRACTURED ALLIANCES

With evidence that Charlie murdered George Barrow, Morrison and the characters attempt to place him under arrest and confine him to a cell. To reach Charlie, however, they must first face an all-out war with the militia.

A war that can tear the prison apart from the inside out.

SCENE ONE: CIVIL WAR

Morrison makes sure no one is following them in

the dark as they head into the basement storeroom. Down in the laboratory, they see the events on the screen just as William described it.

Morrison suggests they check the corpses for a ski mask. It takes the characters over 30 minutes to track down all the dead outlaws (they should have to put a couple of reanimated ones down), but no ski mask is found on any of them. Morrison curses. Have each character make a Smarts roll. On a success, they remember the one place they have seen a mask like that— in fact, twice.

The first was on the road to the CRZ when the moving truck got stuck, and the second was when Charlie returned to the prison the night Kyle was murdered.

Charlie is the only one in the prison they have seen with a black ski mask. Although the camera didn't show any facial features through the mask, or even what type of shirt the person was wearing, Charlie is the only owner of such a mask.

Morrison doesn't say a word as he leaves the laboratory and stalks deliberately toward the cellblock where the militia have set-up home. He looks around with his flashlight, and finds the cell with Charlie's coat in it. Whether the characters help him or not, he begins ransacking the place. Under the mattress on the cot, he finds the ski mask. After looking at it, he hands it to the characters and shines his light on it.

It has bloodstains on the black fabric.

Morrison takes the mask, and heads to the cafeteria, which is being illuminated by battery powered spotlight on wheeled cart, aimed at the ceiling.

Morrison motions Alexandro and his men over, and shows them the mask. Morrison then turns to wherever Charlie is standing and tells him, in front of everyone, that he is under arrest for the murder of Kyle Elliot and George Barrow.

Charlie, of course, really is innocent and he tells Morrison to kiss his ass even as the militia— armed to the teeth like everyone else following the outlaw attack— draws their rifles.

Morrison tells him that the jig is up. Someone wearing a mask was seen with George just before he died. Charlie's mask has blood on it, and his shirt is covered in it. Charlie retorts that it is absolute crap, and that Morrison is covered in blood. They were both splattered when they fought the invaders. What's to say he didn't have the mask and, in the confusion, plant it back to set him up? How many times has Morrison cried that there were too many people to defend? Convenient that people start dying and the outlaws

get in just as soon as Morrison seems to have a sudden change of heart.

Whatever the characters are doing to diffuse the situation and prevent a massive gun battle against the militia with so many innocent people around, Alicia steps forward and suggests that both Morrison and Charlie give her their shirts. She'll take them, the mask, and a sample of George's blood and run a DNA test. That will determine if either of them are the killer.

Charlie looks at her and asks her how she's going to run that kind of test. A prison isn't exactly set-up for it. Unless, there's something behind that door he's seen her and Morrison using in the storeroom. Charlie raises his voice and says: "That's right, everyone. The same people promising to protect everyone, the same people promising to find out who the killer is? Yeah, they have some secrets of their own. So, tell us, Doc, what's behind that door?"

At this stage, even the women of the congregation are getting paranoid. Alexandro's team looks hard at Morrison and Alicia, and even Reverend Waller seems a bit concerned.

However the characters decide to do it, they need to take control of the situation. Meanwhile, Charlie will take his shirt off and toss it to Alicia, claiming that he has nothing to hide. He then stares at Morrison, asking: "Well?"

Morrison stares back as he takes off his own shirt and hands it to Alicia.

Morrison then tells Charlie that in the meantime, the evidence points to him, and he is under arrest.

Charlie shakes his head. Not until Alicia runs her test, he isn't. He didn't kill any one, and there is no way he is going to be left defenseless in a cell like Kyle.

Charlie moves toward the door. Morrison points his gun and orders him to halt.

One of the militia standing near Rebecca Barrow grabs her from the chair, putting his gun against her head and telling everyone to back off.

Two other men each pull out a canister of Tear Gas that they took from the outlaws.

TO BE CONTINUED NEXT WEEK.

WAR OF THE DEAD

LEE F. SZCZEPANIK, JR.

CHAPTER THREE
WEEK TWELVE



WAR OF THE DEAD

Requires the Savage Worlds RPG by Pinnacle Entertainment for Use.

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War of the Dead is dedicated to George A. Romero, Tom Savini,
Max Brooks, Z.A. Recht, and Robert Kirkman.



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CHAPTER THREE:

ROAD TO PERDITION [WEEK 12]

GMS SUMMARY

As Shakespeare once wrote: "Uneasy lies the head that wears a crown." For the characters, that quote has probably never ringed truer.

After a series of circumstances saw their small band of survivors grow into a large camp, finding shelter and food in the cold of winter has turned out to be the least of their worries. No sooner had they managed to gain control of an abandoned Federal Prison than the trouble truly hit the fan. Surrounded by a population of Ragers on one side, the outlaws of Helltown on the other, and the strange survivor faction of the CRZ on yet a third, the true danger comes not from external groups, but from factions within the prison.

After boiling emotions and anger saw several people injured and one imprisoned, a killer appeared within the walls— already taking two more lives. With evidence pointing to Charlie as the most likely suspect, questions have been raised as to the veracity of Morrison's recent change of heart. Meanwhile, the revelation that Alicia and Morrison have been hiding the location of a secret door in the basement has added to the growing paranoia and suspicion of the camp.

In the Week 12 adventure, the characters are drawn into a war against the militia that ends in the tragic deaths of Charlie and Scott Barrow. An outbreak of the Living Dead infests the prison, and another murder is committed.

It all comes to a head for the characters when Alicia, fearful for her life at the hands of Morrison, reveals the truth about the prison— and the truth about Morrison, himself.

ACT ONE: FALLOUT

The characters are caught in the middle of a war as Charlie and his militia escape deeper into the prison, and Scott Barrow goes after them for revenge over his father's death. Unfortunately, the situation ends in tragedy as Morrison's plan to tear the survivor camp apart continues to bear fruit.

SCENE ONE: GRIEF AND ANGER

Begin the adventure with the following narrative:

After an invasion by a team of Hell Fuerrie's outlaws, you discovered George Barrow murdered. The killer was briefly caught on camera before unplugging the electronic eye, though only a black ski mask was seen.

Following an investigation, the bloodstained ski mask was found hidden in the living quarters of Charlie. Morrison, prepared to put the matter of the murders to rest, confronted Charlie in the cafeteria. Charlie denounced the murders and claimed innocence, all the while pointing to Morrison's sudden change of heart regarding the survivor camp, and how it coincided with the murders. With both men covered in blood, Alicia suggested running a DNA test on their clothing, to check it against George's DNA. This provided an opening for Charlie to reveal that he had seen Alicia and Morrison using the hidden door to the laboratory, and he raised the matter in front of the entire camp.

Refusing to be locked in a cell until the DNA results come in, Charlie and his men now prepare for an all out war as they attempt to escape from the cafeteria.

TEAR GAS

When a canister of tear gas is released, place a Medium Burst Template on the target point. This stays in place for 3 rounds (less if a strong wind is blowing). Anyone under the template each round must make a Vigor roll at -4. Those who fail are Shaken, and remain Shaken as long as they are in the gas cloud. Once out of the gas, a character cannot attempt to recover from being Shaken for 3 rounds. Gas masks negate the effects of tear gas.

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DEAL ACTION CARDS!

Charlie insists that he is walking out of there, and he isn't being locked in a cell. Once the DNA test comes back, it'll prove that he didn't kill George or anyone else. The characters can either do this the right way—and let him go about his business until Alicia does her job, or they can do it the wrong way and risk a lot of people dying.

