

# WAR OF THE DEAD

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## CHAPTER TWO: 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 TWO: SANCTUARY AND LOSS (WEEK 1)

## GM'S SUMMARY

It's been one month since the characters witnessed the fall of Dalesbury and the deaths of their allies. Barely able to escape the Living Dead, they were forced to take to the road— with 9-year-old Samantha Hickman as the sole survivor of their extended group.

**Present Day:** Low on supplies, the characters are attacked by a group of Living Dead. With almost two months having passed since the initial outbreak, the Living Dead population has risen dramatically. More and more often, the characters are forced to avoid entire groups of them as they seek out much needed supplies.

After managing to escape the most recent attempt on their lives, the characters discover a gated community that looks as though it can provide adequate shelter, and hopefully at least a few supplies. What they discover is another survivor family— much needed allies against the Living Dead.

The community is quickly surrounded by Living Dead, however, and the characters are forced to flee in search of less decayed surroundings. Eventually, they come upon another small community— this time populated and open to other survivors. After a month on the road with little food and less rest, the characters have finally found a real place to recuperate.

## LACK OF SUPPLIES

The world is extremely dangerous as the number of Living Dead rises at an unnatural rate. As Chapter Two opens, it's important to realize that the characters have had increased difficulty in finding supplies— especially food and ammunition— during the intervening month. At the beginning of this adventure, each character must make a Vigor roll at -2 for hunger, or suffer a Fatigue level as per the SWEX rules.

## SAMANTHA HICKMAN

Samantha only appears in about the first half of Chapter Two before her scripted death. If your campaign used the Chapter One Alternate Cuts that replaced Samantha with another child, simply continue to adjust the scenes involving Samantha has needed.

Regardless of the child used, Caitlin Murray— a new survivor introduced in the Week 1 adventure— will grow close to the child and start to care about as if she was one of her own daughters.

**The question is:** will they trust their new benefactors enough to not destroy the peace they've discovered?

## ACT ONE: ANOTHER DAY IN THE LIFE

As the adventure opens, the characters raid a small neighborhood in hope of finding supplies. What they find, though, is just more of the Living Dead in a world that is no longer their own.

## SCENE ONE: EVERYDAY NEEDS

*The past month has been grueling. Across the world, the number of Living Dead continues to increase while you've encountered fewer and fewer survivors. Towns where you'd expected to scavenge supplies turned out to be graveyards just waiting for your arrival. Cities are entirely overrun, the once bustling population now shambles about in search of warm flesh to devour. The fact that America was a mass consumption nation is now a point of twisted irony.*

*One fact that can't be twisted, though, is that your supplies ran out over a day ago.*

*No more food. No more ammunition.*

*As the sun stares down at you with mid-day brightness, you know that*



*if food and some sort of safe shelter can't be found soon, the Living Dead won't be the only danger your group faces.*

Begin the adventure by setting the scene. As the narrative mentioned, towns and cities are overrun by this stage—the worldwide pandemic has spread exponentially since the initial outbreak almost two months ago. Highways are choked with wrecked vehicles, grass is growing through cracks in the asphalt, and debris and trash everywhere. Many times, the characters find the Living Dead pinned between cars, their lower bodies crushed but their arms still reaching for the living. Just as often, they found the creatures helplessly trapped within the vehicles—strapped in seatbelts or crawling across seats, unable to even open the car door. The highways are just as dangerous as the cities, and provide just as many places for the Living Dead to remain unseen until it's too late.

The characters, themselves, aren't fairing much better. Although they probably had an opportunity to get at least a basic bath in a lake or pond somewhere in the past month, neither their personal hygiene nor their clothing resembles anything civil by this stage. Dirt and grime cake their clothing, which more than likely also has tears and rips. Their hair should feel stiff and matted. Dirt is beneath their fingernails. The simple basics of soap and warm water are a luxury rarely found in the new world, and it's important to drive home the barbaric nature of the world the characters live in.

It is assumed the characters have adopted prudence and have been avoiding the major cities and highways, instead traveling overland. Such travel, naturally, slows down progress, as they will have to detour to avoid the death traps that humanity's one-time centers of civilization have become.

The characters are currently traveling overland, keeping the highway far to their left and a tree line to their right. On the far side of the tree line can be seen single-family homes—places that might contain much needed supplies. If the characters decide to scope out the area from the trees, they are able to see a few Living Dead shambling around the backyards, but nothing that looks like a major problem. If they want to position themselves to better view the street, have them make a Notice check. Depend-

## A GOOD NIGHT'S REST

With the constant nomadic lifestyle and necessity for light sleeping the characters have suffered since Dalesbury, at the beginning of the first session of Chapter Two, have each player make a Vigor roll for their character at a -1 penalty. The characters just haven't been able to get adequate sleep in the past month, but it hasn't gotten so bad that they'll receive the full -2 penalty, just yet.

If the Vigor roll fails, the character suffers a Fatigue level as per the SWEX rules.

ing upon whether they got a success or a Raise, and whether or not they did so at a -2 penalty, reveal the following information. Do not allow them to know that additional information comes from a penalty to the check, simply use the TNs below (the penalty is already factored in) and compare them to the Notice rolls. They'll eventually discover the information anyway; this method just allows them some extra planning time.

- **Normal Check, Success (4):** They count 7 Living Dead shambling about the portion of the street closest to them.
- **Normal Check, Raise (8):** They see several Living Dead through the windows of the nearest homes, moving aimlessly about the interior.
- **Check at a -2, Success (6):** There are approximately three-dozen Living Dead at the far end of the street to their left, which ends in a cul-de-sac. None of the homes have cars.
- **Check at a -2, Raise (10):** The group of Living Dead are mulling around a single home, though the place seems to be locked tight and they haven't gained entrance yet (though none seem to have done so at this point).

*Although Samantha has shown herself to be a strong-willed child, already growing far beyond her age, she is still a child in many ways. She looks out at the Living Dead and the various homes, and then turns her head to regard all of you.*

*"I'm hungry," she says quietly. "My stomach hurts." She turns back to watch the Living Dead, and you notice her wide yawn.*



The characters now have several actions they can take. They can keep heading on their way without supplies, attempt to raid the nearby houses for supplies (dispatching the few Living Dead in their way), or they can attempt to get into the house at the end of the cul-de-sac and see what has the Living Dead converging around it. As the characters have learned by now: when the Living Dead are gathered, there is something living drawing their attention.

**If the characters continue on their way:** If the characters decide to abandon the idea of raiding the homes, skip directly to Scene Two, Act Two.

**If the characters raid the homes:** If the characters decide to raid the homes, they will have to battle through a few Living Dead Shamblers (3 per player). Two of the homes will have 4 cans of vegetables and some powdered drink mix, but other than that, they were stripped clean over the past 2 months. On all the houses but the one at the end of the cul-de-sac, the doors to the homes were either unlocked or left entirely open.

**If the characters investigate the house:** If the characters want to investigate the house at the end of the cul-de-sac, there are nearly three-dozen Living Dead shambling around it. A few are beating weakly on the front windows and door, but a majority is shambling around the front, sides, and rear of the house. The characters will have to attempt some sort of distraction to lure them away. Any type of loud noise will do it, and it only requires a Smarts vs. Smarts Trick. The Living Dead are all Shamblers, so the characters will have plenty of speed to keep some distance between them, lure them away from the house, and circle back around.

Getting into the house will require them to either pick the lock using the Lockpicking skill, or break a window (make a Strength check to break the window, adding a +2 bonus if the character uses an object to do it).

Once inside, read the following:

*The house is extremely clean, not even a layer of dust on the television or mantle. Pictures hang from the walls and line the shelves, all of them showing people of various ages involved in family gatherings, parties, and days spent in a sunny park. Several of the pictures show an elderly couple, cheeks pressed together as they smile for the camera. The woman is in a motorized wheelchair. By the type of furniture they have, the dated model television, and the general decorum of the home, it's obvious the place belonged to them.*

*As you search the home, carefully making your way room to room, you come upon a closed door at the far end of a small corridor on the first floor. From inside, you hear the sounds of movement.*

If the characters knock and call out to whoever is inside, they receive no answer but hear more movement. It seems that someone is gurgling. Once they turn the knob and open the door, they witness the following:

*The door opens upon a small bedroom, decorated much like the rest of the house, but with a framed painting of Jesus and a crucifix hanging upon the wall. Lying across the bed is an elderly man, he gurgles as his legs twitch. Leaning over him, still seated within her motorized wheelchair, is the lady—his wife. Her skin is ashen and her eyes glazed. Her mouth is smeared with blood as her head snaps in your direction. The mouth opens, and the moan fills the room.*

The woman immediately uses the motorized wheelchair to move toward the characters. Twice she tries to maneuver around the bed, and twice she bumps the front wheel into the leg of the bed. The third try finally gets her around the leg, but then she gets caught-up in the blanket knocked to the floor by her late husband. The chair tips over, sending the undead woman sprawling to her face.

She uses her arms to begin pulling herself across the floor, teeth gnashing.

The characters can either close the door and leave her in the room, or dispatch her.

They find canned goods in the home, but nothing left of real value as far as supplies. The two survivors were already running extremely low. The basement has a small workshop in it, so they can grab a couple of clawed hammers, screwdrivers, and minor tools of that nature.

Once the characters decide to leave the home, proceed to Scene Two.



## ACT TWO: THE GOLDEN GATES

The characters discover a gated community, which provides new allies and a place to rest. It doesn't take long for the Living Dead to arrive in large numbers, though, and it quickly becomes obvious that moving on would be a better tactic. Continuing their cross-country travels, the characters soon stumble upon another community—this one populated by residents that have managed to maintain an almost pre-outbreak lifestyle.

### SCENE ONE: ANOTHER DEAD END

*The small neighborhood didn't yield much, but it might be enough to keep you going for another day. Samantha continues to yawn, and her fatigue is starting to affect you even more.*

*As you leave the area behind, more Living Dead are already arriving as though through some unnatural sense of tracking. You can't help but wonder if the nightmare will ever end. The old, boring life of going to work, paying bills, and watching the same episodes on television seems very appealing by comparison.*

The characters continue for a few more miles, occasionally coming upon small groups of Shamblers (1 or 2 per player), before finally topping a small rise. Below them is a gated community. The build of the houses displays the obvious wealth the community once boasted. The metal front gates are closed, and the guard post is empty.

If the characters take some time to scope out the area, they find no Living Dead within the community from where they stand.

Meanwhile, a group of several dozen Shamblers can be heard approaching from the direction that they had traveled.

If none of the characters think of it, Samantha wants to check out the homes. There are about 36 houses within the community. They could have food in them. Not to mention, they probably have beds, and she's very tired. Unfortunately, none of these homes have cars that work.

## IMMUNIZATION AND COLORADO

The characters discovered in Chapter One that Samantha Hickman is immune to the infection, and her blood could be used to help create an immunization. The most likely place for that to happen is at the Federal Government's new base of operations in Colorado. Although it is assumed the group is making its way toward Colorado—also the location of the Citizen Relocation Zones that are supposedly safe from infection—Chapter Two is written so that the adventures can be placed anywhere the GM chooses. The towns the characters encounter are fictional, and can be dropped into any location.

### SCENE TWO: MORE LOST SOULS

The front gates are secured by a thick padlock and heavy chain looped through the bars. The padlock is on the other side of the gate, and angled so that someone within can easily insert a key. Meanwhile, behind them, the group of Living Dead appears on the rise and makes its way toward them.

The chain and padlock are heavy enough that they will withstand most melee attacks, so the best bet the characters have is to climb the gates using the Climbing skill. Breaking the chain (Toughness 14) is a bad idea anyway, since it would make the front gates unsecured and provide easy access to the Living Dead.

Once the characters are inside the gate, read the following:

*The sun is moving toward evening and is reflecting from the windows of several homes. The streets are empty and quiet—the only sound coming to you is the moan of the Living Dead shambling beyond the front gates. The gates are heavy iron and should hold them back without caving in.*

*There are dozens of homes within the community. Looking into the first few windows, sunlight provides enough illumination to let you see that dust covers much of the furniture.*

If the characters decide to search the community, use the following encounter chart. Draw one card per player, and have each encounter take place in a different home. One thing the characters will quickly notice is that the general floor plan of the homes seems to be very similar throughout the community. All of the homes have fully finished basements, but no attics.



## ENCOUNTER CHART

**Ace:** A zombie, once an elderly man with severe medical conditions, is still laying in its bed with an empty IV going into its arm. As the characters look into or enter the room, it moans and struggles to rise, but is entangled in the bed sheets.

**Two:** As the characters are slowly moving through one of the homes, they hear shuffling coming from inside the walls. Whether the characters knock holes in the walls, or follow the sounds to where a hole is already in the wall (about 4 feet above the floor), have them make Guts checks. Without warning, two shapes come leaping out of the hole. After the shapes hit the floor and run off, the characters realize it's only two house cats.

**Three:** As the characters are investigating a house, just as they open the basement door, have them make Guts checks. Suddenly, two dogs, feral and starved, come bursting forth and attack the characters. Use the stats for dog/wolf from the SWEX.

**Four:** The characters discover 5 Shamblers, 3 men and 2 women that were killed by having chunks of faces and limbs bitten off, moving aimlessly throughout the second floor.

**Five:** In a second story bedroom, the characters discover two female zombies in bondage attire; a third zombie shambling around the room (obviously not part of the previous entertainment), and a male zombie still tied spread-eagled to the bed— his stomach and torso ripped to shreds.

**Six:** In the basement of a home, the characters discover a clubroom. Inside are two Shamblers, one and adult male going through the motions of pouring and empty wine bottle into an empty glass, and the other an 11 year old boy sitting on the floor in front of a powerless Xbox. The adult zombie moans when it discovers the characters.

**Seven:** The characters discover 3 Shamblers moving around a downstairs room that had the shades drawn, the room has obviously been turned into a study.

**Eight:** In a basement workshop, the characters discover 3 Shamblers: 2 adults and a teenager. One of the adults is at the workbench with the teenager, using pliers to bang on wood. The third zombie is shambling about aimlessly.

**Nine:** As the characters open one of the upstairs bedroom doors, they see a headless body on the floor. Inside the room, a female zombie with her left arm

missing is carrying the reanimated head of a man in her right hand, holding it by the hair as its jaws open and close with clicking teeth.

**Ten:** The characters find a woman in the living room with her stomach exploded outward, as though something tore its way out of her. After discovering the woman, they hear something scurrying beneath the sofa. Have them make Guts checks for fear as a small shape comes darting out from underneath the furniture directly at them. It is the woman's pet ferret. However, where is the Infected Newborn? It is not anywhere in the house.

**Jack:** The smell of death assaults the characters as they open the door or window to this house, causing a Guts check at -2 for fear/nausea. Inside are the torn apart and devoured remains of 15 cats. Deeper within the house is an old woman Shambler, her mouth stained with blood.

**Queen:** The characters discover a female adult (her neck ripped open), a male adult (his entire left cheek missing), and young boy (his nose and throat missing), and a young girl (her left arm missing below the elbow) all in the kitchen, the shades drawn, as they sit at a table and mimic life with empty plates and glasses.

**King:** As the characters enter this house, they get two rooms in before 2 Shamblers attack them from adjoining rooms. As they battle their way out, a Shambler appears to block their path. One round later, an Infected Newborn joins the battle.

**Joker:** Choose any 2 events, or draw 2 new cards and apply both results.

It will take the characters 10 minutes to search each house, assuming they are moving cautiously so as not to walk into any lurking Living Dead. By the time the characters reach the last house, it is already night.

As the characters search the last house, the first character approaching the rear bedroom must make a Notice roll at a -2 penalty. If the check fails, the NPC that the group is about to meet surprises them (surprised characters are not dealt an Action Card this round). If the check succeeds, the character will have time to react as the gun is first pointed at him. Deal Action Cards if necessary.

Either way, as the character opens the door, he suddenly finds himself staring down the business end of a double-barrel shotgun. The gun is held by a woman—in her thirties with blond air tied back, and wearing military fatigue pants and a tank top shirt.

The woman's eyes are a mixture of determination and desperation.



She orders the character into the living room, and orders all of his friends to join him as a man—roughly the same age, with black pants and a plain, white t-shirt, and another shotgun— joins her. Two children, both girls no older than Samantha, open another bedroom door to come out, but the woman snaps at them to stay in there and lock the door. The door slams shut.

The couple is taking no chances that the characters might be raiders, and will keep them at gunpoint until the characters make a Persuasion roll and manage to move their reaction from Hostile to at least Neutral. If the characters want to start a gun battle, a Smarts roll will tell them the obvious: doing so is likely to get everyone killed, or at least injured enough to die a very slow, painful death.

If the characters heed the obvious and go for Persuasion, then once they manage to convince the couple that they are not raiders, and are only seeking shelter and food, the two lower their weapons.

The couple introduce themselves as Jeff and Caitlin Murray, stating that they were originally from Pittsburgh and made it this far between the highway and on foot. They stumbled upon the place— which looked to have been abandoned in a hurry— and managed to lock the few roaming Living Dead into some houses. They've been here for several days, holed up until they can figure out what to do. Before the radios went static, they were talking about the government moving to Colorado and setting-up Citizen Relocation Zones. They plan to head that way, but have no idea how they're going to do it just yet. They have two little girls—Selina (age 7) and Barbara (age 10)—and don't want to risk traveling hundreds of miles or more with them.