On Scott's turn, he'll fire a shot at the man holding his mother, missing and putting the bullet into the wall by his head. This spurs the militia into action and, on their turn, they will shoot out the spotlight (plunging the room into darkness), drop the two Tear Gas cans at the doorway, and take off into the prison.

Rebecca Barrow (and any other hostage) is left behind—frightened, but unharmed.

The characters have to make it through the Tear Gas in order to pursue the militia. Scott goes after Charlie, fully convinced that he killed George. If the gas affects Scott, he'll be back in the chase just as soon as he recovers (3 rounds after reaching the hallway).

Meanwhile, and to make matters worse, the rest of the survivors stumble, fall, and shove their way through the darkness to find the doors and get out of the gas, eventually pouring into the hallway.

Once Reverend Waller and Alicia have recovered enough, they will immediately attend to the other survivors. Alexandro will first check on his sister, and then do what he can for the others. Morrison tells the characters that now Charlie and his men have gone too far. Now, all of them have endangered the civilians.

Scott growls that Charlie is a dead man, and takes off deeper into the prison, pistol gripped tightly in hand.

Morrison yells for him to stop, his own coughing choking back the words from being as loud as they could be, and then curses.

Morrison shouldn't have to tell the characters that Scott and Charlie both need to be stopped. If the characters try to help the survivors, instead, both Alexan-

dro and Reverend Waller will tell them to go—stop Scott and Charlie before there is more bloodshed and death.

Except for special places like the Control Room and Infirmary, the prison is under Pitch Darkness (-4 to all rolls). Morrison keeps a flashlight on him for late night patrols, and once he turns it on the lightning is considered Dark (-2 to all rolls). If the characters also have night vision goggles taken from the outlaws, the -2 penalty is reduced to zero.

This scene should be played as a very dangerous game of cat-and-mouse. The characters see shadows moving where there aren't any, in the distance they hear the bang of the heavy steel doors being opened and closed, and so forth. The sound of something moving just outside of their field of vision turns out to be a rat.

The good news for the characters is that the militia is not interested in a gunfight. Their goal is to split up, make enough noise to get the attention of anyone pursuing them, and give Charlie time to hide until the DNA test result is known.

Allow the characters Notice checks. On a success, they hear a noise (such as loud yelling, a banging door, and so forth) but they aren't exactly sure where it is coming from as it reverberates through the prison. On a Raise, they are able to determine where it is originating. In each case, as they investigate, they find three to four members of the militia. The men are armed, but make it clear they aren't interested in opening fire. Morrison wants to put them into cells, but they refuse and make it clear that forcing the issue will result in a shoot out. Naturally, they claim to not know where Charlie went; only stating that he isn't with them. They will even allow the characters to freely search the area.

Once you feel the chase has gone on long enough and you've led the characters to the right area, they hear Scott's raised voice dimly echoing from down a corridor. Following it, they discover him in the basement storeroom where the laboratory door is located. His

CHARLIE AND SCOTT

It is important to lead the characters on a short wild-goose chase for this scene, and allow them to confront the militia at random points. Part of Morrison's plan is not only his role as a killer, but to also have the survivor camp destroy itself in the process.

The fact that Charlie is innocent, and that Morrison's actions caused the deaths of four more innocent people, is important to how things might potentially play out within the camp once Morrison is discovered to be the killer.

pistol is pointed at Charlie, who is standing there with his own gun pointed at Scott. Two other men are with Charlie, and they have their guns pointed.

Scott is yelling that he wants Charlie dead for what he did to his father. Charlie is yelling just as loudly, proclaiming his innocence. Meanwhile, the two men are ordering Scott to lower his weapon.

Morrison points his weapon at the militia members and orders them to stand down or he will shoot. The men are in a near panic as they swing their weapons from Scott, to Morrison and the characters, and back again.

The characters can attempt Persuasion (at a -2 due to the unfolding chaos) or Intimidation to get Scott to lower his weapon. On a success, he'll listen to whatever they have to say, and will hesitate, but won't completely lower his weapon. On a Raise, he will do as they ask.

Charlie's men, however, will not lower their weapons no matter what the characters say. Just as the characters get Scott to hesitate or lower his weapon, the sudden movement by him causes one of the men to swing his gun from Morrison, back to Scott. Morrison pulls the trigger and fires a shot into the man's torso. The sudden shot causes both Charlie and Scott to fire on each other, and the characters are going to have to take down the final militiaman before he can fire rounds into them.

Once the smoke clears, the two militiamen are dead, and both Charlie and Scott are laying in spreading pools of blood, dying. Scott has been shot center mass, and Charlie took a shot through the stomach.

Charlie looks up at the characters and Morrison. His mouth is full of blood as he stares at Morrison and tells him that he's sure Morrison is the killer. He's had every opportunity and every reason. Charlie says that everyone will see it now, since Morrison can't pin any more deaths on him.

With that, he dies.

Scott was shot through a lung, and gasps for breath as his mouth fills with blood. It takes less than a minute for him to die.

Reverend Waller, Alicia, Alexandro, and six members of the militia rush into the room in response to the gunshots. The militia looks at Charlie and the other two men. After the initial shock turns to anger, one of them raises his rifle and the other five do the same. Morrison doesn't raise his own gun as he tells them to put their rifles away, there's been enough bloodshed. One of the men tells Morrison not until he and

the characters are dead along with Charlie.

At this point, Alexandro and Reverend Waller both raise their weapons against the militia.

Once again, it is up to the characters to diffuse the situation using Persuasion or Intimidation. There is no penalty to either roll. On a success, the militia won't shoot, but they won't lower their weapons either. On a Raise, they will lower their weapons, though the expressions of pure venom clearly say that the war is far from over.

Just as the situation against the militia is handled, all four men on the floor reanimate and moan. If Morrison or the characters try to dispatch Charlie or his two men, the militia will threaten to shoot them. The speaker says that they are their men; the militia will give them peace.

As Charlie and the other two are shot in the head, the characters are free to put Scott to rest.

The militia will take Charlie and the other two to be buried. The characters have to take care of Scott's body. Reverend Waller says that he will hold services in the morning, in the cafeteria.

Morrison doesn't say a word as he leaves the storeroom, brushing past Alexandro and Reverend Waller in such a way that he makes it clear— he wants to be alone.

If the characters confront him, he is angry over everything that just happened. His job is to maintain peace, and all he's done is allow death and violence to consume the place. He just wants to be alone to figure things out, and to figure out where it all went wrong.

Have the characters decide what they do for the rest of the night. The other survivors, including Reverend Waller, are very curious about the hidden door in the storeroom (especially after Reverend Waller sees it for himself), but Waller convinces them to let it rest until later. The most important thing is to ask God for guidance, and to send the recently departed into his grace.

ACT TWO: THE UNRAVELING

The women and children of the congregation fall seriously ill, bringing to question whether it is from the cold due to the destroyed generators, or something worse.

The question is quickly answered when an outbreak of Living Dead infests the prison later that night.

WAR OF THE DEAD

SCENE ONE: THE SICKNESS TAKES HOLD

Begin the scene with the following narrative:

It is snowing again as dawn breaks over the horizon for the burial of Charlie, George, Scott, and the others. Rebecca Barrow and several women from the congregation are huddled together in the frigid air, wiping tears from their eyes as graves are carved into the hard, frozen ground. Reverend Waller gives a quiet sermon to pass the souls onto God, already promising to hold a larger sermon in the cafeteria afterward.

Despite the rising tensions between the characters and militia, Charlie's men attend the sermon in the cafeteria. As people arrive, the characters notice that all of the women and children from the congregation are huddled beneath blankets, in winter hats, and even wearing winter coats. Each and every one of them is sick with a fever. Alicia and Reverend Waller come over to attend to them, and are shocked that all of them are showing signs of high fever. It's as though they have one of the most serious cases of the Flu. The odd part is that they've all gotten sick to the same degree, at the same time.

Daniel and Shannon excuse themselves, explaining that they mean no disrespect and that their thoughts and prayers go out to the departed, but they don't want to risk Faith getting ill. As they leave, Caleb and Breena agree, and decide to take James, Steve, Melissa, and Sharleen back upstairs.

Reverend Waller calls off the sermon, stating instead that the women and children need to get to bed and rest. He and Alicia will tend to them, and that needs to be their first priority. The militia is watching Alicia with various expressions of interest and suspicion.

Have the characters make a Notice check. On a success, they see a strange smile play across Morrison lips. A smile he obviously tries to hide.

One member of the militia steps forward. He's a hulk of a man at 6'5" and near 240 pounds, and is known as Bobby Levison. He walks toward Alicia, a dangerous look on his face, as he states how it's interesting that a day after getting Flu shots from her, they all become sick. The look becomes even more dangerous as he blatantly asks her what she did to the shots.

Whether or not the characters step forward to stop Bobby, Morrison will do so. Determine who the nearest person is to Bobby between the characters and Morrison, then deal Action Cards. Bobby will attempt to grapple the nearest character. Use the stats for Congregation Militia, but change his to Strength d8 and Fighting d6.

If the assaulted character manages to get the upper hand on Bobby, or any of the other characters get involved, the militia rushes over. The moment the militia moves, Alexandro and his team moves to support the characters. Morrison draws his gun and orders them to halt.

Reverend Waller will yell at the militia that he administered the shots to the congregation, and he had as much hands on time with the medicine as Alicia. If the illness is somehow related to the shots, and they want to blame someone, then blame him.

The characters have to diffuse the situation, and can use Persuasion or Intimidation, as normal. Give them a +1 bonus to the roll if Reverend Waller is allowed to say his piece to the men, first.

Assuming the characters are successful, Bobby looks around and tells him men that they aren't going to do this in front of the children. He looks at Alicia and says that he'll be seeing her later. Then he tells the characters that it's just a matter of time. After giving Reverend Waller a hard stare, he takes his men and leaves.

Alicia is more than a little shaken by what just happened, and tries to assure the characters that she didn't do anything to the Flu shots. She doesn't know what's happening. The things were stored downstairs at the

THE MILITIA AS THE ENEMY

The militia, now being led by Bobby Levison, no longer considers Reverend Waller and ally, and definitely doesn't trust the characters or their friends. Whenever the militia attempts to confront the characters, make sure you make it clear that they are becoming a growing danger within the walls of the prison.



WAR OF THE DEAD

right temperature and were sealed. She even checked them herself to make sure they were still good to use. She honestly doesn't know what is going on.

Reverend Waller believes her, and suggests they take a few blood samples and give them a thorough examination. He assumes that can be done with whatever is behind that door in the basement, since she is somehow testing DNA.

Alicia nods.

Reverend Waller then turns to the characters and says that it is time they stopped keeping secrets—he wants to know what is behind that door.

It is up to the characters to decide how much to tell him. Alexandro has already told his team the truth.

If the characters get a chance to ask Morrison about the smile he tried to hide, he'll tell them that he was watching the militia as the sick arrived. He just knew the morons would immediately jump on Alicia instead of using their heads to help get to the bottom of it. He was just thinking about how predictable the men are.

A Notice check will reveal that Morrison isn't entirely telling the truth. If confronted, he'll insist that he doesn't know what they are talking about.

To end the conversation, he walks away and begins coordinating getting the sick back to their living quarters.

SCENE TWO: A NIGHT OF THE LIVING DEAD

Several hours later, night has fallen over the compound. Without working generators, Alexandro and his team have assisted the characters in getting the few battery-powered spotlights they have into needed areas of the prison. By pointing the lights at the ceiling, it provides enough illumination in the area, without accidentally blinding anyone.

Depending upon what the characters are doing, and what precautions (if any) they've set-up for the sick, you might have to adjust the scene somewhat. The core concept is that the characters are busy elsewhere in the prison, and the sick are left unattended for a time (or unguarded) so that Morrison can make sure the necessary doors are propped open to allow them access to more of the prison.

The sick, as one, have died and reanimated.

All of the sick return as Shamblers, with one of them also being a General. The General will use whatever is handy to smash the spotlights as it comes upon them, plunging the area into darkness.

Once the Living Dead have been discovered to be loose within the prison, roll 2d6 twice and consult the chart below for possible encounters.

ENCOUNTER CHART

2: One of the Living Dead children manages to draw the characters close to it in the dark (perhaps it is standing there in a creepy way with its back to them). Once the characters get near, it turns around and moans as it stares at them with blank eyes. Each character must make a Guts check at a -1 penalty, or suffer from Fear/Nausea.

3-4: The characters are moving through a cell-block when a Living Dead child throws itself from where it was hidden on the walkway above. Choose a character and allow him an Agility roll at -2. On a failure, the Living Dead falls on him for 2d6 non-lethal damage, and he is considered to be grappled (as though the Fighting roll scored a success, but not a Raise). On success, the Living Dead missed the character and falls upon the floor, its legs broken.

5-6: The characters come upon a room where two Living Dead children have managed to take down a member of the militia. As the characters move in, allow them a Notice check at a -2 penalty. On a success, they notice two of the Living Dead women within the darkness just inside the room. On a failure, the women attack and the characters are considered Surprised this round.

7-8: The characters encounter several militiamen. An argument ensues as the men blame Alicia for what's happened and want the doctor turned over to them. In the middle of the argument, four Living Dead manage to surprise the group with an attack.

9-10: The characters come upon Morrison as he cuts the throat of a Living Dead woman from behind. As his blade slices through her neck, they hear him say: "try to moan, now." Morrison is attacked by three other women, two from the front and one from behind. He doesn't seem to notice the one creeping up on him from behind. Morrison will not stay with the characters, stating that they need to keep looking for more of the creatures. Make sure he disappears deeper into the prison.

11-12: The Living Dead General has managed to get a hold of an automatic fire, and points it down the hallway the characters are moving through. It pulls the trigger and sprays bullets in their direction.

After the Living Dead have been dispatched, continue to Scene Three.

SCENE THREE: THE KILLER IS STILL LOOSE

Soon after the Living Dead are dispatched, the characters stumble upon another body in the corridor as it begins reanimating. It is William, and he has been shot twice in the chest.

He moans as he reaches for the characters, crawling slowly across the floor. The flashlights reflect off the milky white of his eyes as they stare at the characters with an unnatural hunger.

Morrison arrives on the scene just after the characters put William down to his final rest. He looks down at William, and the first question he asks is what happened? Was he shot accidentally in all the chaos?

Several members of the militia, including Bobby Levison, arrive moments later in response to the gunfire, followed closely by Alicia and Reverend Waller. While Alicia and Waller look over William's body, Bobby looks at Morrison and the characters with a mixture of grief and anger on his face. What, he wants to know, killing Charlie wasn't good enough? Now they want to take them all down, one by one? He hefts his rifle and glares threateningly at the characters. Well, he continues, they better hope the little cat-and-mouse game in the darkness isn't all they have to play. He's a hunter, too. Have they ever seen what a cornered animal can do?