Give the characters time to introduce themselves before Caitlin calls her daughters out of the bedroom. Although shy, they keep eyeing Samantha with obvious interest. Caitlin suggests they show Samantha their room and the few toys they have (stating: "If it's all right with her parents", as she eyes the group). Samantha's only words are: "My parents are dead. My baby brother killed my mommy." Then she silently follows the two girls into the bedroom. Caitlin is obviously troubled by the statement, and the stress and pain of what the little girl has been through shows even on her face.

Jeff and Caitlin will now share the food they have (mostly canned goods,

as there is no electricity), and exchange stories with the characters. Before the outbreak, they claim, Jeff was a tax accountant, and Caitlin was a stay-at-home mom.

## SCENE THREE: ARRIVAL OF THE DAMNED

Allow everyone some role-playing time with Jeff and Caitlin. The couple is easy to get along with now that they know the characters are not raiders. Samantha is opening up more to Selina and Barbara, and the three girls are in the bedroom, playing with some stuffed animals and Barbie dolls.

As night spreads its arms, more and more Living Dead gather in the general area, attracted by the initial group that followed the characters. Jeff wants to start shooting them, but Caitlin says to conserve the ammunition.

Once the group is satisfied with the character interaction time, continue with the following narrative:

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*Over the next day, you grab some much-needed rest, awaking near dusk the next night. Samantha and the other children are getting along, and Samantha is actually starting to act like a child once again.*

*The Living Dead continue to gather. Using a ladder found in a basement, you climbed to one of the rooftops for a clear view of the surrounding area. Although it was impossible to actually count them, your best guess is somewhere between 100-200 ghouls slowly shambling in the direction of the community from various directions. The moans are a constant thing, banging steadily at the door of your sanity.*

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If none of the characters mention the benefits of moving on before too many of the creatures start

## SHOTGUNS AND CONFINED QUARTERS

If a gun battle erupts anyway, use a variation on the Innocent Bystanders rules from the SWEX. For each 1 or 2 on the couple's Shooting rolls, a random character adjacent to their intended target is hit. The battle is taking place within the confines of a room or hallway, and the close quarters make the shotguns especially dangerous.







swarming the gates and walls, Caitlin will mention it. If they become trapped within the community, they might never be able to break free and move on. The food supply is still too low, as not much was left in the community. The ammunition they have is just about gone.

Once the characters agree that it's time to go, Caitlin and Jeff start packing whatever meager belongings they have with them. The best tactic is to leave at daybreak. While there will be more Living Dead near the community by then, it'll be safer than trying to maneuver through them in the dark.

The next morning, the front gate is packed solid with the Living Dead. If anyone uses the ladder and rooftop trick again, they see that the rear wall only has six Living Dead. With the ladder, then can easily aim over the wall and dispatch the creatures, get the children to the top of the 8-foot barrier, and jump down to the other side before the other Living Dead are drawn by the noise.

The group must once again proceed on foot. Fortunately for them, there are no Sprinters in the area. The Shamblers they encounter, though, are more torn apart than normal— seeming to indicate that the initial attacks in this geographic location were more brutal than most they've encountered.

They march for several hours, along the way encountering small groups of Shamblers. Selina and Barbara are tired and scared, but Samantha is as quiet and determined as usual. Jeff jumps at every small noise, but Caitlin remains focused on her surroundings.

After a while, the group sees a road leading off to the left. As they draw closer, read the following:

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*You continue along the narrow, two-lane roadway as it twists and winds between the trees on either side. Ahead, you see another road leading off to the left, this one wide enough for two cars but without a lane divider.*

*The road goes on for about 1,000 feet, and then splits into three different roads. The middle road leads to a small community of pre-fabricated, single-family homes with solar mirrors on the roofs. You count twenty-six homes within the community. Each home also has a car garage, and every one of them is sealed shut. No cars are in the streets.*

*The right road cuts through overgrown fields and debouches at a small farm with a barn and three-story house.*

*The left-hand road leads to a modern architecture church, also solar powered, with a good-sized parking lot.*

*The sign at the edge of the road where you stand reads: **Snyder Farms**, and beneath it: **Hirshbeck Estates**, and beneath that: **Church of Our Savior**.*

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If the characters have binoculars or anything else to let them see into the distance, they'll be able to tell that the community has children playing and adults talking in small groups. It all looks very— normal. Even without seeing the people in the community, the characters will notice four men on horseback, armed with hunting rifles (Damage 2d8), galloping in their direction along the road.

As the men approach, they draw their rifles and stop the horses about 6" (36 feet) away. One of them asks the characters what they're doing in the area. Like with Jeff and Caitlin, the men are wary of raiders attacking the community.

The men start with an Uncooperative reaction, and the characters can attempt Persuasion rolls. On a success, they are moved to Neutral, and to Friendly on a Raise. Once the group has convinced the men that they aren't raiders, and are in desperate need of food and a place to rest, the men order the group to follow them to the community.

As the characters are lead into the community, several of the adults walk over to the kids and take them deeper into the community, casting wary glances at the group the entire time. Another individual— with sandy-blond hair, a mustache, and wearing a green polo shirt over a pair of jeans— approaches. One of the men informs him that the characters are survivors looking for food and rest. The man nods, then smiles at the characters and introduces himself as James Caden. While in no way a political leader of the community, he pretty much got shoved into the leadership position soon after the outbreak happened. Most likely, he assumes, because he used to be a local firefighter. He welcomes them to Hirshbeck Estates, and tells them that food can be had over at the church. Father Kenneth cooks delicious venison, and hunting lately has been good.

He tells the group to follow him. He'll introduce them, and then they can get cleaned up while he talks to the rest of the community about them staying the night.



## ACT THREE: A PLACE OF SANCTUARY

The characters are welcomed into Hirshbeck Estates, a quiet little community that has managed to weather the outbreak and establish a normal semblance of living. After two months of Hell on Earth, it looks as if they might have finally found a place of relative safety.

### SCENE ONE: A LITTLE PIECE OF HEAVEN

As James leads them toward the church, the residents of the community continue to throw suspicious glances their way. James tells them to not worry about it. A couple of times in the past week, a group of raiders that have taken over a small military base nearby have been leading attacks on the community. He really doesn't know why they would keep attacking, as the Estates don't have much to offer. Sure, they have water from the nearby stream, and manage to keep fed thanks to the hunting, but other than that they are just a bunch of families trying to live as close to a normal life as they can.

Everyone in the Estates lived there before the outbreak. Although a few people became infected, they were quickly dealt with thanks to the information the radio provided on how to take down the creatures. Then, their remains were burned and given a proper burial in the field behind the church. The owners of Snyder Farms turned on the third day of the outbreak, which is a shame as they were always decent people.

James leads them into the church as he talks, and Father Kenneth is already making his way down the main aisle. The priest says that he was in the garden when he saw the patrol bring new survivors into the community, and had a feeling they would be brought to him. He says he already pulled out some meat, and will be cooking it just as soon as the characters go to wash-up.

If any of the characters are suspicious of the food, Father Kenneth will be glad to show the characters the kitchen downstairs, and the freezer where the deer meat is being kept. Like the homes, the church is powered by solar mirrors and so maintains some electricity.

Allow the characters time to get comfortable. Both James and Father Kenneth are friendly people, but not so friendly so as to raise suspicion.

Once the characters go off to get cleaned-up in Father Kenneth's private bathroom (his apartment is attached to the rear of the church), read the following:

*Hirshbeck Estates is a nice place. Even though the residents are obviously suspicious of you, James Caden and Father Kenneth are at least willing to give you a chance. The place has some electricity, fresh water, and good meat— three luxuries you never thought you'd experience again.*

*This isn't the first town you've found where the people seemed friendly at first, and then turned on you later on, though. No matter how good things seem, a voice in the back of your head whispers: Be Careful!*

*Still, another part of you can't help but wonder . . . could this finally be a place of some normalcy in a world of walking dead?*

## TO BE CONTINUED NEXT WEEK





## FRIENDS AND FOES

### THE LIVING DEAD AND OTHER CREATURES

#### 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

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

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

#### 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.



## 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 weak-



ness), 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.

## FERAL INFECTION

Anyone infected by a Rager or Feral (1 Wound or more after Soaking) is infected by the strain. 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. The character is gone, and the player is free to create a new one using the replacement character rules from the advancement section of the Savage Worlds rulebook.



**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:** 6

**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.

## ADVENTURE WEEK 1 THROUGH WEEK 4

### NPCS (IN ORDER OF APPEARANCE)

#### SAMANTHA HICKMAN

Samantha is an energetic 9-year-old child thrown into the horror of the Living Dead. Gifted with an extremely rare immunity to the infection, she will be hunted by various factions who view her as either a marketable commodity or the salvation of humanity.

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

**Skills:** Guts d6, Persuasion d4, Shooting d4

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

**Hindrances:** Young

**Edges:** None

**Special Abilities—**

**Immunity to Infection:** Samantha Hickman is completely immune to the Living Dead infection. She will not become ill from a Living Dead bite, and will not reanimate if killed.

#### CAITLIN MURRAY

Originally from Pittsburgh, Pennsylvania, Caitlin was a member of the police force and was the first woman to ever join the department's SWAT Unit. The mother of two young girls, Caitlin is a vey strong-willed individual that has been the backbone of her family's survival since the outbreak.

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

**Skills:** Driving d4, Fighting d8, Guts d6, Intimidation d8, Knowledge (Tactics) d4, Notice d6, Persuasion d4, Repair d4, Shooting d8, Stealth d6, Streetwise d6

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

**Hindrances:** Responsibility to Others (Major)

**Edges:** Alertness, Attractive, Charismatic, Combat Reflexes, Luck, Marksman, Rock and Roll!, Steady Hands





**Equipment:** Pump-Action Shotgun (Damage 1-3d6)

## JEFF MURRAY

Husband to Caitlin Murray, Jeff was a stay-at-home father before the outbreak of Living Dead. Previously an accountant, Jeff was typically a non-violent individual. Since the outbreak, though, Caitlin has started training him in self-defense techniques and how to use different firearms.

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

**Skills:** Fighting d4, Healing d4, Repair d4, Shooting d4

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

**Hindrances:** Responsibility to Others (Major)

**Edges:** None

**Equipment:** Pump-Action Shotgun (Damage 1-3d6)

## COMMUNITY MILITIA

Residents of Hirshbeck Estates that have agreed to form a border patrol against both the nearby Raiders and the encroachment of Living Dead, the community militia are otherwise typical survivors struggling to remain alive in a world that now considers them prey.

**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:** None

**Edges:** None

**Equipment:** Hunting Rifle (Damage: 2d8)

## JAMES CADEN

Before the Living Dead rose to consume the living, James was a city firefighter. In the first days of the outbreak, he watched as not only citizens of the city fell to the Living Dead in record time, but also a vast majority of the Fire and Police Departments. After assisting in securing his community at Hirshbeck Estates, James somehow became their de facto leader—a position he never desired, but as taken to for the benefit of his neighbors.

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

**Skills:** Climbing d4, Fighting d4, Guts d4, Healing d4, Knowledge (Fire Prevention) d6, Shooting d6

**Charisma:** +0 **Pace:** 6 **Parry:** 4 **Toughness:** 7

**Hindrances:** Heroic, Responsibility to Others (Major)

**Edges:** Alertness, Brawny

**Equipment:** Hunting Rifle (Damage 2d8)

## FATHER KENNETH

Once a combat medic for the U.S. Army, Father Kenneth was overseas during Operation: Desert Storm before eventually leaving military service and working for the church full-time. Assigned to the newly constructed Church of Our Savior near Hirshbeck Estates, Father Kenneth became a great friend to the community. When the Living Dead outbreak effectively cut off Hirshbeck Estates from the world at large, his spiritual leadership and medical training became invaluable to the residents.

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

**Skills:** Fighting d4, Guts d6, Healing d8, Knowledge (Medicine) d6, Knowledge (Catholicism) d8, Persuasion d8, Shooting d4

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

**Hindrances:** Code of Honor, Loyal, Pacifist (Minor), Responsibility to Others (Major), Vow (Priesthood)

**Edges:** Charismatic, Great Luck

**Equipment:** Medical Kit (+2 to Healing)

## MICHAEL RHODES

A retired metropolitan police officer, Michael and his wife were struggling to conceive their first child when the outbreak happened.

Trapped in the city during the first stages of the Living Dead's rise, Michael was powerless to stop the ghouls from taking his wife and turning her into another of their numbers. Forced to put her out of her eternal misery, Michael vowed to protect all those he could and prevent other families from feeling his sense of loss.

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

**Skills:** Fighting d6, Guts d6, Intimidation d6, Notice d6, Persuasion d4, Shooting d6, Streetwise d6

**Charisma:** +0 **Pace:** 6 **Parry:** 5 **Toughness:** 7





**Hindrances:** Code of Honor, Guilt (Wife's Death), Responsibility to Others (Major), Vow (Uphold the Law)

**Edges:** Alertness, Brawny, Combat Reflexes

**Equipment:** Hunting Rifle (Damage 2d8)

## JOHN CARDILE, JR.

The older brother to two siblings, John has been attempting to help his mother maintain the family at Hirshbeck Estates since their father disappeared. Although John wears a mask of a strong-willed individual, underneath he is in constant struggle with what is happening to the world at large.

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

**Skills:** Notice d4, Stealth d4

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

**Hindrances:** Clueless

**Edges:** None

**Equipment:** Knife (Str+d4)

## HIRSHBECK ESTATES SURVIVOR

Residents and neighbors of the small community before the outbreak, the people of Hirshbeck Estates now struggle to maintain as much of a normal life as they can, in a world populated by the Living Dead. With supplies coming from the nearby city, hunting parties getting fresh meat, and solar panel houses—the residents have managed to regain at least a small part of the world's dwindling civility.

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

**Skills:** Notice d4

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

**Hindrances:** Yellow

**Edges:** None

**Equipment:** None

## TYPICAL RAIDER

Criminals and degenerates, Raiders 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 d6

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

**Hindrances:** Bloodthirsty, Greedy

**Edges:** No Mercy

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

## ADVENTURE WEEK 5 THROUGH WEEK 13

### NPCS (IN ORDER OF APPEARANCE)

#### IAN MCCURDY

Ian lived in a city apartment complex with his brother before the Living Dead outbreak. At first using the UniMed safe zone that had been established, Ian and his brother soon felt that what UniMed was attempting to accomplish was nothing short of reestablishing the same pre-outbreak dominance that the politicians and their corporate backers had once held over the everyday citizens. Gathering around them like-minded survivors, they disappeared into the city's sewer system where they have established a series of mobile camps.

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

**Skills:** Fighting d4, Healing d4, Knowledge (Plumbing) d6, Notice d4, Repair d4, Shooting d4

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

**Hindrances:** None

**Edges:** None

**Equipment:** Glock 9mm Pistol (Damage 2d6)

#### GEOFF MCCURDY

Once a carpenter who shared an apartment with his brother, Geoff joined Ian in establishing a survivor network in the city's sewer system. Feeling that UniMed is nothing more than a holdover of a dead world, struggling to regain the power that the Living Dead stripped from it, Geoff has no desire to live in the corporation's safe zones, and refuses to return to the surface, even though the camp has been reduced to cannibalism.

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

**Skills:** Fighting d6, Healing d4, Knowledge (Carpentry) d6, Repair d4, Shooting d4

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

**Hindrances:** Yellow

**Edges:** Charismatic

**Equipment:** .357 Magnum (Damage 2d6+1)



## UNIMED SOLDIER

Once serving in the United States Armed Forces, UniMed Soldiers were abandoned by the remnants of the Federal Government in the early weeks of the outbreak. Now stationed in the newly dubbed Sanctuary city, they defend UniMed territory with the same determination they once defended the United States.

**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:** 6 **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)

## EDWARD RUSSO (LIVING DEAD, SPRINTER, GENERAL)



A member of the U.S. Army that stayed within the city they failed to defend after the Federal Government abandoned them and fled to Colorado, Edward took his family and defected to the underground survivor band when he witnessed UniMed create the Ragers. Trapped by the Living Dead while on a supply run into the city proper, he rose from the dead as an extremely rare Sprinter with the ability to think. Gathering the other Living Dead into an army, and able to communicate with the Ragers, Edward now plans to extract his revenge against the humans still living within the city.

**Attributes:** Agility d4, Smarts d6, 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.

## TYPICAL SURVIVOR CHILD

Once members of the underground survivor camp in Sanctuary, the children fled deeper into the sewer tunnels with Brandon Russo to escape a fate as victims of cannibalism. Now protected by Edward Russo and the Living Dead, the children scavenge for food and supplies.

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

**Skills:** Stealth d4

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

**Hindrances:** Clueless, Young

**Edges:** None

## BRANDON RUSSO

Son of Edward Russo, Brandon is a strong-willed boy who assembled the other children and fled the sewer-system survivor camp before they could be made into victims of the group's growing cannibalism. Discovering his Living Dead father within the tunnels, Brandon and the other children are now oddly protected by the ghouls, as Brandon assists his father in destroying the humans that still control the city.

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

**Skills:** Fighting d4, Persuasion d4, Shooting d4, Stealth d6

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

**Hindrances:** Young

**Edges:** Alertness



## COMMANDER MORRISON



A former Lieutenant in the U.S. Army, Morrison was the highest ranking officer still alive in the city after his forces were 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. Offering their services to UniMed, who had a solid plan for securing a portion of the city and the resources to execute it, Morrison has been the commander of the corporation's military force ever since.

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

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

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

**Hindrances:** Heroic, Loyal,

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

**Equipment:** Kevlar Weave Vest (+4 Toughness), Glock 9mm Pistol (2d6 Damage), H&K MP 5 (2d6 Damage), 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. Knowing his training and talents could be put to good use for the corporation in exchange for their protection, Alexandro agreed to assemble a team from survivors living within UniMed's safe zone to serve as bodyguards for Alicia Stone.

**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 d8, 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 working as a part of UniMed's research into the origin of the Living Dead, she travels into the badlands beyond the environs of the city to observe, study, and when possible capture Living Dead specimens.

**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)

## CHINELO 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, Lame, 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)





# WAR OF THE DEAD

LEE F. SZCZEPANIK, JR.



## CHAPTER TWO: WEEK TEN





## WAR OF THE DEAD

Requires the Savage Worlds RPG by Pinnacle Entertainment for Use.

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Special Thanks to Piotr Korys and Jordan Peacock

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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 TWO:

## SANCTUARY AND LOSS [WEEK 10]

### WEEK 10 THROUGH WEEK 13

The previous adventures in Chapter Two kept the characters moving at a break-neck pace, giving them little time to think and less time to rest. The final four weeks of Chapter Two changes the pacing slightly. Several days to a week pass between each of the final adventures, allowing the characters to rest, recuperate, and continue on their way to Colorado.

Likewise, the final four weeks are more self-contained. The adventures are designed to set-up situations and expand characters that will play a role in Chapter 3 and Chapter 4.

### GM'S SUMMARY

Sanctuary has fallen and the characters are on the run from Edward Russo and his army of the Living Dead!

Facing a grueling battle against a seemingly endless wave of Ragers that broke through the defenses of the UniMed safe zone, the characters were forced to make difficult choices as it became obvious that there weren't enough resources to evacuate every resident from Sanctuary. A place that was supposed to give safety and security turned out to be a final tomb for far too many.

With the UniMed forces shattered, Commander Morrison, Alexandro Cortez, the characters, and numerous allies, obtained the few remaining military vehicles and faced a hard fought battle to escape the confines of the city.

On the road once again, the group needed a plan to gather enough supplies and fuel to make it to the Federal Government's Citizen Relocation Zone in Colorado. With Abrams tanks in the newly minted convoy, Commander Morrison suggested they hit the nearby military base— the exact base the characters raided to rescue Samantha and Selina from the outlaw raiders.

Performing a scan of the base from the benefit of cover, the group learned that the outlaws were no longer in control of the facility. Instead, hundreds of Living Dead populated the compound.

Now faced with the problem of battling through the ghouls to obtain supplies, their problems are just beginning. While Edward Russo pursues them across the landscape, tension within the survivor camp begins to boil, and the characters discover that not all of the raiders abandoned the base— nor became the Living Dead.

### ACT ONE: THE THICK OF THINGS

The group needs supplies to get to the Citizen Relocation Zone in Colorado. Unfortunately, their best possible source— an abandoned military base— is overrun by the Living Dead. The group must create a plan of attack that will distract the horde long enough for them to get what they need.

### SCENE ONE: BATTLE PLANS

The Week 10 adventure continues from where the previous week ended. Begin with the following narrative:

*Positioned where you are atop a rise overlooking a section of military base, night vision binoculars giving you a decent view of the area below, it again becomes clear how much the world has changed— and how quickly.*

*Before, the base was controlled by a large group of raiders. It took every bit of ingenuity you had to get into the place. Over one hundred outlaws populated the compound, and it was through sheer luck and determination that you survived.*



*Believe it or not, that was only a few days ago.*

*Now, everything is different. The human raiders have been replaced by the Living Dead. Some were once raiders, but others were civilians or military personnel. One woman— torn green dress caked with mud and blood; her right cheek completely missing and her eye hanging from its socket— moves slowly across your field of vision. Another is a man in hunting fatigues, his arm missing from just below the bicep. His throat is torn out, the flaps of flesh hanging down to a chest that has been split open.*

*There are hundreds more, just like them.*

*The base contains supplies you desperately need if you are to make it Colorado, including fuel for the tanks now part of your convoy.*

*The question that hangs in the air, though, is exactly how you are going to get in there— and survive to get back out.*

---

Commander Morrison lowers his binoculars and whispers a string of expletives. He turns and heads back to the others.

Alexandro watches Morrison, and slowly shakes his head.

By the time everyone gets back to the convoy, the soldiers and Alexandro's team are gathered outside the RV. Caitlin and Alicia are inside with Samantha.

Commander Morrison waits for everyone to return. As the characters approach the gathering, read the following:

---

*"So, what's the deal?" One of the soldiers asks as the rest of you approach the RV.*

*"The deal is, we're screwed," Morrison replies dryly. "The place is a god-damned ghoulish town."*

*"We've faced worse," Alexandro states.*

*Commander Morrison spins to face him, his eyes hard and intense. "Yeah, and it cost a lot of lives. Lives we don't have to spare anymore."*

*Alexandro takes a step forward and stands practically nose-to-nose with the Commander. Several of the soldiers shift their stances slightly, and Alexandro's team is suddenly more alert.*

*"What exactly is your problem?" Alexandro asks, his voice unnaturally calm. "What happened back in Sanctuary? No. We all knew it was bound to happen sooner or later the longer Russo remained free."*

*"And we were better equipped and armed, and look*

*what happened back there. We barely have two-dozen people now, limited ammunition, and just a couple of heavy vehicles. There are hundreds of those things down there!"*

*"Have I been the only one paying attention up to this point? The things are brain dead. We distract them and lead them away, go in, and get what we need."*

*"What about the ones acting as bait?" Morrison asks, his voice raised. "I'm not losing more people!"*

*The door to the RV opens and Caitlin steps out, her face tight with anger. "Keep it the hell down! Alicia and I finally got Samantha back to sleep."*

---

Once the stage is set, it's time for the characters to get directly involved.

Commander Morrison is carrying a lot of guilt over what happened in Sanctuary. Although he won't state it directly, it should be obvious that he blames himself for the people left behind. He was in command of the military force stationed in the safe zone, and he feels the deaths were his fault. The guilt he's carrying will only get worse in Chapter Three, and he's already questioning his ability to protect, nevermind lead, any type of group. Although Commander Morrison might normally seem like a natural choice to act as a survivor camp leader, his mental and emotional state make it very easy for the characters to become the true leaders. It is, after all, their story.

As far as Alexandro is concerned, his priority is protecting his sister, and for him that means getting her to Colorado. However, he isn't so arrogant to think it's a trip his team can make on their own, otherwise he'd have left the precarious situation at Sanctuary before now. He fully believes that if the journey is to be made, it is going to take the cooperation of everyone. To that end, he's willing to do whatever it takes to get into the military base and get the supplies. What he has no interest in doing, however, is becoming the leader of any group beyond his own team.

Enter the characters. It's time for them to not only step in and prevent Alexandro and Morrison from coming to blows (a situation that is sure to escalate between the soldiers and Alexandro's team), but to also help devise a plan to get to the supplies.

First, a successful Persuasion check will get the two men to back off from one another before things get violent. From there, Alexandro already gave the characters part of a plan in so far as distracting the Living Dead. He will even agree to have Dallas use the RV to do it, since they need the tanks inside the base to re-



## SLIGHTLY DIFFERENT TACTICS

It is quite possible that the characters will decide to use the Humvees for the distraction, and use the RV and the tanks to help battle through the remaining Living Dead. In that case, use the UniMed Soldiers' Shooting d6 for the Test of Wills against Smarts d4. Whereas Dallas would have used the RV to get the ghouls' attention, the soldiers are using their firearms.

In the case of the Mass Battle, each tank and every 3 total Humvees entering the combat still count as 1 token, and the RV counts as another token.

All other rules and options remain the same.

fuel. The RV is more heavily armored than the Humvees, and Dallas has done this sort of thing before. Caitlin isn't thrilled about using the RV with Samantha inside of it, but agrees that if the tanks need to be inside the base, then that vehicle is their best bet to pull off a distraction and survive.

The base is rather huge, all things considered, measuring a total of 23 square miles. In addition to the obvious military storage installations and buildings the characters encountered during their previous raid, it contains housing further in. Unknown to the characters at this point, there are another 1,500 remaining Living Dead deeper within the base. Although the raiders had managed to secure various security fences to prevent the ghouls from overrunning the area they claimed as their own, they unlocked those barriers before they abandoned the base.

For the sake of the combat encounter, there are 300 Living Dead opposing the characters, and all of them are Shamblers.

The exact layout of the base is left to you, to design as best suits your campaign style. Commander Morrison will use paper and pencil to sketch out where the main ammo and fuel depots are located, as well as the location of communications. He wants to use the service tunnels to get the generators going, and try to contact the facility in Colorado. He'll also warn of the housing district further in the base, and the potential that location has for an unknown number of Living Dead.

If the characters have friends or family with the group that are not suitable for combat, Commander Morrison will assign 2 soldiers and a Humvee to stay back at the current position and provide defense for the civilians.

Unless the characters come-up with a better plan, Dallas will use the RV, with Neil Russel and Terry Gitano on the side guns, to draw as many of the Liv-

ing Dead out of the base as they can. Meanwhile, the group will have to make it through the remainder of the horde.

Once the plan is made, Caitlin gets the characters' attention and draws them off to the side, where they can talk alone.

She tells them that she's going in with them. If Jeff is still in there, she has to put him to rest; she can't leave him like that. He may have been the one to cost their daughters their lives, but honestly, she doesn't even know anymore. Maybe they would have all died on the way to Sanctuary. Maybe they would have been taken with Samantha and killed with the others. She can't even sort it all out in her head anymore. All she does know is that she loved Jeff, and she can't leave him as one of those things. She just can't.

Caitlin starts crying, quietly. If any of the characters decide to hug her and comfort her, she'll let them. At this point, she just feels completely run down and lost. Putting Jeff down is her closure for her family.

Once they've had some role-playing time with Caitlin, it's time to get to the action.

If Father Kenneth is still with the group, he'll offer a prayer, asking God to protect and guide them during their incursion into the base, before they head out.

## ACT TWO: RULES OF ENGAGEMENT

The survivors have to use cunning, tactics, and more than a little prayer as they assault the military base and battle through hundreds of Living Dead to get to needed supplies. In the process, they discover several raiders that were left behind by the original camp. Unfortunately, what to do with the raiders causes tension between Caitlin and Commander Morrison, and threatens to tear the group apart before they can even get close to Colorado.



## SCENE ONE: INTO THE RED ZONE

The combat is going to depend entirely on the actions of the characters, their allies, and the reactions of the ghouls. Heading into the military base with the characters are: Commander Morrison, his soldiers (which should be 14-16 men plus those inside the tanks), Caitlin, Alexandro, and Chinelo.

First, the RV has to get as many Living Dead as possible to follow it, once it opens a break in the fence for the creatures to get through. Consider this a Test of Wills, but instead of Taunt use Dallas Paxton's Driving skill (d10) opposed by Smarts d4. This represents him using the RV as the distraction, and making sure his gunners get enough shots off to get the ghouls' attention. On a success, 50 ghouls follow the RV. On a Raise, 100 ghouls follow the RV away from the base.

Once the RV does what it can, it's time for the rest of the group to enter the base. They don't have too many options, as the tanks make a lot of noise and will inevitably draw the rest of the Living Dead.

Use the Mass Battle rules for the combat against the remaining horde of 200-250 Living Dead, dividing the ghouls into smaller groups. Each group of Living Dead contains 50 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 5 men. Each tank is worth 1 token, and every 3 total Humvees are worth an additional token (so, if the group had 5 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. Morale checks are made without a modifier, as the group can easily retreat. If the group can make it to one of the fortified buildings and use their firearms against the Living Dead from the windows, the ghouls suffer a -2 penalty to Battle rolls. If the survivors lose tokens, the tanks should represent the final 2 tokens. It is just unlikely that the Living Dead are going to be able to eliminate the tanks. If the final 2 tokens would be removed, the tanks are not destroyed by the Living Dead, but suffer some sort of mechanical malfunction that renders them inoperable. If the characters can manage to eliminate the remaining Living Dead, then making a Repair roll at -2 can repair the tanks.

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.

Having the players infected during an abstract mass combat would not be a lot of fun. 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 5 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 seventh round (after 30 minutes of story time has passed), all of the remaining Living Dead merge into one group. Recalculate tokens accordingly.

If the group looks like it is going to be completely defeated by the final horde of Living Dead, then on the eighth round the RV returns and attempts to draw the remaining ghouls away from the base. Make a Test of Wills again, using Dallas' Driving skill against Smarts. Luckily, Shamblers are slow moving, so the original horde the RV drew away from the base is far from returning just yet.

Once the Living Dead are dealt with, the characters can get the supplies. They'd better hurry. The clock is ticking. Edward Russo and his army are on their way, and the Living Dead from the housing district heard the battle.

## SCENE TWO: AGAINST THE CLOCK

There is a lot happening in this scene. The group must scavenge for supplies, fuel the tanks, get the generators working, attempt to contact Colorado, and Caitlin is going to put Jeff to rest. Exactly which parts the characters involve themselves in will depend on the group. Below are guidelines for each event.

**Supplies and Fuel:** Once the group has enough room to operate without fear of getting a limb bitten off, Alexandro and Morrison will order everyone







# WAR OF THE DEAD

to hustle and get what they need. Based on the Commander's map, they should all have a clear idea of where to go, and what to grab.

Now for the bad news. When the main group of raiders pulled out, they took a vast majority of the food, weapons, ammunition, and suitable medical supplies with them. Although there is enough fuel left to fill the tanks, even on a full tank they will only get half the distance to Colorado. So, the group is going to have to hit a fuel source along the way. Commander Morrison will suggest they start figuring out airports to hit, as the jet fuel at most airports is the same type of fuel the tanks operate with.

Otherwise, the group finds four cases of MREs (48 total), 500 rounds of ammunition for the M-16's, survival equipment like tents, blankets, and lanterns, and several 9mm pistols and 200 rounds of ammunition.

During the process of fueling the tanks, Living Dead (2-4 per player-character present, per instance) arrive. Exactly how many times such small groups appear, and how often, is left up to you.

For those searching the buildings for supplies, allow them to make a Notice check at a -2 penalty due to Dark conditions (unless they are wearing night vision goggles, in which case there is no penalty). On a success, they notice 6 Living Dead within the building before they can get close enough to attack. On a failure, they are surprised and the ghouls begin from 4" away.

**Generator:** Two soldiers are ordered to get the generators operating. If any of the characters accompany them, they are led down a series of stairs and tunnels beneath the base. The area is under Pitch darkness, but the soldiers have flashlights that reduce the penalty to Dark. Each character must make a Notice roll at -2. On a failure, the characters are surprised during the first round by the sudden attack of Living Dead (12 Shamblers). The tunnels are narrow, so only 3 Living Dead can reach the group at a time. Once they are disposed of, the group can restore the generators by making a Repair roll.

If none of the characters accompanied the soldiers, then the ghouls kill the Extras. Once the generators are not brought back on line after about 20 minutes, Commander Morrison will ask the characters to accompany him into the tunnels.

**Jeff:** Caitlin's husband is still tied to the pole at one of the far gates. There are several small groups of Living Dead between where the group entered the base, and where Jeff is trapped. Each group consists of 6-10 Shamblers. The best course of action is to use Stealth vs. Inactive Guards to make their way past the ghouls,

as opening fire on them will only draw the attention of more. If the characters open fire, then every 3 rounds of any combat 12 more Shamblers will arrive. If the characters aren't careful, sooner or later they will find themselves surrounded by Living Dead and out of ammunition.

Once they reach Jeff, a Strength roll at a -4 penalty is needed to remove the poles from the ground and lower Jeff. Making a cooperative Strength roll can reduce the penalty. Caitlin will cry as she apologizes to Jeff, and tells him that she loves him and always will. Then she'll place a single shot into his head.

It's assumed that any Living Dead in the immediate area have been dispatched before Jeff is put to rest. The characters can make another Stealth roll vs. Inactive Guards to escape before the Living Dead drawn by the gunshot realize their exact location.

**Contacting Colorado:** Once the generators are back online, Commander Morrison and the characters assemble to contact Colorado. How this plays out doesn't really matter, as the result is the same: no contact is made with Colorado.

First, Morrison's access to the necessary computers is limited, and they are secured. Which skill you have the characters roll is up to you, but it should be one of the following three: Repair at -4, Knowledge (Computers) at -2, Knowledge (Security Systems) with no penalty. As explained in the Main Characters section of Chapter One, Knowledge (Security Systems) is used in War of the Dead for hacking into highly secured computer systems and databases.

Getting into the system and contacting Colorado (most likely NORAD at Cheyenne Mountain), results in no response, and no indication of the transmission having been received.

Once the characters have participated in their chosen encounters and the operation is almost concluded, they hear several gunshots and yelling from nearby. Investigating the disturbance, they discover that a couple of the soldiers have stumbled upon a group of 6 raiders that were hiding from the Living Dead. Only 5 raiders are still standing, with the sixth man lying on the ground, gripping his stomach and curled into a ball, as blood pools beneath him. The soldiers will quickly explain that the men surprised them when they opened the door to the building, and one of them fired by reaction.

Besides handguns that are out of ammunition, the raiders are unarmed.

As the characters, Caitlin, Alexandro, and Chinelo



arrive on the scene, Caitlin's grief turns to white-hot anger upon seeing the raiders, and she raises her weapon and puts several rounds into the chest of one of the men. Commander Morrison immediately leaps between her and the raiders, screaming at her to hold her fire. If the characters don't stop her from firing again, despite Morrison being in the way, Alexandro will tackle her to the ground.

The raiders confess that they hid in the building when the base was attacked a few days ago, and the Living Dead were set free. They've been in there ever since, and refused to come out even when the rest of the camp took off. The men are extremely tired and hungry, and are suffering from a Fatigue level.

Commander Morrison tells his soldiers to take the remaining four men into custody. They are coming with them.