Reverend Waller tells Bobby to calm down and back off. In the darkness, it wouldn't have been hard to shoot William by accident with everything that was going on.

Bobby looks to the characters and asks which one of them shot William. Naturally, the characters only found the body, and when they tell Bobby as much, he asks them if Morrison was with them.

If the characters answer that he wasn't, Bobby will look at Morrison and tell him that he's got his number. Morrison might have been able to pull this off

when he had Charlie to blame, but Charlie is gone, and he's is getting sloppy. Bobby will be watching him. You never know, in these darkened walls, accidents can easily happen.

If the characters answer that Morrison was with them the entire time, he'll look at each of them in turn, then at Morrison, and snort. He figured they would say as much. That's okay, though. After all, accidents happen, right?

After whatever reaction the characters' response elicits, Bobby will then turn his attention to Alicia. The characters and their allies are going to have to stop the militia from getting their hands on her. Bobby Levison wants to know what she did to those Flu-shots. All of those women and children were treated with it, and all of them became the Living Dead. He'll yell and curse, and insist that she did it to them.

A Persuasion attempt to get Bobby and his men to back off suffers a -4 penalty. Negotiating with Bobby is extremely difficult at this stage. An Intimidation attempt, however, suffers no penalty.

If the characters can't get Bobby to back off, then a definite show of force is going to be necessary. Either way, once Bobby is convinced that he isn't getting a hold of Alicia at this point in time, he'll sneer at the characters and remind them that, while his men didn't get Flu shots, the characters did. He wonders how long before they get sick and turn. A predatory smile stretches across his face, and he states how he can't wait for that to happen— then he gets to put a bullet in their heads.

Bobby takes his men and leaves.

Have the characters make a Notice check. On a success, they see that Alicia is giving them a surreptitious look that seems to indicate she needs to speak with them. If the characters ask her what she needs, Morrison will interpose himself and ask her what's going on. With Morrison present, Alicia won't say anything to the characters except that it's nothing; she needs to get William's body to the infirmary.

A success on a Notice check will tell the characters that she is indeed hiding something, and William wasn't

QUESTIONING MORRISON ABOUT ALICIA

If the characters do decide to question Morrison about Alicia's odd behavior at the scene of William's death, it is okay to allow them to become suspicious of the Commander— or their suspicions to grow— if they succeed at the Notice checks. The end of the Week 12 adventure, and the beginning of the Week 13 adventure, will reveal Morrison's true face, anyway.

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what she wanted to talk about. On a Raise, they also get the feeling that Morrison interposing himself has caused her some anxiety.

Morrison asks Alexandro if he wouldn't mind helping Alicia and Reverend Waller, while he and the characters sweep the cellblocks and corridors and make sure there aren't any more Living Dead in the building. If the characters try to get out of going with him, Morrison will claim that he really wants them to come along. With the militia out there, he'd feel a lot safer having them guarding his back.

If the characters ask him about Alicia, Morrison will feign not knowing what's going on with her. Maybe it's the threat from Bobby. He figured she'd feel a little safer if he left Alexandro and the team with her, given their strong history together.

A success on a Notice check reveals that Morrison is hiding something. On a Raise, they also get a sense of anger from him when he mentions Alicia's name. Questioning him will get them nothing but a brush-off.

The characters do not find other Living Dead within the prison, but they do encounter a few men from the militia that are obviously watching them from a distance.

ACT THREE: TRUTH AND CONSEQUENCES

Once the characters are away from Morrison, Alicia manages to get them alone in the laboratory. Fearful for her life when it comes to Morrison and what she's discovered, Alicia confesses to the characters her connection to the prison and the laboratory, UniMed and the Living Dead, and that Morrison's clothing was splattered with George's blood.

SCENE ONE: IDENTITY CRISIS

Run this scene whenever the characters have been away from Morrison for a couple of hours. Most likely, it is near dawn or shortly after the sun has started to

rise.

Alicia approaches the characters wherever they are, or wakes them if they are asleep, and asks them if they have a few minutes— she really needs to talk with them. She doesn't want to do it where anyone can overhear them, though, and asks if they would come down to the laboratory. The characters should not feel threatened by Alicia, but if they wonder if she is being forced to set them up, they'll naturally be armed, anyway.

Alicia has a black eye, and if the characters question her about it, all she'll state is that, that is a reason this needs to be done very privately.

Once down in the laboratory, Alicia folds her arms, hugging herself, as she bites her lower lip. She is both scared and worried. She tells them that once she informs them of what she's discovered, they are likely to learn the rest of it, eventually. There's so much to tell them, that she doesn't know where to start.

Relay the following information to the characters however best fits the flow of the campaign. You can have Alicia go into a long-winded monologue, or (and more engaging) have her give pieces of information and allow the characters to ask questions, or ask for more details, as the role-playing goes back and forth.

UniMed: The corporation and the government have long since been partners, with UniMed working with the Department of Defense for decades. That might seem like an odd arrangement for what is, in essence, a medical research and pharmaceutical company, but the U.S. Government is interested in a lot of areas for military usage, and UniMed has the means to potentially see some very unique programs to fruition.

UniMed primarily worked in the area of biological weapons and genetic testing. The Defense Department is always looking for ways to eliminate the enemy without using conventional arms and technology. Although the Global outbreak is a very new thing, she knows for a fact that the Living Dead are not. UniMed

ALICIA'S REVELATIONS

Alicia reveals a lot of information to the characters in this scene, not only about UniMed and the prison, but about her own lies, and the fact that Morrison is a killer. The characters are no doubt going to have a lot of questions. Treat Alicia as either not knowing answers not presented within the scene's script, or that she is completely too afraid to say anything more on a topic.

has been working with samples for the past 20 years. Usually, when someone reanimated, it was in a remote area, or authorities rushed to cover it up as quickly as possible. She knows that Los Angeles had a case about 3 years ago, but she doesn't know the details. Certain parties in Covert Operations and within the CDC took care of collecting the specimen and covering up what actually happened.

UniMed has been studying them, trying to find out what caused it. It never occurred to anyone until the outbreak that a vaccination might be required, or even a way to combat it whatever was causing the isolated cases.

She didn't get assigned to studying them until the outbreak a few months ago. Before then, she'd only heard rumors and didn't believe half of them.

She does know that Dr. Cortez worked with the specimens for years, though.

The Prison: Alicia is very nervous as she begins talking about the prison. This place, she tells the characters, was always jokingly referred to as Limbo. You see, the government used this place for some of their experiments. Typically, Federal convicts that could easily disappear— most usually because they had no friends or family that would come looking for them— were transferred here. UniMed worked here, as well, and she was transported out here several times along with Dr. Cortez. There is a facility within the nearby mountain, with barracks where they were able to sleep. She had never seen the prison, itself, and didn't even know what the place was, when the camp first got her. She, Dr. Cortez, and any others were always blindfolded or sedated for the trip, and the only thing they ever saw was the mountain facility, tunnel, and this laboratory. Once she saw it, though, she knew immediately what they had somehow stumbled upon. She knows there is a secret underground facility around here, somewhere, as well. She assumed that's why the Relocation Zone was constructed there.

Alicia takes them into the next section of the laboratory, where all the keypad secured rooms are located. She tells them she always hated this place, because she never liked the experiments they conducted. Most of it was into genetics and, in some cases, the possibility of paranormal— in other words, psychic— abilities. She'd never seen evidence of the latter, but the former still haunts her to this day. It all struck her as being too close to what the Japanese did with Unit 731 in the 1930's and 1940's. This is the United States— we aren't supposed to be like that.