Caitlin wants the men dead for what they did to her family, and will quickly get into a heated argument with Morrison about it. Alexandro starts to side with her, but let's Morrison do it his way once the Commander explains that the other raiders can't be too far away. They all know travel overland is slow going nowadays. No doubt if they stumble into the outlaws, the raiders are going to try to kill them— or worse. He doubts these four want to die, and since their lives are now in the convoy's hands, the outlaws are going to do everything they can to keep the rest of them alive. He even turns to them with a cold expression, asking, "Isn't that right, guys?"

The raiders swallow visibly and nod.

A group of 20 Shamblers rounds the corner of the building at that moment. One of the soldiers manages to get a view around the corner, and exclaims: "Holy shit!"

When the characters get a decent view around the building, they see a nearly endless wave of Living Dead slowly moving their way. The 1,500 ghouls from the residential district have arrived.

Although the character don't have nearly enough ammunition to take on such a horde— something Alexandro quickly points out— they do have plenty of room to retreat, and the speed to do so.

It's time for them to regroup outside the base.

## SCENE THREE: RULES TO LIVE BY

After the characters have fled the base and regrouped with the RV and any others left behind, they pass the burned out remains of Hirshbeck Estates before Alex-

andro and Commander Morrison pull the convoy to a halt.

The two men talk to the characters about supplies they still need. First, although the tanks are fueled, they're still somewhere around 500 miles from the CRZs in Colorado. The tanks have a top range of about half that distance, so they need to consult the road maps and see what airports are on the way. Optimally, Morrison and Alexandro would like to get hold of a functioning fuel truck and add it to the convoy.

**(GM Note:** assaulting an airport is part of next week's adventure.)

They are also going to have to get more food along the way, which means raids. Naturally, that adds to the risk of depleting their ammunition if they run into outlaws or ghouls.

Allow the group to come up with a plan. A couple of Common Knowledge rolls are enough to consult the map and choose suitable airports and places to search for supplies.

After a tentative plan is established, Alicia approaches the characters and Caitlin and informs them of her growing concern over Samantha. The child's fever is rising slowly, and the rough ride she experienced back at the military base hasn't helped her. She needs medical supplies, and she needs them soon. As far as she's concerned, that should be the first priority. Otherwise, if anything bad happens to anyone in the convoy, she is completely powerless to help.

As Alicia is talking, Caitlin keeps eyeing the raiders. Several soldiers are keeping them grouped and under armed guard against the front end of the RV. The more Caitlin watches them, the tenser her body language becomes. Finally, she walks away from the group and toward the captured men, drawing her pistol in the process. The guards react reflexively and point their rifles at her, causing Alicia to scream Caitlin's name and ask her what the hell she's doing.

Whether or not the characters move to stop her, Commander Morrison and Alexandro are alerted by Alicia's scream and race to stop Caitlin. As he's running toward her, Commander Morrison is yelling for his men to hold their fire!

## DEAL ACTION CARDS.

If Caitlin is able to take her action before anyone can stop her, she will shoot one of the raiders.

Once Caitlin is restrained, she will verbally explode at Commander Morrison. Not only is he risking every-



# WAR OF THE DEAD

one by bringing them along, but those men and the others also killed her husband and daughters. They don't deserve to live.

He replies that the raiders stay with them until they are no longer useful. At that point, she can do whatever she wants.

Caitlin isn't buying it. She doesn't believe for a moment that Morrison will let her kill them. She accuses him of being too soft, just like he was at Sanctuary. He couldn't even do what was necessary to keep everyone there alive, and he obviously doesn't have what it takes to do so now.

Morrison stares at her for several seconds, then turns and walks away. He tells the soldiers to load the prisoners into their vehicles (3 different Humvees) and prepare to move out. Alexandro casts Caitlin a slightly confused look before heading back to the RV. Alicia, meanwhile, gently puts her hand on Caitlin's arm and suggests they head back to Samantha. Besides, Damaris would probably like to get to know her more.

## ACT THREE: LIKE CRACKS IN A GLASS

The situation continues to deteriorate between Caitlin and Commander Morrison when the captured raiders make their move, costing the lives of several soldiers.

### SCENE ONE: CROSSING THE LINE

As the final scene of week 10 opens, read the following:

---

*You've been on the road for several hours, having to stop often to clear the road of wreckage, abandoned vehicles, and small groups of Living Dead. After what seemed like an eternity, you finally hit an open stretch of road where at least some semblance of speed could be pulled from the vehicles.*

*The sky is gray as the night gives way to dawn, and a chill is already adding its bite to the wind. It probably won't be too long before winter hits, and then—*

*Your thoughts grind to a halt amidst the sound of shrieking metal and the BOOM of something heavy slamming down repeatedly. Looking in the mirror, you see one of the Humvees flipping and tumbling down the road.*

---

The Humvee comes to a crumpled halt off the side of the road, and the rest of the convoy slams to a stop. One of the soldiers is dead, along with the raider that was with them. The two other soldiers are badly injured. One of them manages to tell the group that the raider wrapped something around the driver's neck and started choking him from the backseat. Before they realized what was happening, everything started spinning.

In the short time it took him to say that, the other soldier coughs blood and dies.

The other soldiers pull the remaining 2 raiders from the vehicles and slam them against the frames, guns trained. Meanwhile, as Alexandro shoots the two dead soldiers and the raider in the head, Caitlin starts yelling at Morrison. She asks him if he's happy now, and how many more of them he's going to get killed before he starts doing what needs to be done.

If any of the characters move to kill the raiders, Commander Morrison tells them to do it. Otherwise, he'll cast Caitlin a withering glare, draw his pistol, and shoot the raiders in the head.

Regardless of who kills the raiders, read the following:

---

*Morrison turns to Caitlin and stares hard into her eyes.*

*"You're right," he begins, "everything's changed, and we need to change with it, or die. But ask yourself this, how many lines are you willing to cross and still consider yourself human? And the next time you want to throw Sanctuary in my face, remember how many people I was responsible for. You only had your husband and two daughters and couldn't protect them. So do me a favor and go %@\$# yourself."*

*Morrison turns and walks away from her, leaving Caitlin staring after him. Her hand rests on the grip of her pistol and her eyes narrow.*

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## TO BE CONTINUED NEXT WEEK.



# WAR OF THE DEAD

LEE F. SZCZEPANIK, JR.



CHAPTER TWO: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 TWO:

## SANCTUARY AND LOSS (WEEK 11)

### GM'S SUMMARY

After gathering fuel for the tanks, and what meager supplies they could find, from the military base overrun by the Living Dead, the characters and their allies are on the road as they head toward the Citizen Relocation Zone in Colorado.

Knowing the tanks won't make it the entire distance without at least one more fuel stop, the convoy has targeted an airport where they hope to find a functional fuel truck to add to the convoy.

After battling their way through the Living Dead and recovering the much-needed fuel, the group finds more than they bargained for when another group of survivors trapped within the terminal signals them for help. Staging a daring rescue, they discover that it isn't the Living Dead the survivors are being trapped by, but a group of cannibals that have claimed the airport as their own, and anyone that comes into their territory as the latest additions to the menu.

Forced to battle their way out of the airport against a foe as cunning as they are, the characters' problems are just beginning as they find themselves leading a larger and larger group of survivors, and all the needs and worries that come with it.

### ACT ONE: ROAD TRIP

On the road and heading toward Colorado, the convoy stops to make camp for the night. Finally able to catch their breath from the Living Dead and human enemies, the survivors gather around a camp fire to get to know those that will likely be with them for a while.

### SCENE ONE: MAKING CAMP

The convoy is on its way west after having gathered some supplies and fuel from the military base near Sanctuary. As the adventure begins, read the following:

**WELCOME TO HELL**

**POPULATION: DEAD**

**SERIOUSLY DUMB ASS — TURN AROUND**

*That's what the latest spray painted sign reads as you pass by another small, rural town completely overrun by the Living Dead. Buildings stand as a broken, often times burned out, testimony to the hard-fought battle between the living and those that refused to stay dead. Rotted bodies litter the streets and sidewalks, while hundreds of corpses shamble around them aimlessly.*

*As though Mother Nature, herself, understands what the Earth has fallen into, the sun is hidden behind a growing overcast, the air slowly getting chillier. Last night, the convoy actually used the car heaters. Winter is not far away, and with it, the inevitable snow as you get closer and closer to Colorado.*

*This raises the next obvious question. Will the Living Dead be affected by the cold, or will you have to battle them and the increasing threat of starvation and hypothermia at the same time?*

If the characters decide to raid the town, they will have to make Stealth rolls against Active Guards to avoid the Shamblers— unless they just decide to drive the convoy straight down Main Street. All in all, there are 500 Living Dead within the town.

Finding supplies requires a Survival roll with a -2 penalty. On a success, enough food and water is found for one person for one day, or five people on a Raise. Searching for ammunition requires a Survival roll at a -4 penalty. On a success, they find a box of 9mm or shotgun shells. On a Raise, they find a box of ammunition and a matching firearm (a Glock 9mm pistol or Double-Barrel shotgun).

The convoy spends 3 days on the road. Roll 2d6 and consult the encounter chart for each day. If the same encounter is rolled more than once, reroll the dice.

### ENCOUNTER CHART

2: No Encounter

3-4: Over two-dozen wrecked cars block the roadway as the convoy rounds a bend. Moving them will require cooperative Strength checks to offset the -4 penalty, or using the tanks and RV



to help. While the group is clearing the road, 24 Shamblers arrive. Every 12 seconds thereafter (2 rounds) 12 more Shamblers will arrive on the scene.

**5-6:** Several Bulls run onto the roadway from the edge of a field near the tree line and ram full speed into one or more of the Humvees. The sheer force of the impact requires a Driving roll at a -2 penalty to avoid going out of control. Either way, the vehicle stalls and won't restart. The convoy now has to content with 6 enraged Bulls driven insane by hunger and the Living Dead. To make matters worse, due to the level of rage the Bulls have been driven to, count them as Wild Cards. Getting the Humvee back on the road requires a Repair roll and 10 minutes.

**7-8:** One of the Humvees blows a tire, forcing the driver to pull off to the side of the road. Replacing the tire with a spare will take 20 minutes. During that time, the Living Dead arrive on the scene. Exactly how many, and how often more arrive, is left to you.

**9-10:** One of the tanks in the convoy suddenly sputters and stops. The engine will not turn over. Repairing the vehicle requires a Repair roll at -2 and 30 minutes. During that time, nearby cannibals (2 per player-character) armed with hunting rifles (Range 24/48/96, Damage: 2d8, ROF: 1, AP: 2) attack them from the nearby tree line. The cannibals are under heavy cover (-4 to hit them).

**11-12:** One of the soldiers has been hiding a minor bite he received back at the military base. Now, in the middle of driving down the road, the infection turns him. The driver dies and the vehicle automatically goes out of control. Depending upon the position of the other vehicles, check for collision as appropriate. For dramatic purposes, the Humvee slams head-on into a nearby tree. The characters have 2 rounds (12 seconds) to rescue the other soldiers trapped within the vehicle before they are attacked and infected.

It is getting dark when the convoy pulls off to the side of the road, the sun perhaps a half-hour from setting. Out here, almost in the middle of nowhere, there is only the moonlight and starlight to cast illumination on the world at large. Even with the headlights, the roads are too dangerous to travel at night. A sudden curve could land the convoy face-to-face with a horde of Living Dead. Wrecked vehicles could appear without warning in the middle of a narrow roadway. Worse, outlaws and raiders— or even other survivors

pushed beyond their limits by desperation— could set ambushes, using the cover of darkness to assault the convoy before the group could mount a counter-attack, nevermind find cover.

And with the overcast sky, the convoy won't even have the moonlight to aid them.

Alexandro and Morrison get together with the characters to best determine how to set-up watch, how best to mask any campfires, and to go over ammunition and food supplies. Caitlin mostly stays with Samantha in the rear of the RV, and over the past day has taken to writing in a notepad Alicia had given her. She won't share what she is writing; stating only that it's her closure for her family. Maybe she'll eventually let the characters see it, she says, but she isn't ready yet. Alicia joins everyone else outside the vehicles.

This scene is designed for some role-playing time, given the pacing of Chapter Two so far. Although it might not seem like it to the characters, it was only about a week ago that they arrived at Hirshbeck Estates. In a very short time, they'd watched the survivor camp fall to tragedy, assaulted a military base (twice), been dragged through hell back in Sanctuary, fought the Living Dead, Ragers, and Outlaws, and survived only through sheer determination and the grace of God.

Alexandro, Damaris, the hunting team, Alicia, and Commander Morrison will also be with the characters in Chapter 3, so it's good to start establishing them as living characters, and not just combat allies.

Allow them to set-up a campfire to keep warm. A few of the soldiers tell a little bit about themselves, where they're from, and what (if any) family they left behind. Naturally, several worry if their families are still alive— but they are far enough away that looking for them is now an impossible task. A few of them hold out hope that their families made it to Colorado.

Commander Morrison wasn't married and didn't have any kids, but he had two brothers and a sister. His brothers were in the navy and stationed aboard the USS Ronald Reagan, which last he heard was operating in the Pacific. He has no idea if the infection reached their ship. His sister is married and lives in Seattle with her husband and two kids (Damian, who is 6-years-old, and Georgia, who is 3-years-old). He hasn't talked to her since the second day of the outbreak, but things were bad over there.

For Alexandro and his team, simply expand upon the information provided in the Friends and Foes section. He'll introduce his sister to the group, but won't say



## CAITLIN AND SAMANTHA

Caitlin is going through a period of intense grief after putting her husband to a final rest, though she tries to hide it from the rest of the convoy. During this week's adventure, Caitlin will remain locked in the rear compartment with Samantha. The only other person she will allow in is Alicia. Alexandro isn't happy about it, but he trusts the doctor. Alicia has advised that people just give Caitlin a few days to heal.

anything about her special gift at this point. For her part, Damaris is very friendly and open, and seems genuinely glad to have the group with her.

Alicia tells her story next. She's never been married and has no children. Heck, she can't even remember the last time she had a boyfriend. She'd been with UniMed in medical research for the past 6 years. If asked, she'll explain that her lab worked on cancer and possible treatments. She'd always thought there would be time for a love life and family later, and that there would always be tomorrow. After the outbreak, UniMed moved her to a research effort to determine the cause of the Living Dead, and some way to cure it. When it became obvious early on that a cure would be impossible, UniMed wanted an immunization against the virus . . . or whatever it is. From there, the characters pretty much know the story.

Alicia still firmly believes that the Living Dead are not truly "dead", but rather a new species. She's willing to let that argument sit until a later time, though.

Make sure the characters tell at least some sort of history for themselves.

Now it's time to discuss the basic needs of the group.

The first thing Commander Morrison will point out is that the Humvees might not be their best, long-term option. The things require Diesel fuel, and only hold about 25 gallons. Worse, with their mileage, they are getting maybe 250 miles to a full tank under good conditions. Unless they find enough Diesel fuel on the way to Colorado, he suggests they consider obtaining alternate vehicles soon. It's bad enough having to keep the tanks fueled. He won't argue the benefit of the Humvees' armor, but it isn't like they can just pull into the nearest Exxon and fill-up.

The RV is better off. Even with it only getting about 9 mpg, with the 75-gallon fuel tank still at three-quarters, it should make it to the Citizen Relocation Zone. And if not, unleaded fuel is still generally easier to obtain than Diesel fuel or jet fuel.

They will also need more food and everyday supplies. Naturally, the airport they plan to hit for the jet fuel is the best place to scope out other vehicles and supplies.

Allow them to discuss any last minute plans, or changes to plans, before Commander Morrison says he'll take the first watch.

It's time for everyone to try to get some sleep.

## ACT TWO: SHOWDOWN AT THE AIRPORT

The convoy arrives at the airport and has to fight through the gathered Living Dead. After securing a functioning fuel truck, they discover other survivors trapped inside the terminal. Launching a rescue operation, the group finds out the true threat keeping the survivors from escaping— a group of cannibals that have claimed the airport as their territory.

Pulled into a battle with an enemy as intelligent and resourceful as they are, the characters will have to battle for their very lives if they hope to make it to Colorado.

## SCENE ONE: ONTO THE TARMAC

Daybreak.

The night was quiet, with no attacks from outlaws or Living Dead. The sky is overcast, and though it isn't winter yet, the air is getting noticeably chilly.

After everyone has had something to eat (probably an MRE), and gotten everything together, it's time to hit the road.

*The sky is heavy and gray, and a chill hangs in the air. Around you, the trees give way to open fields, and for the first time in a while the roads seem unnaturally clear. In fact, the entire prospect seems a little too*



*... normal. Not only are there no abandoned vehicles or other signs of the chaos that filled those first few days of the outbreak, but also there isn't a Living Dead within sight.*

*It's almost as if, somehow, Armageddon missed this little corner of the world.*

Every so often, the convoy should see a farm on the far side of a field. Investigating doesn't reveal any Living Dead, but it also doesn't yield any supplies unless the character can succeed at a Survival roll with a -4 penalty. Most things of use were taken from the house when the original occupants fled, and the only cars that remain are rusted derelicts that would not have worked even in normal times. Surprisingly, though, the farms are in good shape. Alexandro suggests they mark them on the map, just in case they need to return to them to set-up any type of defensible position.

A half-hour after passing the last farm, they see signs directing them to the airport. As the convoy approaches the final stretch, read the following:

*It's a time-honored belief that the world has a way of balancing itself. Despite the clear lack of natural involvement in this one, the adage nonetheless rings true.*

*While before you had found a small piece of the world draped in serenity, you now once again find abject chaos all around you. Dozens upon dozens of wrecked and abandoned vehicles block the roadway heading both into and out of the airport. Several more cars and trucks fill the median between the lanes. Small craters in the asphalt mark where heavy shells were fired.*

*The place looks like a hard fought battle was staged here, and beyond the vehicles, in front of the distant terminals, you see several abandoned tanks. One of the tanks is turned facing the terminal, and a large section of the building is destroyed, the steel beams and wires protruding like the cold bones of a long dead corpse.*

*As is the normal axiom thus far, whatever happened here did not go well for the living.*

The public parking area is still full of cars of all shapes and sizes. With a success on a Survival roll, they find a working vehicle (sedan or minivan) with a half-tank or less of gas. On a Raise, the vehicle has nearly a full tank of gas. A Repair roll at -2 is required

to rip out the ignition and start the car with a screwdriver or likewise tool, which is made more difficult in modern vehicles due to the computer systems.

A Common Knowledge roll is enough for the characters to realize that with so much destruction and abandonment blocking the airport, it's a sure bet the Living Dead are somewhere inside. Getting the convoy to the terminal looks impossible without moving some of the wreckage—a task that will make a lot of noise and take an hour. While the day is still young enough that an hour should not hinder them too much, it's the noise and the inevitable attraction of the Living Dead that's the issue. The last thing they need is to make enough room for the vehicles to pass, only to then find themselves facing a horde on the other side.

Alexandro and Commander Morrison step down from their respective vehicles and meet with the characters. It's time to determine a course of action. They definitely need to get into the airport and look for fuel; the question is how they plan to do it.

**Sneaking In:** The airport is overrun with roughly 800 Living Dead, but they are spread out enough that even if discovered, the characters won't have to take on more than 20-30 at a time (the exact number is up to you, based upon the capabilities of the group). A simple Stealth roll versus Inactive Guards is enough to make it in, but it will take four rolls to get to the tarmac unseen.

**Moving the Wreckage:** Moving the wreckage takes an hour's worth of time, and draws 60 Living Dead to the area. Ramming their way through the bodies with the tanks and RV is easy enough, but the noise from the vehicles alerts more Living Dead to the arrival of prey. The characters will find themselves on the defensive quite a bit during the scene, as groups of 25 Living Dead constantly attack them.

**Service Road:** Make a secret Common Knowledge roll for each character. On a success, it occurs to the character that airport staff have their own road that goes into and out of the tarmac, which is used by maintenance and for emergency vehicles to get to the planes. Have the lead driver make a Smarts roll. On a failure, it takes them 30 minutes to find the back road, and they attract a group of 40 Living Dead that follows them. On a success, they find the road in 20 minutes, and attract 20 Living Dead from the surrounding area. On a Raise, they find the road after only 10 minutes of searching, and manage to avoid attracting Living Dead.

The road leads directly to the tarmac.



However the characters manage to do it, once they get onto the tarmac, read the following:

*Despite the wreckage that marked the public access to the airport, the tarmac is in near perfect condition. Although small weeds protrude from cracks in the runways, the commercial airliners sit cold and in old-world condition. Several baggage carts rest quietly beneath them, though the contents have long since suffered from exposure. Three fuel trucks rest next to as many planes.*

*From your current vantage point, it would be impossible to guess the sheer destruction just on the other side of the vast building.*

One of the fuel trucks has a dead battery that even a jump-start will not get working. Another has two flat tires from sitting for the past 2 months, but will turn over and the tank is nearly full. The third and final truck will start with a jump-start, and is two-thirds full (2,000 gallons)— plenty of fuel to get the 500-gallon capacity tanks to Colorado.

As the group is getting the fuel truck started, have everyone make a Notice roll, and make a group roll for the soldiers. Everyone that scores a success sees a flash of light coming from one of the windows of the terminal. The light stops, and then starts again. A Common Knowledge roll at -2 (no penalty for Commander Morrison or the soldiers) recognizes it as Morse code for “help us”.

There are survivors trapped inside the terminal!

## SCENE TWO: DINNERTIME

Commander Morrison will suggest that a few men are left behind to guard the vehicles and keep them running. The airport is obviously packed with Living Dead, and he would like everything ready to roll out of there the moment they get back.

The characters are going to have to head in through the service entrance. The interior is dark, causing a -2 penalty to all rolls involving sight. The machinery is cold and silent, and the conveyor belts are motionless. Give the characters a few seconds to get their bearings. Then they hear the moan— at first one or two Living Dead, and quickly gaining in volume.

## DEAL ACTION CARDS!

There are 30 Living Dead— all Shamblers— down here. Some are in the coveralls of maintenance per-

sonnel, a few are dressed in the rotted remains of a pilot uniform, and others were once civilians (including children ranging in age from 6 to 12). The ghouls are in varied states of disfigurement. Play up the carnage that the airport suffered, from half missing faces, rotted eyes hanging from sockets, missing limbs, and the blackened remains of entrails dragging along the ground.

The horde of Living Dead starts 8” away from the group, and will not reach them until the second round. If the survivors can make it 24” to the far end of the room, they can access the doors that lead to the stairwell to the airport’s main level.

Once on the main level, a Common Knowledge roll at -2 is required to coordinate where they are and what area the light came from. As the group makes its way through the airport, use the encounter chart below. Roll 2d6 three times, rerolling any duplicate totals.

## ENCOUNTER CHART

**2:** Have each character make a Notice check at a -2 penalty, and make a group roll for the soldiers. Failure indicates the character has stepped on a trip wire that’s been draped across a flight of stairs, midway up, which pulls the pin from a grenade hidden against the railing (Damage: 3d6, Medium Burst Template). If the grenade is tripped, then anyone that succeeded at the Notice check can make an Agility roll at -2 to dive for cover and avoid the damage.

**3-4:** The group nears a corner when they hear the high-pitched moan of Sprinters. Before the characters can retreat, a group of 12 Sprinters dash around the corner.

**5-6:** Three Infected Newborns use the cover of the shadows (this section of the airport causes a -1 penalty to all rolls involving sight) to attack the group in a series of hit-and-run ambushes.

**7-8:** Six feral dogs, formerly security dogs for the airport that were left behind, slowly stalk around the corner, hackles raised and teeth bared as they growl at the group. The dogs are over-the-edge from hunger and stress, and automatically attack the group. Due to the sheer magnitude of their aggression, treat them as Wild Cards.

**9-10:** A Living Dead falls through the ceiling overhead. Have each character make an Agility check. Any character that rolls a 1 on the Agility die (regardless of Wild Die) suffers the ghoul falling on top of him and gaining a surprise attack







this round. If more than one character rolled a 1 on the Agility die, roll a d6 for each character. The lowest roll is attacked.

**11-12:** Four Shamblers come out of a room 5" ahead of the characters, moaning as they step forth. The group has 1 round to deal with them and move on before a group of 8 Sprinters answers the moan and comes running down the corridor from behind the group.

Once the characters have suffered through the encounters and succeeded at the Common Knowledge roll, they make it to the room where the survivors are barricaded: the cafeteria.

Inside the room are 12 people, all in various states of dishevelment: 5 men, 3 women (two of them pregnant), and 4 children. The children consist of a 10-year-old boy, a 14-year-old girl, a 10 year-old girl, and a 5 year-old girl.

Once the survivors let the group in, a man in his 50's introduces himself as Kyle Elliot. He tells the characters that they need to hurry and get out of there, there's no telling where "they" are now and it isn't safe. The characters most likely think he is talking about the Living Dead, when they hear something metallic clink, clatter, and roll down the hallway outside the cafeteria.

It's a live grenade!

Have each character and Commander Morrison make an Agility roll at -2. Make a group roll for the soldiers. On a success, they dive behind cover and avoid the damage. The new survivors were far enough within the room to avoid the main blast.

The man starts yelling that they need to get out of the airport! There used to be 20 of them in the group. They are all that's left.

There are cannibals out there!

## SCENE THREE: BREAKING FREE

*Despite the ringing in your ears, you hear a voice echoing from the darkness at the far end of the corridor, reverberating off the walls and making it almost impossible to pinpoint.*

*<chicken clucking>*

*"Whoo-hooooo! Looks like we're having chicken for dinner tonight, guys. I just bet ya'all are finger lickin' good, too!"*

*"Here chickie-chickie-chickie!"*

## AIRPORT 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.

**Wild Card:** The airport Feral Dogs are beyond sanity, and are considered Wild Cards in combat.

*"Hey! If I cut off yer head, will ya'all keep running around?"*

*<chicken clucking>*

The characters are going to have to fight their way out of the airport, through both the Living Dead and the cannibals. Unfortunately for the group, the cannibals are armed with looted military weapons, and are very cunning in how they hunt. To make matters worse, the children are scared out of their minds and have their Pace reduced to 4 out of fear, though their running die is still a d6.

How this scene plays out is totally dependent upon the actions and tactics of the group. Below are a few guidelines.



**Living Dead:** Exactly how many Living Dead, and how thick each group is, is left up to you. There are several hundred Living Dead throughout the airport, and the longer the group battles its way through the cannibals; the more that will converge on the area to eat. While the idea is to give the group plenty of Savage Worlds action, you don't want to kill or infect the player-characters for what is ultimately a minor action scene.

**Feral Dogs:** In addition to the six feral dogs in the encounter chart, there are another eight hunting as two groups of four dogs still within the airport. Although the cannibals have become adept at avoiding them, the players aren't aware of their presence and can easily be taken by surprise.

**Cannibals:** There are six cannibals in all, and all of them are Extras: 2 women and 4 men. They are dangerous and cunning, and were originally a part of the survivor group in the cafeteria. At least, before they started eating the other members to stay alive and were forced out by a sudden mutiny.

The cannibals are armed with 5 more grenades, each has an M-16 rifle with 50 rounds, and a Desert Eagle pistol with 10 rounds (see the SWEX for weapon stats). They will use the darkness and shadows of the airport, and the service corridors, to move about and attempt to ambush the group (Notice roll at -2 to avoid suffering a surprise round). Play the cannibals to the hilt as a group of insane villains straight out of films like the "Hills Have Eyes" or "Wrong Turn". Use the shadows, sudden ambushes and retreats, and military weapons to add tension to the scene. The children are scared. The men in the new group are very concerned with protecting the pregnant women. The entire situation is balancing on a razor's edge.

The group has little choice but to make their way back to the maintenance level in order to get to the tarmac. Even if some of them could shatter a window and find a way to shimmy down a line, the pregnant women and children are unable to do the same.

Once the group has experience enough combat and horror, they have to fight their way through the Living Dead still within the maintenance area.

If any of the cannibals survive the encounter, they will not follow the group to the tarmac; so except for Shamblers slowly following their progress to the convoy, the characters will have a clean get away once they make it outside.

## ACT THREE: EXTENDED FAMILY

The convoy stops several miles from the airport so that Commander Morrison and the characters can figure out exactly what type of people they just rescued, and exactly how they are going to get everyone to Colorado.

### SCENE ONE: NEW RESPONSIBILITIES

Once the convoy is several miles away from the airport, Commander Morrison calls a halt so that they can figure things out.

No doubt, the characters will want to know about the new survivors they just picked up.

**Kyle Elliot:** Kyle Elliot is in his 50's, with a full beard and mustache. His wife was killed in the first days of the outbreak when they were overrun while quarantined at the airport. Before the outbreak, he was a manager at Home Depot.

**Steve Elliot:** Kyle's 10-year-old son, he watched as his mother died, and held her in his arms when she took her final breath. When his mother reanimated, Steve had to put her down for a final rest when his father couldn't bring himself to do it. He considers himself an adult after that day, and regularly argues with his father.

**Shannon Carlson:** Shannon was a clerk at a local medical clinic in California before the outbreak, and is currently 8 months pregnant. She is in her late 20's.

**Daniel Shelby:** Shannon's boyfriend and the father of her child, he worked as a diesel mechanic before the outbreak. He and Shannon were on their way back from visiting her parents in New York when they were quarantined at the airport during a layover.

**Phillip Clines:** In his late 40's, Phillip was a high-priced attorney in Florida before the outbreak. He was on his way to Las Vegas when the outbreak first occurred.

**Richard Chapman:** An underground musician from a band known as "The Devil's Own", he and his band were on their way back to Georgia from a gig in Seattle (where they hoped to be signed by one of the studio representatives attending). He is all that's left of his band.

**Caleb Stone:** A professional martial artist on his way back to New Jersey from a tournament in Los Angeles, he is well built and in his early



30's. He was traveling alone, and has no idea what's happened to his family back on the east coast.

**Breena Maclean:** In her mid-thirties and traveling alone, she was on her way to move back into her father's house in Maine when she became trapped at the airport. Before the outbreak, she was going through a divorce after she caught her husband cheating on her, and is now 6 months pregnant with their child.

**Cathy Fimori:** A woman in her early 30's, she is the mother of two and the wife of an army soldier that was deployed to Afghanistan before the outbreak. She hasn't heard from him since the world went to hell, and was on her way to stay with her parents in Florida until he returned to the United States.

**Melissa Fimori:** Cathy's 10-year-old daughter, she has blonde hair and green eyes, and is extremely shy.

**Sharlene Fimori:** Cathy's 5-year-old daughter with jet-black hair and piercing blue eyes. Unlike her sister, she is extremely outgoing and loves to talk about the dead people. In fact, she talks about little else except every grisly detail she's witnessed.

**Hailey Kaiser:** A 14-year-old girl, her mother and father were two victims of the cannibals back in the airport. Her trust is difficult to obtain.

Kyle will explain that they were trapped at the airport when the military placed the entire facility under quarantine. At first, most of them figured that the government would get everything under control and, after a few days, they would be able to leave. It didn't even take a few days for whatever happened to spread throughout the airport. Before anyone knew exactly what was happening, those things were all over the place. No one figured out that the bites were spreading it, or that anyone that died became one of them.

The military was overrun, and one of the tanks fired into the airport under orders to destroy everything inside. It never got to fire again, though, as people panicked and attacked the soldiers. Those that weren't killed took off, leaving everyone else behind.

Once the soldiers started turning on the civilians, a group of them hid in the cafeteria on the other end of the building to avoid being killed. By the time they realized the soldiers had left, the entire building was swarmed with the creatures. They had women and

children; they couldn't just fight their way out. They figured that eventually the military would return in greater force to rescue them.

But they never did.

Once the power died and the food started to spoil, things got pretty bad. Eventually, some of them formed a small group of their own and decided to take command. They made everyone draw numbers from a bowl, and the two that drew the lowest numbers . . . well . . . the group can guess what happened.

They all knew it was just a matter of time before they were killed, too. When a few of them went off to get any weapons left behind by the military, they only left two of their own behind. The men got together and fought them out of the cafeteria, barring them from getting back in.

That was a week ago. They don't know how much longer they could have held out, or how much longer until the cannibals just blasted their way in to get to them. Kyle thanks all of them for coming to rescue his group.

Alicia asks the new arrivals to come to the RV, so she can give them as much of a physical as she can muster with the meager supplies she has available. Meanwhile, Commander Morrison motions for Alexandro and the characters to step off to the side with him.

Commander Morrison doesn't know what to do with them, but he doesn't think they should be taking on an additional people. They barely have enough supplies for themselves, how the hell are they going to handle a group of a dozen extra people?

Alexandro is not only surprised by Morrison's stance on the matter, he completely disagrees almost to the point of anger. There's no way they can leave those people behind. They have pregnant women and children. He won't even consider the matter, and will even go as far as to consider the group under the protection of his team, if need be.

People are going to be crammed into the convoy, no doubt, unless the group managed to obtain additional vehicles from the airport. Exactly where the characters stand on the idea of 12 new people added to the camp is going to depend on each individual group. As already stated, though, Alexandro will not abandon the people, nor allow Morrison or the characters to do so.

As far as he is concerned, everyone is getting to Colorado . . . or no one is going.

## TO BE CONTINUED NEXT WEEK



# WAR OF THE DEAD

LEE F. SZCZEPANIK, JR.



## CHAPTER TWO: 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 TWO: SANCTUARY AND LOSS (WEEK 2)

## THE HIRSHBECK ESTATES

The adventures taking place at the Hirshbeck Estates offer a different style of play for War of the Dead. While there is the occasional fight against wandering Living Dead, and the characters will have to help defend the community against the nearby raiders, for the most part the community offers the group a chance at some heavy role-playing with the residents. The adventures for Week 2 and Week 3 offer the group a chance to get to know new characters, participate in a tragedy, and flex their creative muscles before thrusting them back into a world defined by its battles against millions of zombies.

There are over 50 residents in the community, and you are encouraged to create your own memorable characters as best fits the style of your campaign.

If the characters have a specific goal to achieve—such as making their way to the Citizen Relocation Zones in Colorado—that's okay. Hirshbeck Estates is not a permanent stop, but a temporary refuge to rest, recuperate, and refocus.

## GM'S SUMMARY

It's been two months since the dead first rose to consume the living. After weeks of narrowly surviving encounters with the Living Dead, battling through outlaws, and scrounging for supplies, the characters have stumbled upon the Hirshbeck Estates community—a survivor camp that has managed to maintain an almost normal existence with fresh water, fresh meat, supplies, and solar powered electricity.

Led by former firefighter James Caden, and Father Kenneth of the nearby Church of Our Savior, the community seems too good to be true. After the betrayal at Dalesbury, can the group trust this new group of survivors not to try to kill them in the night?

Surprisingly, they can. The idyllic neighborhood is actually a little slice of human existence in a world of the Living Dead. At Hirshbeck Estates, there is no cannibalism, no laboratory experiments, and no plans to use outsiders as bait against the Living Dead. They are simply survivors struggling to maintain as much of their normal life as possible in the new world.