Under the surface, though, where the idea of America

as a free-society and a beacon to the world could not touch— we were worse.

She types in a code, and the door in front of her opens. Inside is a 16 x 16 room. It is bare, with white walls and a tiled floor. In the center of the floor is a small, circular grate. The characters can make out the dried and faded remains of a multitude of bloodstains on the walls.

Alicia tells them this was one of the experiment rooms. She can't even remember what it was used for anymore. That, or maybe she just doesn't want to remember. People died here, just like in a lot of the other rooms. All of them, inmates brought to the prison.

To this day she doesn't know what the DoD or UniMed were really trying to do. She was just an employee, and not high on the totem pole. She did what she was told, just like a good little soldier.

She hates herself for it everyday.

Alicia and Morrison: As Alicia reveals this information; she is now becoming terrified of what the characters might do once they find out. Unfortunately, she doesn't feel like she has a choice, or anywhere else left to turn.

Commander Morrison figured out her connection to the laboratory when the three women died in the infirmary. The truth is, the three body bags that were buried outside were remains of the Living Dead that had been here when the convoy first arrived. Commander Morrison helped her plant those bodies and move the three women down here so that she could study them when they reanimated. Alicia is convinced that they are a different species than normal humans, and that the key to defeating what is happening lies within them. They'd had the two that they'd brought in from the cold, but they were still in the process of reanimating from being frozen, and she wasn't sure how useful they would be, if they had been damaged like they should have been.

Up to that point, she had been playing stupid with Morrison. When he first showed her the laboratory to see if she could make it work to try and fix this mess, she hadn't let on that she'd been here before, or had access to it. Then Morrison told the characters about her being here and about the two Living Dead that they had brought in from the outside. She has no idea why he did that, but assumes that he started suspecting something about her. Fortunately, the three Living Dead had been gagged to prevent the moaning, and when she realized the characters were on their way down with him, she had to put them into one of the experiment rooms to hide them. That's when Morrison figured it

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out. Like she said, she's guessing he had his suspicions and pulled that so she would panic and tip her hand.

Morrison agreed to keep quiet about it, providing she gave him the code to the room so that he could keep an eye on them, himself. She didn't have much choice in the matter.

So, yes, she has full access to the laboratory, she lied to the characters, and she has been experimenting on the Living Dead. Morrison would no doubt have told them all anyway, once she tells them what she found.

When she collected Morrison's and Charlie's shirt in the cafeteria, Morrison caught her when she was alone later and threatened her. He said that he would expose everything she was, unless she made sure that Charlie's shirt came back positive for George's DNA.

At first, she figured he just wanted to make sure Charlie was blamed for it so the other people in the prison would feel like something had been done to make them safer. After she tried to get their attention when William was killed, Morrison came to her earlier this evening (she touches her black-eye reflexively) and told her that she better play ball his way, or the black eye would be the least of her worries.

It wasn't until a little while ago that she finally realized what he'd meant.

No, Charlie's shirt did not contain any of George Barrow's blood. Charlie didn't kill him.

Commander Morrison killed George Barrow.

TO BE CONTINUED NEXT WEEK

WAR OF THE DEAD

LEE F. SZCZEPANIK, JR.

CHAPTER THREE
WEEK THIRTEEN



WAR OF THE DEAD

Requires the Savage Worlds RPG by Pinnacle Entertainment for Use.

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War of the Dead is dedicated to George A. Romero, Tom Savini,
Max Brooks, Z.A. Recht, and Robert Kirkman.



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CHAPTER THREE:

ROAD TO PERDITION [WEEK 13]

GMS SUMMARY

They say that every end is a new beginning. If that is true, then life for the characters is about to jump cycles.

The season of death and cold has been the least of the characters' concerns as the survival camp they established within the abandoned walls of a federal prison unravels around them. Murder and betrayal have hit from a very personal source, as someone that was once a staunch ally has turned out to be the most dangerous enemy.

With evidence that Commander Morrison murdered George Barrow presented to them, questions arise as to whether or not he was also the person that killed Kyle Elliot. Meanwhile, Dr. Alicia Stone has saddled the characters with information regarding the true nature of the prison and the underground facility— a truth that points to the dark corners of the United States government, and agendas too horrible to consider.

In the Week 13 adventure, War of the Dead: Chapter Three comes to a close. The characters must contend with more upheaval within the camp as the militia hunts Commander Morrison. Friends make plans to leave, and the very future of the camp is cast into doubt. Meanwhile, commandos from the Federal base at Groom Lake, Nevada arrive not only to claim the facility, but to also take the camp into custody.

All of that pales in comparison to the full-scale assault Hell Fuerrie leads against the prison— and the arrival of an army of Ragers within the very walls.

ACT ONE: THE BURDEN OF TRUTH

Alicia continues to make revelations concerning Commander Morrison. Meanwhile, a search for the missing suspect reveals another piece in the puzzle

pointing the characters toward Morrison has the killer. A piece that also sets the militia into action.

SCENE ONE: MANHUNT

Begin the adventure by reading the following:

To say that Alicia has dropped a bomb on the survival camp would not do the situation justice.

The Federal Correctional Facility where you took refuge from the ice and snow had a darker history of torture and bloodshed from the Department of Defense and UniMed. Convicts— although criminals, still human beings— suffered unspeakable horror in the name of science and national defense research. Events that if they ever came to light, would show the United States was no better than some of the nations they professed to oppose.

Not only that, but Alicia claimed that the Living Dead had existed even before the global outbreak. How long, and to what degree, she did not know, but UniMed had been studying them, most notably Alexandro's father, Dr. Cortez.

Still, perhaps the most dangerous revelation was that Charlie's clothing was negative for traces of George Barrow's blood. Charlie was innocent of the crime. Instead, the man investigating the murder, the same man that allowed Charlie to take the brunt of the suspicion, was the man whose clothing contained the traces of blood.

Commander Morrison.

Even that, though, might pale in comparison to what she is about to tell you . . .

RUNNING THE WEEK 13 ADVENTURE

Several parts of this adventure are designed to take place once the characters reach a particular location. When running the adventure, don't be afraid to allow the characters to move along their own course as they eventually get to the designated point.

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Alicia continues telling the characters about Morrison. She admits that at first she'd considered that maybe the blood was on his shirt from transfer— that maybe it had gotten there because Morrison tried to save George Barrow's life. That hope was quickly smothered, however, when she looked at the blood pattern. It was a spray, spread out with different sized splatters. It'd gotten on the shirt by hitting it with force, from a relatively close distance. The only thing she can explain it with is arterial splatter from Morrison attacking George. She's especially convinced, given Morrison's threat to her, that she'd better report the DNA on Charlie's shirt.

No doubt, the characters are as angry as they are shocked. Unfortunately, Alicia isn't done. She asks them to follow her, as she has to show them something on the three Living Dead women. She thinks Morrison is responsible for the outbreak in the prison, as well.

As Reverend Waller suggested, she took a few blood samples from the sick women and children to conduct an analysis. Although she didn't realize it in time to report it before everything fell apart, their blood was infected. What she couldn't figure out is how it'd happened— not only to just a select few, but how so in also such a large, confined group. Why just the women and children of the congregation?

Then she remembered that Reverend Waller had administered those shots. So, she analyzed the remaining Flu shot that had yet to use. It was infected. She checked the one she had used, and it was clean (which is probably a relief to the characters). Now she had to ask herself how the one became infected, and the other did not.