The question is, though: can the characters trust the residents enough to not throw away their first,

and best, chance at regaining a semblance of the life they lost?

## ACT ONE: REST AND RELAXATION

The characters get some much needed food and water, and are given temporary residence at the Snyder Farm while James Caden talks to the rest of the community about the characters.

## SCENE ONE: A HOME-COOKED MEAL

Begin the adventure by reading the following:

*A warm shower—it's amazing how human such a simple thing can make you feel. Father Kenneth had taken all of your measurements before you went off to clean up, stating that he had a cache of clothes gathered from a supply run. True to his word, a fresh set of clothes awaited each of you, even the three children, as you finished washing.*

*Seated in Father Kenneth's kitchen, eating venison burgers and drinking water, for the first time in a long time a part of your mind can almost convince itself that the world hasn't gone to hell on the express train.*



Samantha and Jeff are tearing into the burgers with a fervor bordering on the uncivilized, as James sits at the table and smiles at them. Caitlin pokes her husband with a sharp elbow to the ribs, and he looks at her in confusion before apologizing to James.

James chuckles and tells him not to worry about it, then asks the last time the group had anything real to eat. Jeff shrugs and asks what the current year is. Caitlin rolls her eyes and confesses it's been weeks.

Barbara and Selina quietly watch the exchange.

If the characters don't ask about how and where the community gets its supplies, Caitlin will bring it up. James is a bit reluctant to start divulging secrets of the community's survival, but a successful Streetwise roll will get him to reveal the following:

- There's a place where a small team gets clothing, supplies, and other necessities. The place is completely infected. So far, though, the team has been very good about staying alive. James won't tell them what the place is, or where it's located.
- They remain in contact with the team through walkie-talkies, so they know if anything goes wrong, a Living Dead migration looks to be a danger to the community, and so forth.

With a Raise on the Streetwise roll, he also reveals the following information:

- A group of raiders have been trying to overtake the community. It started when the two sides first came into contact on a supply run. The community isn't about to abandoned a source of needed supplies, and the raiders want to take it all for themselves. They are well armed, but so far haven't been willing to risk a full-scale assault against the community.
- The raiders took control of a military base. Whether the base was abandoned, infected, or the raiders somehow overpowered the military there, James doesn't know. Just as with the supply source, he won't tell them where the base is located.

After the characters have eaten, James informs them that he's going to put them into the old Snyder house,

## THE CITY AND THE MILITARY BASE

The city is approximately 15 miles south of the community. Now dubbed Sanctuary, it's partially controlled by the UniMed Corporation. UniMed is actively trying to help survivors and rebuild as best it can, and assists the people of Hirshbeck Estates. Sanctuary and UniMed will be detailed beginning in the Week 5 adventure. James Caden is unaware of UniMed controlling Sanctuary, and has been told by the supply team that it is simply: a large camp of survivors.

The military base is approximately 12 miles northeast of the community. It contains close to 100 raiders, some of which have been training in using the leftover military hardware.

over on the farm, to get some rest. The place is clean as far as any infected go, and the community has already taken all the weapons. Apparently, Mr. Snyder was a serious gun advocate, though James doesn't know how many of the weapons were legal. Not that it matters much anymore, of course. The house doesn't have electricity, but it has several old kerosene lanterns that work well enough; plus, the doors and windows lock, which is always a bonus.

Jeff comments that they seem to have everything except a pack of cigarettes. It's a comment that gets him a hard stare from Caitlin.

James leaves the characters with Father Kenneth and says he'll be right back. Upon returning, he gives Caitlin a small bag that contains soap, toothpaste, several toothbrushes, a hairbrush, and other odds and ends. The farmhouse still has running water, though he isn't sure how much longer it'll last.

He also hands Jeff a pack of generic cigarettes and a book of matches.

As James takes them over to the house, he tells them to get some rest and he'll discuss things with the community. Thanks to the raiders, they're wary of outsiders, but the group seems honest enough. Not to mention, he can't imagine a group of people with three children with them looking for trouble—but the world was a messed-up place even before the outbreak.

The characters can then get settled into the house. It's fully furnished, and is three-stories tall, with the third story being an attic. The basement has a dirt floor, and the walls have already been stripped bare.

If the characters search through the Snyder's family belongings, they appear to have been a close family of a man, his wife, a teenage son, and a young boy.

Jeff and Caitlin claim two upstairs bedrooms, both of them next to each other. One is for them, the other for



Barbara and Selina. Caitlin offers Samantha the room with her daughters, providing the characters don't disapprove.

## ACT TWO: A TASTE OF THE LIFE

The characters continue to rest and recuperate at the Hirshbeck Estates, assisting with hunting for more meat, defending the town against the raiders, and beating back a small Living Dead migration. Later that night, however, tragedy strikes the community as a child is murdered.

### SCENE ONE: HUNTING TRIP

It's going to depend on each individual group to determine who went to sleep and when, and who took any type of watch and when. When the group finally awakens, Caitlin has the girls in the bathroom as they wash their faces and brush their teeth.

If any of the characters suggest they move on, Caitlin is strongly against it. It isn't that she wants to take root at Hirshbeck Estates— even she'll admit it's way to soon to make any such decision— but the kids need more rest and food. There's no telling when or if they'll be able to find adequate supplies once back on the road, and although Barbara and Selina were borderline malnourished, Samantha was in even worse shape. The girls need a few more days. It's dangerous enough out there for them; it won't do any of them a bit of good to have the children collapsing from exhaustion and hunger.

Jeff agrees with her, and says that he's going to step outside to smoke a cigarette. Caitlin verbally snaps at him that after all those weeks finally being rid of the damned things, she can't believe he has to start all over again. Jeff off-handedly comments that the more she nags, the more he'll want to smoke again, and closes the front door as he steps out. Caitlin is visibly irritated, but keeps it contained as she focuses on the three children.

Once the characters have all had a chance to wash-up, brush teeth, and anything else they need to do, they'll eventually have to head back to the community. Caitlin will make the first move with the children, if the characters don't, once Selina and Samantha mention being hungry.

As the group approaches the community, James is talking to a man with a strong build and a baldhead. The man points out the approaching characters, and James tells him to excuse him as he turns to join the group.

James asks them the obvious: Did they sleep well? Does the water still work all right? Are they hungry? He leads them over to the church where Father Kenneth is cooking eggs. James mentions that the barn has a small chicken coup inside, and they tend to it so they can have such luxuries. They get feed from the supply runs.

James lets them know that the community is still nervous, but has decided to give them a chance based on the recommendations of himself and Father Kenneth. If things work out, and the community agrees, they might even be allowed to move into one or two of the 5 empty homes they have. In the meantime, after breakfast he'd like to introduce them to a few residents. It'll help break the ice a little.

Once the characters have had time to eat, use the following encounters to introduce them to a few people within the community. Feel free to create additional encounters of your own— after all, there are plenty of residents.

- **Ben Cooper:** A 19-year-old former college student, Ben adheres to a theory that the outbreak is the result of a new type of toxoplasmosis gondii, one supposedly developed as a biological weapon by the U.S. Government as a means of turning an enemy population against itself. He says the knowledge is based on information released through the blogosphere before the Internet pretty much became toast.
- **Alice Stillman:** Mrs. Stillman is a 68-year old widow, and something of the neighborhood grandmother. Suffering from cancer, she figures if the infection doesn't get her, then it will. The characters will find her friendly and caring, especially toward the 3 girls.
- **Harry Ross:** Harry used to be a construction worker before the outbreak. After losing his wife to the infection, now he is a full-time drunk. While under the influence, his ranting blames the outbreak on radiation brought back from space by NASA.
- **Michael Rhodes:** Michael is a retired police officer and leads the hunting parties. He gets along fine with James and Father Kenneth, and is entirely satisfied that James handles the day-to-day management of the community, while he focuses on keeping the food supplies stocked.
- **Jenny Cardile:** Jennifer is the mother of three children in the community: 2-year old



Brian, 7-year old Cathy, and 15-year old John, Jr. Her focus is on raising and protecting her children, especially since her husband disappeared from the community in the first few days of the outbreak.

After the characters have had some time to meet and interact with members of the community, James and Michael Rhodes come walking over to them. Michael has suggested that the characters accompany him on a hunting trip. Naturally, the characters are probably suspicious of the offer— especially where guns and the possibility of a “hunting accident” are concerned. Michael, though, says that he’s going out alone with them. They’ll out number him. His instincts from 22 years on the force tell him the characters are good people, and by trusting them to be armed, it will go a long way to showing the community that they can be trusted in general. He believes in that so strongly, he’s willing to put his own hide on the line to prove it.

Jeff is against going. There is no way he’s going hunting with people that he barely knows. Caitlin immediately jumps in that he can stay with the girls, then, and she’ll go. Jeff tries to order her not to, but Caitlin tells him where he can go, and what he can do to himself when he gets there. She’s tired of his crap, and she’ll do whatever she has to do to live. If going hunting for food for the community will show that not only can they be trusted, but will also pull their own weight, then she’s willing to do it.

For the characters, it’s an easy task, and they’ll outnumber Michael Rhodes easily. It will also give them a bonus to further interactions with the people of the community that don’t like them (a +2 to all Persuasion rolls the rest of the adventure).

Once everything is settled, Michael has them outfitted with hunting rifles (range: 24/48/96, damage: 2d8) with 15 shots each.

This scene is meant to be a fun scene. Michael is not looking to betray the characters (or be betrayed by them). Basically, he only wants to shoot two deer, as the meat is still pretty well stocked. He asked the characters to accompany him primarily to inspire trust from the community. He says that they can all drag one of them back, and he’ll send others in to get the second one.

During the hunt, the group encounters two different sets of Living Dead. The first is a small group of only 4 of the creatures, and the second encounter contains 2 Living Dead per character. The ghouls are Shamblers, moving awkwardly through the woods in the general direction of the community. This causes Michael some

## 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 in this adventure 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.

concern, and he’ll immediately take everyone back to the community. Once there, he meets with James and Father Kenneth, and tells them that they all need to increase the border patrols for the rest of the day and through the night. Meanwhile, he going to take some men and scout further along— maybe 10 miles— and see if there are more of the things heading this way.

## SCENE TWO: THE UNINVITED

If the characters want to go along with Michael, he will absolutely refuse to take them. For one, they need to stay and keep their 3 children safe. For two, it’s just a scouting run. If the Living Dead somehow make it to the community— they’ve survived out there— he needs them to help defend the neighbor-



hood. A majority of the people can at least point and shoot a gun, but haven't been out there in the world learning how to survive. Michael chooses four men to go with him; they arm themselves, and head-off in the general direction the characters originally approached the community from.

Allow the characters some more role-playing time with the community. Selina is scared, but Samantha is once again appearing to withdraw into herself. If talked to, she'll claim that the creatures will take this place, just like they have all the other places.

Eventually, Ben Cooper calls people over to a small picnic table behind a house where he has a radio set-up. He's picked up a station that's still broadcasting, though there's a lot of static.

As the characters walk over, they hear the following:

---

*... for those of you just now finding this station, let me repeat what I just said. Although I'm not a licensed broadcaster— the guy that used to run this small station is either dead or shambling around somewhere out there— I thought it kind of important that I get word out to anyone that could hear me about what I was told three days ago.*

*There I was, surrounded by the ghouls and about to become one of them. I was trapped in what used to be a supermarket, and my gun was dry. That's right folks, I didn't even have enough common sense to save the last bullet for myself. Anyway, I was sure yours truly was food for the masses, when automatic fire came raining through the front window. It didn't take long for the ghouls to go down, and those that didn't suddenly had a new target grabbing their attention.*

*After the smoke had cleared and the bodies hit the floor— uh, Let the Bodies Hit the Floor... I used to like that song. Anyway, it looked like my saviors were none other than soldiers of the good ol' United States Military. Tell ya what; I'd never been so glad in my life that they weren't overseas anymore.*

*This isn't some politically correct bullshit to fake a sense of patriotism most the country never actually felt anyway, but let me thank the members of our armed forces that saved my ass. I mean that genuinely, too. They actually saved my ass.*

*Turns out that these guys had gone rogue weeks before. According to them, they were part of the detail that accompanied our esteemed Vice President and certain members of Washington to an undisclosed location. While the President and others hightailed it to*

*Colorado and left the rest of us to rot, the Vice President was sent elsewhere. Guess they didn't want all their eggs in one basket or some crap. Anyway, these guys barely managed to make it out when the shit hit the fan.*

*You know, you gotta love the fact that the FCC is pretty much sucking air nowadays. I'd always wanted to hear a radio station talk like it was real.*

*All right, to get to the point, the Vice President, and pretty much everyone with him that didn't get out of town like my saviors did, is gone. Or to put it a better way, gone in the living sense. I'm sure they're out there shambling around somewhere. Which is pretty ironic if you ask me.*

*So, in other words, don't bet on the government to sort this mess out. In case you didn't figure this out already: you're on your own, folks.*

*And, now I hear moaning outside. Ain't that nice. Well, looks time it's time for me to start finding better shelter. This is Tommy Garing, telling you like it is.*

*Over and out!*

---

Ben turns off the radio as the station becomes nothing but static, and looks around at everyone.

Many of the residents are silent when they hear word of the Vice President and his enclave. Murmurs reveal that most of the community still holds onto hope that the government and military will reorganize, launch an offensive, and return the world to normal. The death of the Vice President and his people, and the shattered status of the United States Military, now hits them like a punch in the stomach.

The community doesn't have much time to consider the implications, however, as James' walkie-talkie suddenly cuts through the stunned silence. The eastern border guards report raiders coming, and the report is suddenly cut-off by the sounds of automatic gunfire through the speaker.

James immediately yells for everyone to get into position. As the community scatters, the characters hear him curse under his breath: "I'm so tired of this shit."

The community's guards take position in the overgrown grass of the fields between the Estates and the farm. For the most part, the rest of the community assumes defensive positions within the end homes, preparing to fire out from the cover of first and second story windows.

There are 24 raiders in all, armed with M-16 rifles and packed into 6 military jeeps. How the battle goes







will depend on each group and the tactics used, but the raiders are outnumbered and didn't anticipate the player-characters, so the community should win the battle.

After the battle is over, the community regroups to clean up, tend to any wounded, and celebrate another victory. The characters can then interact with more of the residents, enjoy a good meal as the day heads into evening, and finally retire back to the farmhouse.

Samantha, though, doesn't feel like celebrating—repeating her earlier feelings that eventually the Living Dead will take this community and kill everyone.

## SCENE THREE: TRAGEDY IN THE NIGHT

Once the characters are back at the house and have had time to settle the 3 girls into bed for the night, Jeff and Caitlin have another argument in the upstairs bedroom. This time, the argument is over Jeff having suggested they seek out the raiders and see about possibly joining them. They have a military base. They have weapons and vehicles. They are obviously bettered prepared to survive, and they have the kids to worry about. It's going to be a matter of time before they take this place over. He can't understand how they haven't done so already.

Caitlin says he's out of his mind. They've encountered raiders before, or has he forgotten what they almost did to her and the girls? He obviously never gave a damn about the three of them before the world went to hell; the least he can do is pretend to care now.

Barbara comes sneaking downstairs and curls up on the sofa. Her sister and Samantha are already asleep, but she can't fall asleep with mommy and daddy fighting again. All they do is fight. Mommy even told her that they were all going to leave daddy and move to grandma's, but then the monsters came.

As Caitlin and Jeff continue to argue and Barbara tells how her mother had plans to leave her father, a woman's scream pierces the night from the community. Caitlin and Jeff fall silent, and seconds later she is running down the stairs and out the front door. If the characters also go to investigate, they see a lot of commotion behind one of the homes.

How the characters get involved in the rest of the scene and what actions they take will depend entirely upon the play-style of the group.

The characters quickly learn that Jenny Cardile left the children at home while she went over a neighbor's house for a game of Bridge. The teenager was upstairs in his room, and the two younger ones were in

the basement. Feeling the room was too stuffy; Cathy opened the basement's back door to let some air in. Somehow, a Living Dead had shambled past the border guards and gotten into the community, heading directly for the open door. At first, the young children were happy to see the creature; it was their missing father! The joy quickly turned to horror, however, when the creature attacked and killed the 2-year-old child.

The next-door neighbor heard the commotion at the same time Cathy's scream brought her brother from his room. Now, the community has the zombie captured and is dragging it into the nearby field, while Jenny cries and clutches Cathy like a lifeline. John Jr. stands at the basement door, watching the scene in stunned silence and complete shock.

As the zombie is dragged into a clearing made in the field from the earlier battle against the raiders, James and Father Kenneth arrive with pieces of wood, hammers, nails, lighter fluid, and rope. They hastily construct a cross, and tie the zombie to it, erecting it in the clearing. The zombie stares down at all the living prey, its jaws snapping.

Dousing the cross the lighter fluid, Father Kenneth then begins to give a brief sermon to put John Sr.'s soul to rest. Meanwhile, James and several residents ignite lighters.

As Father Kenneth closes the sermon and the resident move forward to ignite the cross, John Jr.'s voice suddenly splits the night. He demands that everyone step away from his father. Father Kenneth starts to explain why it is necessary, but the boy shakes his head and says that they don't understand. It's his father and he'll do it.

People watch in shock as the boy takes a lighter from someone, tells his father goodbye and that he still loves him, and with tear-soaked eyes ignites the zombie.

It doesn't take long for the hot, orange glow of the fire to illuminate the field.

Residents stand in stark silence, the only sounds the occasional sob and the crackling of the flames, until the flames die down and the zombie is a burned husk.