She leads the characters into a keypad secured room where the three Living Dead women are all gagged and tied to chairs.

On a hunch, she decided to check out the three specimens. She shows the characters the back of the head of one of the Living Dead. At the base of the skull is a puncture mark, as though made by a needle. She explains that she found that mark on the Living Dead, a mark that the other two do not have. Her theory is that

someone injected fluid from the Living Dead into the Flu shot, infecting anyone that received a shot from that supply. Morrison retrieved the Flu shot for her and Reverend Waller, which means he most likely intended for Reverend Waller to infect his own people.

Alicia starts to cry as she tells the characters how sorry she is for everything. She understands if they want to lock or up, or even kill her. She won't stop them, no matter what they decide.

The characters have to decide what to do with Alicia, and they have to find Morrison. If the characters have doubts as to his actual guilt despite what they've learned (perhaps they do not trust Alicia), they at least need to find him and question him.

After they decide what to do with Alicia, have the characters make a Streetwise roll to track Morrison down within the prison. On a success, they encounter a member of the militia that claims to have some information for them. He takes them to Bobby Levison, who actually seems more interested in talking with the characters than in fighting them.

Levison tells them that the 8-year-old son of one of his men stayed back in their area of the prison and refused to get a Flu shot. They weren't going to force him. When the outlaws raided the place, the kid took cover in the cell across from the one Charlie was staying in. Bobby pauses and calls the boy over, who he refers to as Davie. The boy is short, with dirty-blond hair and deep, green eyes. He looks nervously at the characters, then casts his eyes at the ground and stands half behind Bobby's legs. Bobby puts his hand on the back of Davie's head in a reassuring gesture, and tells him to tell the characters what he told everyone else. He assures him that it is okay, the characters need to know.

With a soft voice obviously tinged with fear, the boy recounts as an 8-year-old would how he was hiding from the bad men when he saw Mr. Morrison. He points to the cell where he was hiding in the corner in the dark, and says that he saw Mr. Morrison go into Charlie's cell with a flashlight and pull something from his pocket. He didn't see what it was, but Mr.

TRUSTING ALICIA

The characters are going to have to decide how far they trust Alicia, especially given her confession that she has been lying to them for a while. How far they decide to believe her, and whether they are hunting Morrison down to kill him, or capture him for questioning, will directly affect the flow of some scenes in the adventure.



Morrison stuck it under the mattress, and then ran away.

The characters should easily recall that Morrison found the ski mask under Charlie's mattress.

Whether or not the characters tell Bobby of their suspicions, Bobby tells them that Morrison set-up Charlie. Morrison had that mask. Morrison killed the old man. He probably killed Kyle, too. Several of the militiamen walk up behind Bobby, rifles in their hands and ready for a hunt.

Bobby looks the characters in the eyes and tells them that they are going to find Morrison. They are going to get him to admit what is going on.

Then, they are going to kill the sonofabitch.

After that, they are leaving. The characters can have the place, and whatever secrets lie beneath it.

ACT TWO: TOO GOOD TO LAST

The manhunt for Commander Morrison is on as new tensions develop with the militia. In the midst of it all, Federal commandos arrive at the prison, and Morrison makes a last stand that could end the lives of everyone within the facility's walls.

SCENE ONE: CUTTING LOSSES

Once again, the characters are going to have to determine how they feel about everything they've learned in the past hour. Is Commander Morrison really the killer, or is he also being set-up to take the fall? Do they plan to capture him and get to the bottom of it, or are they supporting the militia in the seek-and-destroy operation they are conducting?

FINDING COMMANDER MORRISON

Exactly where Morrison is hiding is not overly important, only the fact that the characters are unable to find him until the end of the adventure, matters. You are free to place Morrison wherever is most convenient for you, or keep him on the move. Whatever the case, the characters are unable to locate him until designated within the adventure.

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Allow the characters to search the prison for Morrison. Although they don't find him yet, they do run into Alexandro and his men. Alexandro wants to know what is going on (either Alicia is imprisoned, dead, or extremely upset), allowing the characters to fill him in. Alexandro, personally, has a hard time coming to terms with Morrison being the killer, but at the same time wants him questioned. If it turns out that he is the culprit, as far as Alexandro is concerned—Morrison is a dead man.

He tells his team to spread out and scour the prison. He's here, somewhere. He wants him found.

The remainder of this scene takes place once the characters decide to search the exterior of the prison. In the courtyard, Caleb, Breena, Daniel, Shannon, Steve, Melissa, Sharleen, and the infants are preparing to leave. The sun is just beginning to break across the horizon, and the snow has stopped, as Caleb and Reverend Waller are attempting to get one of the jeeps started. Reverend Waller turns the ignition key while Caleb fiddles with something beneath the hood. The jeep cranks, but doesn't turnover.

As the characters and Alexandro approach, Reverend Waller steps out of the vehicles, and Caleb turns around to face them.

Caleb approaches the characters and tells them that he was going to say good-bye before they left, but he and Daniel have decided to take their families and hit the road again. It's not safe in the prison. Too many people have died, there's been an infection, and as far as they are concerned—it's just a matter of time before the militia brings the rest of it down on their heads. They're going to head south toward the Gulf Coast, see what they can find down there. They have the kids to worry about now, and staying here just isn't an option anymore. Especially with three of them having lost the only parents they had left within those walls.

The characters are not going to be able to convince them to stay. Caleb and the others feel that their course

of action is best for all of them, and they are aware of the dangers that await them. Reverend Waller agrees with them, as he also feels time is growing short for remaining in the prison. There are less of them, now. They are heavily divided and the rift grows larger everyday. Eventually, the outlaws will return in force, and they won't be able to defend the place. Reverend Waller feels that everyone should consider moving on.

Allow the characters some role-play time with Caleb and Reverend Waller. Alexandro eventually shakes Caleb's hand and wishes him and the others good fortune on the road. Just as Alexandro does that, Bobby's voice echoes across the courtyard as he and five other men walk toward the group. He wants to know what the hell is going on out here. When Caleb tells him that he and some others are leaving and heading south, Bobby points toward the jeep (since only a few are operational) and tells Caleb that they can do it on foot, then. He and his men are leaving just as soon as Morrison is dead, and those jeeps belong to them. They risked their lives against the outlaws, and they've laid claim to them.

If the characters don't confront Bobby and his men, Alexandro will turn on him and remind him—a threat looming just behind his words—that everyone has risked life and limb for this place. Caleb and his family have as much right to those jeeps as anyone.

Bobby and his men point their rifles at the characters and their allies as they warn them to step away from the jeeps.

The characters are going to have to decide how best to handle the situation. A Persuasion attempt will suffer a whopping -4 penalty due to the fact that Bobby is completely serious that he will kill them before he allows them to take vehicles that he feels his own men desperately need. An Intimidation attempt will suffer a -2 penalty for much the same reason. Meanwhile, attempting a shootout could have catastrophic results, not only for the characters but also for the nearby women and children.

SHOOT-OUT WITH THE MILITIA

Although the scene is not designed to result in a shoot-out between the characters and the militia, if your group is particularly bloodthirsty, it could go that route. If that looks to be the case, use Reverend Waller and Alexandro to step between the two groups and do everything they can to prevent shots from being fired. Their motivation is not only the danger to themselves, but also the clear possibility that a shoot-out could result in injury or death to the women and children.

If the characters attempt Persuasion or Intimidation, a success will stop Bobby and his men from firing that round, while a Raise will give the characters a +2 bonus to off-set the penalty the next round. The characters will have to get 5 Success (with a Raise counting as an extra success) within 3 rounds to force Bobby and his men to back down.

However the encounter plays out, either with the militia backing down or with a continued standoff, on the 4th round after the characters first attempt Persuasion or Intimidation (or the 4th round of combat), they hear a sound they have not heard in what seems like ages— the sounds of a helicopter.

Suddenly, a massive aircraft breaks over the nearby mountain and heads directly for the prison.

It is a V-22 Osprey.

SCENE TWO: GOING COMMANDO

The V-22 Osprey flies over the prison courtyard and hovers, its side mounted guns pointed squarely at everyone standing on the ground, below. Ropes are tossed from the side and two-dozen fully armed and armored commandos begin sliding down.

Bobby curses, and orders his men to fire.

DEAL ACTION CARDS!

Given that Hell Fuerrie was already stated to have access to a lot of military hardware, the characters are going to have to decide how they will react to the arrival of the Osprey. Their reaction will direct the remainder of the scene, so some customization by you is required.

Below are the key story and action points to keep in mind.

- The Osprey is from the Area-51 base at Groom Lake, Nevada and has arrived to not only take control of the facility, but

to also take the characters back west with them. One thing that Alicia did not tell the characters is that the computers in the laboratory had limited access to the Government's internet, and she had sent word to the main DoD servers about the characters, their location, and the immunity that at least one of the characters possesses to the Living Dead.

- The Osprey currently at the prison is just the first of several that will be arriving before the prison storyline concludes. Other will be arriving at the beginning of Chapter Four.
- Once the commandos are attacked, the helicopter will begin firing on the characters and the others standing on the ground. This will force the characters' allies (and likely the characters, themselves) to rush toward the prison for cover. Since the helicopter is not actively trying to kill everyone (since they need the character(s) with the immunity alive), have each character make an Agility roll, and you make a roll for the NPCs. On a failure, the character is hit with a round from the helicopter's gun and takes damage.

If the characters are forced into the prison, they can assume sniper or ambush positions to defend against the commandos getting access. However, as soon as the commandos can do so, they will announce that they are Soldiers from Groom Lake, Nevada. Word was sent to their secure servers that this facility was occupied and that those within the prison required assistance. They will inform anyone listening that the prison is a secure Federal Facility, and as such, they have the authority to assume command of it. They do not wish to harm anyone, and offer to evacuate all occupants to the Federal Government's base of operations in Nevada.

V-22 OSPREY

ACC/TS: 20/80 Climb: 20 Toughness: 16 (4) Crew: 4

Notes: Holds an additional 24 seated troops, or 32 if floor loaded

Weapons:

- M2 Browning (Damage: 2d10, ROF 3, AP4, HW)
- GAU-17 Minigun (Range: 24/48/96, Damage: 2d8+1, ROF 6, AP3, Auto)

WAR OF THE DEAD

Bobby Levison does not intend to turn himself and his men over to the Federal Government. After the fall of the nation, and the rout at the CRZ, his distrust of the government's ability to protect them is stronger than even Charlie possessed. He will open fire on the commandos at every opportunity, forcing his men to do the same.

Whether the commandos kill the militia, they are stopped by the characters and their allies, or simply realize they are facing a losing battle and retreat deeper into the prison, is going to depend on how the scene plays out for your group.

If the characters wish to fight the commandos, Alexandro and Reverend Waller make a strong argument against it. The fact that the men are here, at the prison, also means that it is known by Nevada that they are here. More than likely, they have a time frame and if that schedule is not met, more will be sent. That means men anticipating trouble, and it means a serious disadvantage for anyone in the prison. While they might be able to kill the soldiers and escape the prison before then, there's also the possibility that there are more helicopters already on the way. They might not even have time to get very far in an escape attempt.

Alexandro and Reverend Waller suggest letting the soldiers do what they came here to do.

If the characters are still not convinced, Caleb and Daniel will inform them that they have no plans to confront the soldiers. Not only are there Breena and Shannon to consider, but also the children. They aren't about to risk their lives over this. So, unless the characters plan to team-up with the militia— a plan very likely to result in their deaths— they are going to be alone in any combat they plan to initialize.

Once the situation is settled, the lead commando introduces himself as Sergeant Ellis, and states that he and his men are part of the Special Forces Unit, code-named Lifeline, operating out of Groom Lake, Nevada. They were assigned with not only securing this government facility, but with also bringing the characters and anyone with them back to Groom Lake.

The characters will no doubt have a lot of questions, below are some guidelines on the information that the commandos possess (or are authorized to divulge).

- Special Forces Unit, Lifeline, is assigned with infiltrating areas of intense infestation, locating suspected or known dens of survivors, and extracting them.
- Groom Lake, Nevada is, in reality, one of the most secure facilities in the entire

world. It is one hundred percent infection free, and is the Operational HQ of the United States Government since the fall of Washington, and the deaths of the President and Vice-President.

- They have no idea how Groom Lake knew of the characters' location. They were ordered to jump over to Colorado, extract them, destroy this facility, and bring them back to HQ.
- Currently, there are over 800 survivors at Groom Lake. While the characters should not believe every conspiracy theory about the facility, one thing they can believe is that it is enormous and entirely self-contained.
- The Director of Homeland Security is in command of the facility, and has assumed control over United States operations.

If the characters refuse to leave with the commandos, Sergeant Ellis will inform them that they don't have a choice. He has his orders, and more of his men are en route. They will be extracted, and the facility will be destroyed. Any information the characters want that isn't outlined above, either Sergeant Ellis does not know, or is not authorized to reveal (use your best judgment).

Once the characters have gotten as much information as they can manage to squeeze from the Sergeant, Ellis orders three of his men to head to the underground facility they were shown in the briefing, gain access, and set the place to blow. He wants extraction in fifteen minutes.

To the characters and their allies, Sergeant Ellis instructs them to gather the other survivors. The remaining Osprey should be here in ten minutes, and he wants to bug out as soon as they get here.

SCENE THREE: THE FINAL TRAP

Exactly when this scene takes place will greatly depend on your group of players. After the initial encounter with Sergeant Ellis, and his orders to gather the other survivors, Caleb requests permission for him and the others to leave on their own. Unfortunately, Sergeant Ellis is under orders to bring all survivors at the prison back to Groom Lake. In truth, Area-51 only wants the character or characters that have the immunity to the Living Dead. Sergeant Ellis was not informed of the true nature of the operation, as indicating as much could cause the targets

to refuse to accompany the Unit back to Nevada, and result in a loss of what the scientist at the base desperately need to get their hands on.

Caleb isn't happy about it, but Reverend Waller tries to assure him that if any place is safe, it's most likely Area-51. If Caleb truly wants to protect Breena and the children, the government base is far safer than the open road.

Caleb isn't fond of the idea of possibly being trapped in Nevada, but doesn't push the issue.

The characters still have to find Alexandro's team, his sister, Rebecca Barrow, Nancy, and any friends and family they have with them. Once the characters enter the cafeteria, they see Commander Morrison standing there holding Alicia around the throat from behind, his pistol pressed against the side of her head.

Alicia is crying out of fear, and Morrison orders everyone to stop. Alexandro and Sergeant Ellis immediately point their guns at him, and Alexandro orders Morrison to let her go. Sergeant Ellis orders him to lower his pistol and stand down.

Morrison ignores them both as he speaks the following. Feel free to read the narrative as written, or paraphrase it as best suits your campaign and allows the characters to play a role.

Commander Morrison looks at all of you with cold eyes, as though the lights behind them have been turned off.

"I told you we should never have done it," he says, his voice entirely too calm. "I told you we had too many people and could not protect them. It was just a matter of time before everything fell apart."