Father Kenneth asks two of the resident to cut the body down and they'll bury it behind the church. James turns on his heel, his face a mask of anger and he tells another resident that he's going to see the border guards strung-up and burned next.

Allow the characters to finish off the scene with role-playing with the residents. Jenny is a mess, and Father Kenneth gives her something from the medical supplies to help her and Cathy sleep. John, Jr. refuses any



# WAR OF THE DEAD

assistance, and simply sits down in the basement staring at the blood on the carpet where his little brother was killed. As can be expected, he completely blames himself.

The body of the toddler has been moved to the church, where it will be given a proper burial in the morning, after Father Kenneth and a few others have prepared the body.

James isn't seen for over an hour. When he finally returns, the characters overhear him mention to another resident that they'll have to replace the north border guard tomorrow. Nothing else is said on the matter, and James won't answer any questions.

## SCENE FOUR: A MORNING OF MOURNING

Have each character make a Spirit roll. On a failure, the character did not sleep well during the night. He either suffered from the images of the dead toddler and the burning zombie playing like a loop through their dreams, or else slept fitfully as a part of him feared more Living Dead arriving in the community.

Early the next morning, the community is gathered behind the church for the funeral of Brian Cardile. Father Kenneth and a few other people were awake all night, cleaning the body and building a small casket out of wood. Now the casket rests upon two ropes tied tight across the opening to a hole that's been dug into the ground in the small field behind the church.

Once everyone is gathered, Father Kenneth begins with the funeral sermon. Barbara and Samantha are silent, but Selina keeps her eyes on the casket with a half-scared, half-curious expression. Jenny and Cathy are both crying, but John, Jr.'s face is an emotionless mask—almost as if the boy has completely shutdown inside.

After the service is over, James asks everyone to join him and the Cardile family at his house for food and remembrances. As everyone heads away from the gravesite, Father Kenneth approaches the characters. The man looks tired, very tired. He thanks them for coming, and says that he hopes he never has to go through what he did last night. The child came back as a Living Dead, and he had to put it down again. It's one thing having to return the dead to their final rest—but to have to do it to a child so young is disturbing.

The tension between Jeff and Caitlin is still thick, and a few residents notice it. When they ask the couple if everything is all right, Caitlin just shrugs it off as a minor marital disagreement; joking that even in a world like they live in now, some things still stay the same.

Jenny and Cathy are at the gathering with everyone else, but John, Jr. has disappeared back to their house. People ask about him, and Father Kenneth suggests they leave the boy alone and give him some time. He'll stop by the house and talk to him later.

During the wake, Michael and his team return to the community. James immediately heads over to talk to them, and Michael is irate that the battery on the radio died while they were in the field. He and James motion the characters over, and Michael asks them how many Living Dead they saw on their way to the community. The reason he's asking is that there is a very large horde—hundreds—that are maybe 48 hours away from the community, and heading in a direct line for it. Michael tells James that they are going to have to evacuate everyone; because there is no way they can take down so many. They just don't have enough ammunition or people who can shoot good enough. Michael and his team would have been back sooner, but there are smaller groups all over the area. They had to avoid some, and take a risk and lead others in a different direction.

James lets loose with a string of curses.

Almost as though on cue, the northern guard starts opening fire, the gunshots echoing through the otherwise quiet community. As the scene ends, the community is attacked by a relatively small horde of 18 Living Dead.

## ACT THREE: THE UNFORGIVABLE SIN

With the Living Dead that attacked the community defeated, and James meeting with Father Kenneth and Michael about a possible evacuation, the characters are asked to stay with the community to provide added security during the move.

Meanwhile, the tragedy that began with the return of John Cardile and the murder of two-year-old Brian enters its next chapter.

## SCENE ONE: CHILDHOOD LOST

After the Living Dead are defeated, and the wake is finally over, James, Michael, Father Kenneth, and the characters are meeting in the church. Caitlin asked Jeff to take the children back to the farmhouse. The last thing she needs is for him to open his mouth about joining the raiders' camp in front of the community leaders.

The community leaders discuss that they have over 50 residents—including the elderly and children—to evacuate. Probably 15 of them are good enough shots



to take down the Living Dead. That means they are going to need help. James asks if the characters will assist. They've survived in Living Dead territory on their own. The community will need their expertise if they're going to make it.

More than likely, the characters are going to want to know where James plans to take everyone. James looks to Michael and Father Kenneth, who both nod at him. James turns back to the characters and tells them that the place they've been getting their supplies from is a nearby city that's been renamed Sanctuary. Although infected, there's a rather large group of survivors that have been living there and keeping a safe zone established. It's thanks to that survivor camp within the city that the community has been able to get supplies. The raiders want the city, and with the military hardware they've managed to procure from the military base, would usually stand a good chance of taking it. Between the Living Dead and the survivors, though, the raiders haven't been able to take the place. James plans to contact Sanctuary about relocation. The community has a couple of cars in the garages, but not nearly enough to move everyone. They used to have more cars, but one thing the raiders manage to do was steal them. That's how they first found out about their nearby enemies.

Allow the group to start coming up with a plan. Once it looks like they are making headway (but before they can solidify anything), one of the residents starts pounding frantically on the door. All the man says is: "It's the Cardiles," before running back toward the community.

As the characters arrive with James, Michael, and Father Kenneth, most of the community is already gathered outside the home. Inside, they find Jenny in the second story hallway, a cut rope around her neck that was tied to chin-up bar secured at the top of a doorway. Her skull is smashed in, and blood pools beneath her on the carpet. Standing over her, looking down at her body, is John, Jr. The hammer he used to hit his mother is still in his hand, and his shirt and pants are covered in blood.

**TO BE CONTINUED NEXT WEEK**



# WAR OF THE DEAD

LEE F. SZCZEPANIK, JR.



CHAPTER TWO: WEEK THREE





## WAR OF THE DEAD

Requires the Savage Worlds RPG by Pinnacle Entertainment for Use.

**Design & Writing:** Lee F. Szczepanik, Jr.

**Editing:** Anna Lunsford, Lee F. Szczepanik, III

**Interior Art:** Butch Mapa

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Special Thanks to Piotr Korys and Jordan Peacock

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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 TWO: SANCTUARY

## AND LOSS [WEEK 3]

## GM'S SUMMARY

After surviving the Living Dead against all odds, the characters have finally found a place of good people, food, and supplies at the community of Hirshbeck Estates.

Given temporary housing at the nearby abandoned Snyder Farm, the characters have slowly started to gain the trust of the community's residents. They accompanied Michael Rhodes in a hunting expedition, and defended the town against both the Living Dead and a group of raiders. After bearing witness to the tragic death of two-year-old Brian Cardile at the hands of his Living Dead father, the characters met with James Caden and Michael concerning the advancement of a massive horde of Living Dead—hundreds of the creatures that would arrive at the community within two days.

Asked to help with the evacuation and relocation to a nearby survivor city known as Sanctuary, plans were interrupted by another tragedy: the suicide and reanimation of Jenny Cardile.

With her 15 year old son now at his breaking point, the characters are caught in the middle of a town being split down the middle as the teenager goes on a murderous rampage—convinced that everyone is dead anyway, and just awaiting their turn to join the Living Dead.

However, even as the characters struggle to contain the already exploding powder keg, their own problems rise to the surface when Jeff takes the three children to join the raiders' camp. A move that is likely to get all four of them killed.

## ACT ONE: SINS OF THY MOTHER

Jenny Cardile is dead by her own hand, and her eldest son was forced to kill her again when she reanimated as one of the Living Dead. His mind having already neared the breaking point after the murder of his baby brother at the hands of his Living Dead father, the boy finally snaps as he violently attacks James.

## SCENE ONE: DEATH TOLL

The adventure begins exactly where Week Two left off. To help reset the scene, read the following:

*The walls of the upstairs hallway in the Cardile residence are splattered red. Lying on the floor is Jenny Cardile, mother and widow, a severed rope still tied tightly around her neck from where she hanged herself from a ceiling fan. Her skull is shattered, and the precious fluids that spilled out form a thick pool on the carpet beneath her.*

*Standing over her body, his pants, shirt, hands, and face covered in her blood, is 15-year-old John. In his left hand is the knife he used to cut her down. In right hand is the blood-covered hammer he used to bash in his own mother's skull.*

*Behind him, standing in the doorway to her bedroom, is his 7-year-old sister: Cathy. Her face is beet-red and huge tears streak down her cheeks as she screams hysterically at the sight of her dead mother.*

After muttering a string of expletives, James tells Father Kenneth to get Cathy out of the house. The priest immediately scoops-up the little girl, and moves hurriedly down the stairs. James then tells Michael to get the people away from the front of the house. He knows this affects everyone, but right now, he needs the people to give some breathing space. Michael agrees, and takes the steps two at a time as he descends.

Caitlin stands with her hand over her mouth and tears welling in her eyes. James asks the characters to get a blanket from one of the bedrooms and cover Jenny's body.

*James takes a half step toward John, holding one of his hands before him in a calming gesture. "It's all right, John. It's over now. Just give me the knife and hammer."*

*John stares at his mother's body as though he didn't hear him. "I had to do it," he says quietly, absolutely no emotion within his voice. "She was going to become one of them—just like dad."*



*"I know, son," James replies calmly. "Now just give me the knife and hammer, and we can get you—"*

*Before James can finish his sentence or react, John's face becomes a demonic mask of hatred and rage. The scream that erupts from his mouth sounds barely human as he drops the hammer and jumps on top of James, knocking him to the floor. The knife raises and lowers at a blinding speed, entering repeatedly into James' body as he tries to twist and defend himself.*

*Caitlin screams!*

## DEAL ACTION CARDS!

The characters are going to have to move quickly to stop John from killing James. Fortunately, Michael heard Caitlin's scream and will arrive at the beginning of the next round.

The character can attempt to pull John off of James or try to knock him out. If they go for a knockout, it's a normal Fighting roll against a Parry 0 (John is under the same effects as the Berserk Edge, and is focusing on James). Due to John's state of mind and how difficult he will be to subdue this way, treat him as a Wild Card for this combat only. If the characters go to pull him off, they will have to make an opposed Strength roll. However, because John is in a pure, psychotic rage, treat his Strength as a d6+2.

Once Michael gets there, he will assist the characters in subduing John. Michael will then drag him into his bedroom and yell at the characters to bring rope (there is some in the room next to where Jenny hanged herself). Unless John is unconscious, Michael will have the characters hold him down (opposed Strength rolls against John's normal d6, since they should each be grabbing a separate limb). As the characters struggle to restrain John, Michael will tie him to the bed. The entire time, John seems almost demonically possessed in his rage. Spittle flies from his mouth as he growls that they are all the Living Dead, they just don't know it yet.

Once John is secured, Michael will order the characters back into the hallway. He follows them and closes the door. John's voice can still be heard, though muffled.

Michael immediately orders a makeshift stretcher to be made from one of the doors. James has to be moved to the church as quickly, and carefully, as possible. As they move James, Michael orders a guard detail of four men, two at the front door and two at the back door. No one goes into or out of the house.

Unless any of the characters have Healing, Father Kenneth will do all of the medical work. The stab wounds are deep, and although they missed major arteries, they will still cause him to bleed to death if not sutured. Fortunately, the community has medical supplies gathered from the nearby city, and Father Kenneth is trained in combat medic from his days in the army. If someone in the player-group does have Healing, then Father Kenneth will work with them to make a Cooperative Roll.

## ACT TWO: A COMMUNITY UNRAVELED

John Cardile's attack against James Caden was just the beginning. After being the one to burn his father— returned to the community as a Living Dead— for the murder of his two-year-old brother, John's mind had already begun to shutdown from the shock. Finding his mother hanging by her neck, having chosen suicide over motherhood to her remaining children, John finally reached the breaking point when he chose to crush her skull with a hammer before she could return as a flesh-eating ghoul. Unable to cope with what had happened to his family in less than 24 hours, John finally fell over the mental ledge and attacked James with a knife, stabbing him repeatedly. With John screaming that the entire community was already Living Dead and just didn't realize it, Michael Rhodes had the characters help him tie the teenager to his bed until he could figure out what to do with him.

With the community walking a razor's edge between a massive horde of Living Dead that will converge on them in less than two days, and a group of raiders that constantly assault them, when John escapes from his bonds and murders more residents, it ignites a series of events that tears the community apart.

## SCENE ONE: FATE OF THE DAMNED

James is unconscious, but will live. Cathy is asleep in Father Kenneth's bedroom, the priest having given her a mild sedative. Once Father Kenneth (and any characters) are finished working on the community leader, Michael assembles them in the priest's kitchen for a meeting.

The first thing he covers is the upcoming evacuation. He was going to talk to James about it, but now he's going to make the decisions on his own, and he'd like Father Kenneth's and the characters' input. The community has several elderly, and they aren't going to be able to make the walk to Sanctuary. Not to mention there is no way James is traveling on foot. Michael tells Father Kenneth that he wants the priest to choose







# WAR OF THE DEAD

a couple of vehicles from what the community has available. Make sure they start and run good enough to get to the city. He wants the priest to use the vehicles to get the elderly and James to the city. He'll radio ahead and make sure Sanctuary knows they're coming. Meanwhile, he'll lead the able-bodied residents on foot. He doesn't want to take any more vehicles than necessary, because he doesn't want the engine noise to cause the horde to change direction and follow them to Sanctuary.

The next thing Michael does is ask— almost begs— the characters to accompany them to Sanctuary; he could use the extra help in safeguarding everyone on the way there. If the characters have no interest in staying in Sanctuary, Michael will understand. However, if they'll help him get everyone else there, he'll personally make sure they have all the supplies they can carry to see them on their way. Caitlin will agree, and Michael will do everything he can to get the characters to agree.

After that, Michael moves on to the topic he least wants to think about: John Cardile, Jr.

There's no doubt that they can't take the teenager with them, but he also doesn't feel right about leaving the kid behind. He's a danger, which goes without saying, but he's still a kid who's been through a hell of a lot in less than a day. Regardless, he doesn't know what to do about him, or with him.

Caitlin comments that she's never seen such rage in someone before. The sound of his voice, the look in his eyes— it just all seemed so inhuman. To be honest, she doesn't want him anywhere near Barbara, Selina, or Samantha. Speaking of which, she adds, she needs to get back to the farm after the meeting and let Jeff know what's been going on. The boy is a danger, though, not only to all of them but also to himself. After what she saw in the house, she doesn't know if he can be saved. What she does know is that it's only going to be a matter of time before he kills someone. As far as she's concerned, the only choices are to leave him here, or put him down.

Father Kenneth is torn between his faith and what his gut tells him. His faith says that they have no choice but to show mercy on John and do all that they can to help him. Unfortunately, he gut tells him that Caitlin is right. The viciousness of the attack on James clearly shows that the boy is over the edge— so far over the edge, that it's unlikely he'll ever make it back. He'd seen it in the Gulf War when some soldiers couldn't deal with the death going on around them. John is a danger, and there is no doubt in Father Kenneth's

mind that he will not only try to kill again, but will succeed. He just spent last night sending a young child to its final rest after he came back from the dead in the church. He doesn't have it in him to do it again because John was allowed to walk free.

Regardless of what the characters might also say in favor of ending the boy's life for the safety of the community, Michael is against it. He'll exile John to the wilds or leave him alone in the community before he actively kills him. At least by being left behind or exiled, he has some kind of chance at survival, although a slim one.

With his mind made up, and since Caitlin needs to check-in on her husband, Michael asks the characters to let the residents know that there will be a community meeting in thirty minutes in front of his house. First, he wants to get on the radio and contact Sanctuary to inform them of the relocation.

## SCENE TWO: RELEASING THE LIVING DEAD

Before Michael radios Sanctuary, he steps outside and asks two of his men to retrieve Jenny's body and bring it to the church.

Caitlin decides to help assemble the residents for Michael. While they're moving through the community, a small group lead by Harry Ross starts blaming the characters for everything that has happened. The community was a nice place— safe from the Living Dead and the tragedy of the outside world— until the characters arrived and brought it with them. The residents are currently Uncooperative, and any Persuasion rolls are made at a -2. If the characters fail and reduce the reaction to Hostile, Harry will use whatever the characters said to incite his group to attack them. If that happens, the guards watching the Cardile house will abandon their posts, making what happens next even easier to achieve.

While the characters are dealing with Harry Ross and his followers, one of the two men that went into the Cardile house for Jenny's body comes stumbling out. The two guards are busy watching the exchange between the characters and Harry Ross. Allow the characters a Notice roll at -2. On a success, they notice the Shambler that just came out of the house attack one of the guards. On a Raise, they are able to yell a warning to the guard a split second before the Shambler bites him. If the characters yell a warning, and the guard can make a Spirit roll at -2 (the penalty due to the sudden surprise of a Shambler being in his face), he can attempt to fire on it.

Either way, at least the other guard hears his part-



ner scream and opens fire. Unfortunately, he fires in a panic and takes down both the zombie and his partner. At the sound of gunfire, the two guards at the back door run around to the front. Once the back door is unguarded, John will escape the house and enter the house next door.

What's happened is that John managed to escape from his bonds, and was looking for a way out of the house. When the two men came in for Jenny's body, John ambushed them and stabbed them through the throat. As the men died, they became Living Dead and John pushed the one out the opened front door. The other is still on the second floor. Knowing the rear guards would race to the front of the house to help, John waited the few seconds and then escaped through the basement—armed with a large kitchen knife.

How the rest of the events play out depends on the players and what you do with Michael Rhodes and Caitlin Murray.