"Yeah, because you tore it apart, you sonofabitch," Alexandro yells back at him. "Now, let Alicia go!"

"Tore what apart, Alexandro? What did I tear apart? It was already doomed. There were al-

ready lines in the sand. I didn't cause the problems between Kyle and Cathy. I didn't cause the rift that was already forming between the Reverend's people and the others."

"So you just decided to start killing them off?" Alexandro asks.

"I didn't kill anyone. Look around you, man, we're all already dead. The President of the United States is dead. His family is dead. The Vice-President is dead. Washington is no more. Even the CRZ is a No Mans Land. We fought and we bled and we searched across the country for a safe haven—for a place to call home and start rebuilding. All we found was death. Death and betrayal.

"And you know why?" Commander Morrison continues. "You know why that was? It occurred to me the more I listened to the doctor, here," he presses the gun a little harder against Alicia's head. "She's right—the Living Dead aren't us, they are a new species. They are what we're all going to become, whether we like it or not. Just look at them—they're as decayed on the outside as we are on the inside. They consume and consume just like we did everyday of our lives before the outbreak. They don't care about anything but their own hunger, just like we stopped caring. Remember before the outbreak? How many times did any of us walk down a street and not even notice the people around us. Yeah, we knew they were there, but when did we ever, truly, notice them?" he shakes his head as tears roll down his cheeks. "They were nothing more than background to us, because we were always too focused on ourselves and our own wants-wants-wants."

"You're @\$%ing crazy, man," Alexandro says through clenched teeth, shaking his head.

"No, that's the problem, I'm not. Crazy is thinking this isn't the course we all designed for ourselves. Crazy is thinking any of us have a chance. We're all going to die, Alexandro. Even if it's from

WHAT IF ALICIA IS ALREADY DEAD?

If Alicia is already dead at the hands of the characters from earlier in the adventure, simply adjust the scene so that Morrison has the 8-year-old boy, Davie, as his hostage. The required changes are minor, and simply result in modifying Morrison's dialogue to speak of Alicia in the past tense, and not present at the scene.

WAR OF THE DEAD

old age by some twist of fate, we're all going to die. And when we die, we're going to evolve into them. That's what the future of this world is—them! Just look at what happened the minute the paranoia set in— everyone was at each other's throats and pointing fingers. Just like I knew that they would. As humans, we never learn— not even when the world is crashing down around us."

He pauses, and his entire body seems to tense.

"Those things are what we are, what we will become. Unless we do the only thing we can to prevent it..."

DEAL ACTION CARDS!

Commander Morrison is going to shoot Alicia in the head, and then point his gun at the characters to fire on the next round (since he cannot fire the gun twice in the same round). The characters, or the allies with them, will have to draw a higher Action Card than Morrison to prevent Alicia's death.

Unfortunately, shooting Morrison is not necessarily an easy task. His position behind Alicia grants him Heavy Cover, causing any Shooting rolls against him to suffer a -4 penalty. If anyone decides to shoot through Alicia to get to Morrison, use the rules for Obstacles in the Savage Worlds rulebook, with Alicia's body providing a +1 Toughness bonus to Morrison. Otherwise, the Shooting roll will have to make a called shot at either Morrison's exposed arms or his head.

Should Morrison shoot Alicia, the characters and their allies have clear shots at him as her body falls to the floor. Morrison isn't expecting to survive the encounter.

Whether Morrison is fatally wounded, or simply wounded enough to be taken out of commission, before he died he succumbs to unconsciousness, he forces a strained smile at the characters. With his final breaths, he tells them that the future is inevitable, and he has one final surprise for everyone.

Almost on queue, Sergeant Ellis' radio squawks to life as the soldiers that were heading to the underground facility send an urgent, static punctuated message.

**Sarge *zzzzppppptttt* der heavy
atta *zzzzppppptttt* huge bru *zzzz-
ppppptttt* dozens of *zzzzppppptttt***

And the radio goes dead. Sergeant Ellis tries to reach his men several times, but all he gets is static. He immediately pounces on Morrison, raising him off of the ground and asking him what he did. Morrison, though, can't respond.

Sergeant Ellis takes his remaining men and races toward the basement. If the characters follow, they only get to the staircase leading down before they hear the unmistakable growl of Ragers.

Seconds later, the beasts pour up the stairs toward them. The soldiers open fire, but there over three-dozen race upwards, and the soldiers and characters are dangerously outnumbered.

ACT THREE: TRAPPED LIKE MICE

The characters and their allies are forced to retreat to the cafeteria and barricade themselves inside as Ragers fill the prison. Meanwhile, the Osprey explodes as Hell Fuerrie and his men lead an all-out assault on the prison.

SCENE ONE: NO WAY OUT

DEAL ACTION CARDS!

Use the Foot Chase chart from the Week 2 adventure for this encounter. The Ragers defenders start 6 Range Increments from the characters, and each Range Increment equals 2". The Ragers have a greater top speed than the characters and their allies, and therefore receive a +1 bonus to the Agility roll. However, the soldiers are more interested in following the characters than capturing them.

THE MILITIA

Bobby Levison and his men are not with the characters, and should not show-up during the final parts of the adventure. At the end of Chapter Three, the characters are trapped with seemingly nowhere to go. The militia, though, is still free within the prison with access to the cache of weapons. They are going to prove to be part of the characters' salvation in Chapter Four.

The soldiers are heading back to the cafeteria, where the other survivors are waiting. The cafeteria is considered 10 Range Increments away for the sake of keeping the chase fast and furious. On a success, the characters move 1 Range Increment towards it and 2 Range Increments on a Raise. Likewise, the Ragers gain 1 Range Increment on the characters with a success, and 2 Range Increments with a Raise.

Once everyone makes it to the cafeteria, Alexandro, his team, and the soldiers start using the tables and chairs (and anything else not bolted down) to barricade the doors.

After the doors are barricaded, Sergeant Ellis looks at all the survivors, his face pale, and asks what the hell are those things. Alexandro and the others will look at the characters, obviously deferring to them, and it is up to the characters to decide how much to tell the soldiers.

Allow the characters to get involved in some role-playing with Sergeant Ellis, especially since they need to find a way out of the cafeteria and to the choppers.

Just as the characters get into the scene, hit them with the following conclusion.

A loud BOOM shakes the windows and vibrates through the walls, followed immediately by an intense flash of light from outside. Seconds later, the prison shakes again as the sound of breaking stone and twisting metal assails you.

Alexandro and Sergeant Ellis race up the stairs to the upper level catwalk, and glance out through the narrow windows. Alexandro cuts loose with a string of curses in Spanish as Sergeant Ellis lets loose with a version of his own.

As you reach the windows, you see the burning remains of the Osprey helicopter where it crashed into the outer wall of the prison. The black, oily smoke twists as it rises into the air, forming yet another monument to the dying world.

Beyond the helicopter, dozens of military Humvees and three tanks rumble through the snow as they approach the prison. Overhead, a Blackhawk helicopter circles the area where the Osprey went down.

As the military vehicles approach the outer wall, the top hatch on one of the tank opens, and Hell Fuerrie climbs on top of the vehicle. He raises a megaphone to his mouth and his voice echoes across the distance.

"We tried ta be nice and give ya a chance, and ya spit it back in our faces. Now it's time to not be nice. Now, we're gonna kill ya!"

As though to emphasize Hell's threat, the doors to the cafeteria shake as the Ragers begin forcing their way through.

TO BE CONCLUDED IN CHAPTER FOUR!