- The residents are in a panic at the sight of the Living Dead coming out of the Cardile house, and retreat back to their homes and lock the doors.
- John Cardile is in the neighbor's house, which belongs to Alice Stillman. In the house with her are two other elderly women. John will sneak his way through the house and kill them one-by-one, allowing them to become Living Dead. He will then push Ms. Stillman (now a zombie) through the front window. As she comes crashing down on the lawn, and slowly rises to her feet, John will use the distraction to escape that house and make his way into another.
- The next house he attacks will be Ben Cooper and his father. He attacks the father from behind in the living room, where he is reading a book, and then sneaks upstairs and kills Ben. Once again, he leaves them both to become Living Dead and opens the front door a crack so that they can get out.
- Finally, John is noticed running across the field toward the farmhouse.

John makes it to the farmhouse before anyone can fire on him, using the tall grasses as cover (a -2 to any Shooting rolls against him for the cover, with an additional -2 due to range).

Once John gets to the house, he'll lock himself in and attack Jeff. By the time the characters get there, Jeff has taken a stab wound to the right shoulder, and he

and John are wrestling around on the floor. Barbara and Selina watch the struggle, both of them screaming for their father.

Michael will race to the house with the characters and Caitlin. Once John is pulled off of Jeff (an opposed Strength roll), read the following:

---

*"We're all just like them," John says, his voice once again emotionless. "Don't you see it? What those things are—it's already inside all of us, clawing to get out, slowly affecting our minds until we die and let it out. That's all I'm doing . . . setting it free. Just like I did for mom."*

*"Your mother was a good woman," Michael says, "but she made a wrong decision. You can't blame yourself for that."*

*John smiles, and the grin that splits his face is horrific. "Mom didn't do that. I did. I hit her. I tied the rope around her neck. I let the monster out and then killed it. She should have protected us from dad. She should have been there with us, with Brian, not out pretending like nothing was wrong; like life was normal."*

*"You're right," Caitlin says, her voice calm. "Life isn't normal, not anymore; and those things are inside all of us. One day, we'll die—and when we do, we'll become them." She bends down and picks the knife up off the floor. "You murdered people who cared about you. You came into my home and tried to murder my family. You aren't human, John, not anymore. I think it's time that you become the monster you truly are."*

*John's eyes widen as Caitlin moves toward him. Michael raises his gun and points it at her. "Caitlin, I can't let you do this—stand down." Caitlin ignores him and keeps moving. "Caitlin!" Michael says again. "Stand down, now! Do not make me shoot you!"*

*Jeff stands there in stunned silence, the blood leaking from his shoulder. Barbara and Selina cry their mother's name.*

*"Mike," Caitlin says, her voice still calm and dangerous, "if you don't stop pointing that gun at me, I swear to Christ I will come over there and shove it up your ass."*

---

At this point, the characters have several options. They can attempt to make a Persuasion roll at a -2 (John did threaten the lives of Caitlin's daughters, after all) to convince her to put the knife down. If the characters use the fact that her daughters are about to witness her murdering someone, there is no penalty. The



characters can also attempt to physically disarm her. Alternatively, perhaps they agree that John needs to be put down here and now. Any Persuasion roll against Michael suffers a -4 due to the fact that he is still a Police Officer at his core, and can't just allow Caitlin to murder John. At this point, what she is doing is not self-defense or the defense of her family in his mind. They can also attempt to physically disarm him, but if anyone rolls a "1" on the Fighting die (regardless of Wild Die) his rifle discharges. If so, roll a d6— on a "5" Jeff is hit and on a "6" John is hit (2d8 damage).

Although John could very well die in this adventure, the focus of this encounter is that he not be murdered in front of the children. Therefore, if the characters don't mention it to Caitlin, either Michael or Jeff will do so. Once her daughters are mentioned, Caitlin's mind snaps out of it and she will prevent anyone from killing John inside the house.

She will, however, be the first one to drag him outside if no one else does.

## SCENE THREE: DANGEROUS GROUND

Once John is dragged outside, the characters discover almost two-dozen residents standing outside the house. Basically, they're a lynch mob and they want John dead for the murders he committed. Unfortunately for Michael, three of his armed guards are with the crowd.

Quite simply, Persuasion is not going to work in this case, and the characters are going to be hard pressed to use Intimidation. Mob mentality is running strong. John killed multiple people, three of whom were elderly women, and the residents want him stopped once and for all. Law and Order as people knew it is gone, it's time to bring back the old ways. They don't want him shot. They want him hanged.

Now John shows emotion— stark fear and a desire to flee. If he manages to break away from the characters (an opposed Strength roll), then the crowd will grab him as he tries to run and sweep him away. If the characters and Michael manage to keep John with them, the crowd will make several threats. The armed guards tell the characters and Michael that they don't want to hurt them, but the boy is evil— and evil must be put down. At least the Living Dead are following their natural instincts. John murdered members of the community in cold blood, and for that he must be punished: a life for a life.

How the characters handle this will depend on the group, but in the end unless they can hold the crowd back long enough for John to escape and not be shot

down by the guards, the residents will hang him from a tree and watch him die.

Either way it plays out, Michael is at a loss. He's watching the town unravel, and feels that there's little he can do to stop it. The last thing he says to the people is that they obviously feel they can take care of themselves now, so if that's what they want, they can have it. He's done looking out for them.

With that, he heads to the church.

## SCENE FOUR: OUTBREAK OF THE SURVIVORS

Caitlin will stay with the children and ask the characters to take Jeff to Father Kenneth. Even if the group has its own Healing skill, the church still has the medical supplies and Jeff needs sutures.

At the church, Father Kenneth takes Jeff in the back to patch him up. James and Cathy are both still unconscious, and Michael is sitting in the kitchen drinking water. As soon as the characters walk into the room, the air almost seems thick with Michael's disappointment in the community.

Michael doesn't know what to do. He never thought the people that lived in this community could do (or want to do, if John escaped) something like that. Yes, John murdered people. God knows he wanted to kill the boy himself, but that isn't how things work. There are laws and procedures.

Of course, this is a role-playing scene and the characters will most likely point out the differences between the values Michael still clings to and the way the world is now. There are no courts, no prisons, no hospitals, and no psychiatrists. There is no system that exists anymore to contain or treat someone like John. It's either kill him, or wait for him to kill again. Whether or not it's an ideal situation depends on how fair and functional the characters feel the old legal system was, but the fact remains that it's the way things are now.

Michael knows it; it's just that a part of him has a lot of trouble accepting it.

Father Kenneth finishes with Jeff and walks into the kitchen. Jeff is in the bathroom, finishing getting dressed, and then is heading back over to the farmhouse. Meanwhile, Father Kenneth pulls out a rare treat for everyone: coffee. He figures that after today's events, they could all use a cup.

Jeff sticks his head in to thank Father Kenneth, and tells the characters he's heading back over to make sure Caitlin is doing okay. He sheepishly asks the characters if they could hang out at the church for an hour or two . . . he'd like a little bit of time with Caitlin. After



everything that's just happened, it's made him realize they could lose each other at any moment.

If any of the characters deny Jeff his request, Michael will chime in that he could use some help getting a supply inventory together. They don't have a lot of time to evacuate, and he could use some help getting stuff listed and packed.

Not long after Jeff leaves, Harry Ross and several others arrive at the church. They tell Michael that there's been a discussion, and about 30 of them have had enough. They're packing their stuff, taking some vehicles, and moving on. Michael starts to argue the matter. Where are they going to go? How are they going to survive? What about supplies?

Harry, who seems surprisingly sober, tells Michael that they don't know where they are going, but it won't be to Sanctuary. They are tired of living under him and James, and just don't feel they can lead and protect the community anymore. As far as survival— the characters managed to do it, and they had children to protect. There are a lot more of them, and they'll manage the same just fine. Concerning supplies, they all have plenty in their homes, and it's going with them.

Michael again tries to argue, but Harry gets irate and threatens Michael that he can try to stop them if he wants. Father Kenneth interjects that no one is looking to stop anyone. This is a community, not a prison camp; they are free to leave whenever they want.

Michael rises to his feet and says that he isn't about to let them all commit suicide. This time, the characters can try to calm Michael down before he gets himself hurt or killed. Harry and the others are going to leave, and there is nothing Michael or anyone else can do to stop them.

Once Harry and his people leave the church, Michael is in a quiet mood. He's mad at himself for letting this happen, and wonders where it all went wrong.

By the time the day has turned to night, they have the supplies cataloged. Michael suggests they head back to the farm and get some sleep. They have an early day tomorrow.

## ACT THREE: QUESTIONABLE DECISIONS

The characters have watched the community unravel from the inside as one personal tragedy after another hit in a cascade. Now with less people to evacuate, the going will be easier— but there is still a lot of work to do.

As they make it back to the farmhouse, they find Jeff

## SAMANTHA LEAVING WITH JEFF

Although the characters may not understand her motivation now, when they rescue Samantha in Week 4, she will readily apologize for leaving and explain that she felt like she needed to protect Barbara and Selina. She has grown close to them and views them as family

and all three girls gone, and Caitlin passed out in her bed. Left behind is a note stating that he is taking the girls and going to meet with the raiders. They need safety, and they aren't going to find it in the community or on the road.

## SCENE ONE: INTO THE NIGHT

As the characters enter the farmhouse and light some lanterns, the place is very quiet. Probably assuming everyone is asleep, checking in on the girls reveals that their beds are empty. A search of the house doesn't turn them up. When the characters check on Jeff and Caitlin, they discover that Caitlin is unconscious on the bed— fully clothed in what she was wearing throughout the day, and laying on top of the blankets. Like the girls, Jeff is gone.

There is a handwritten note on the nightstand next to Caitlin explaining that Jeff has taken all three of the girls to a place where they can have real safety, something they will never get in this community or on the road. He's taken them with him to talk to the people at the military base about joining their community.

Caitlin is extremely groggy when awakened. A success on a Notice check will allow the characters to discover a pill bottle on the floor, barely sticking out from under the bed. The bottle is marked as Temazepam. With a success on a Knowledge (Medicine), Knowledge (Narcotics), or another related skill, the characters will know that it is a very potent sedative, and can be fatal if overdosed.

If none of the characters know what Temazepam is, Father Kenneth will inform them at the beginning of Week 4.

TO BE CONTINUED NEXT WEEK



## PLAYER HANDOUT

*Caitlin.*

*No doubt you're going to be pissed at me for drugging you when you finally wake-up, but then again— when aren't you pissed. In case you haven't realized it, or just don't want to admit it to yourself; this community is more dangerous than being out there on the road with those damned things. We've got fathers coming back to eat their children, kids burning their parents, and a firefighter trying to hold it all together. I mean, seriously?*

*There is no way in hell I am trusting these people with the safety and well being of our children. For Christ's sake, they can't hold themselves together— and they're going to survive an attack by hundreds of those dead things?*

*No thank you.*

*And since you won't listen to reason, I'll take care of it myself. I'm taking the kids to the military base. Those people obviously have supplies, they undoubtedly have weapons, and I'll bet my ass they have more common sense than these people.*

*If you decide to join us, you're more than welcome. If not, try to stay safe.*

*Love Always,*

*Jeff.*



# WAR OF THE DEAD

LEE F. SZCZEPANIK, JR.



## CHAPTER TWO: WEEK FOUR





## WAR OF THE DEAD

Requires the Savage Worlds RPG by Pinnacle Entertainment for Use.

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**Interior Art:** Butch Mapa

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Special Thanks to Piotr Korys and Jordan Peacock

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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 TWO: SANCTUARY

## AND LOSS (WEEK 4)

## GM'S SUMMARY

Even though the characters found a break in the constant war against the millions of Living Dead roaming the country, the tragedies of surviving in a world being consumed by flesh-eating ghouls had managed to find them once again.

Finding refuge, rest, food, and supplies within the survival community at Hirshbeck Estates, the relative peace was shattered when John Cardile, Sr., who had been missing for weeks, returned to the community as a Living Dead and killed his own two-year-old son. The zombie was quickly captured by the community and tied to a makeshift cross to be burned—the fire started by his own 15-year-old son, John Cardile, Jr.

Unable to cope with the loss of both her husband and her youngest child, Jenny Cardile appeared to take her own life, forcing her son to destroy her like he did his father, and leaving John and his 7-year-old sister, Cathy, without parents. Pushed past the breaking point, John flew into a psychotic rage and attacked community leader, James Caden, by stabbing him repeatedly with a knife. Restrained by the characters and retired Police Officer, Michael Rhodes, and tied to his bed, the teenager's fate was to be decided.

Before a concrete decision on what to do with the boy could be made, however, he escaped his bonds and killed seven more residents. Claiming that the Living Dead already lived inside all of them and all he was doing was releasing the inevitable, John also confessed that his mother did not commit suicide. He had been the one to kill her to release the creature inside her, and then destroyed the creature as punishment for Jenny not being there to protect them from their father.

With the stress of the tragedies and death too much for the community to bear in such a short time, resident Harry Ross and 30 other individuals decided to leave. They no longer had faith in the community's leadership, and decided they could better survive on their own.

Meanwhile, Jeff had drugged Caitlin with a sedative he lifted from the church, and has taken Barbara, Selina, and Samantha and left to attempt at joining the

survivor camp at a nearby military base. A camp populated by bloodthirsty raiders.

Left with no choice but to invade the military base to rescue Jeff and the children, the group discovers that Barbara and Selina have been infected.

## ACT ONE: A NEW CRISIS

The characters have discovered Caitlin drugged with a potent sedative, and Jeff gone with the three girls in tow. Faced with the approaching horde of hundreds of Living Dead, evacuation measures, and now stopping Jeff before he reaches the raiders' camp, the characters once again find themselves caught in the middle of a maelstrom.

## SCENE ONE: JUGGLING IT ALL

The characters are in the farmhouse, having just discovered that Jeff took all three children with him to seek shelter at the Military Base controlled by raiders, and that Caitlin has been drugged with a sedative.

---

*You returned to the farmhouse after a grueling day. The lanterns were all out, and you had assumed that Jeff, Caitlin, and the children were all asleep. Checking in on the kids revealed that they were not in their beds— and it didn't appear that they had been at all that night. Jeff Murray was also gone.*

*A note left on the nightstand explained that he was taking the children to the military base to talk to the survivors there, believing that the community was no longer safe for the children. Caitlin was unconscious on the bed, and you discovered a bottle of Temazepam on the floor. Jeff had drugged his wife and taken the girls away in the night.*

*Sitting there, legs draped over the edge of the bed as she struggles to clear her head, Caitlin reads the note and an expression of pure venom crosses her features.*

*"I swear to Christ I'm going to kill that sonofabitch!" She exclaims as she crumples the note and throws it to the floor.*

---



Caitlin is dazed from the sedative and suffers from 2 Fatigue levels. Unless taken to Father Kenneth, she will recover a Fatigue level every 4 hours. Father Kenneth will give Caitlin an injection that will allow her to recover a Fatigue level after 10 minutes, and the other Fatigue level after an additional 30 minutes.

She sits there trying to collect her thoughts and tries to stand up. After swaying from side-to-side, she grabs onto the nearest character and sits down on the bed. Caitlin asks the characters to go get Michael and Father Kenneth. Let the priest know about the sedative that Jeff drugged her with, and inform Michael about Jeff taking the girls.

Any characters that stay with Caitlin can have some role-playing time with her. She is both angry and worried, and after the reality of where Samantha and her daughters were taken hits home— starts to cry. The tears last no more than a moment or two before she regains her composure. When she does, she is back to being the strong woman they've come to know. She vows to get the girls back, and is seriously debating shooting Jeff or leaving him with the raiders. After pulling a stunt like this, he is now a risk and liability. If questioned about him being her husband and how she could even think like that, she replies that the characters should look at the world around them. It's a new world, with new rules of survival. If Jeff could do something like this now, who's to say the danger he could place her and the children in later.

Michael is on his way from the church, back toward his house in the community, when the characters catch-up with him. After hearing about what happened, he accompanies them to the church to get Father Kenneth and something to help flush the sedative from her system.

On the way back to the farmhouse, Father Kenneth blames himself for what happened. He never leaves anyone alone near the pharmaceuticals, and should never have been so careless with Jeff. He apologizes repeatedly, and vows to help return the children.

Back at the house, Father Kenneth opens his medical bag and gives Caitlin a very mild stimulant to help counteract the sedative. It's dangerous, but it should help her regain her clarity. He does warn that when she crashes later, though, she is going to crash hard.

Caitlin wants ammunition for the shotgun she brought with her when the characters first entered the community. She's going to find Jeff and get the children back, and heaven help anyone that stands in her way. Michael agrees to arm them all, and says that he's going with them. They are all members of the community

as far as he's concerned, part of his family, and he's not going to sit back while the kids might be in danger. Michael also tells Father Kenneth that if they aren't back by noon tomorrow, to evacuate the community and get to Sanctuary. Take whatever cars are going to be left after Ross and the rest leave, and go! Michael will have a radio with him, but it going to maintain silence once they get near the military base.

Father Kenneth agrees to do it, but still doesn't like the fact of the possibility that Michael and the characters might not come back.

If anyone tries to get Caitlin to stay at the farm and rest, she will refuse to the point of threatening to shoot the character if she has to.

Give the characters time to get armed and get ready to leave, and then proceed to Act Two. The community doesn't have ammunition for 9mm handguns, but can provide hunting rifles and 30 shots for each, or pump-action shotguns and 24 shots for each. Michael will also grab several sets of binoculars.

## ACT TWO: THE SEARCH FOR JUDAS

The characters, Caitlin, and Michael Rhodes go to the raiders' military base to rescue Jeff, Samantha, Barbara, and Selina. The characters have little choice but to raid the base to rescue Caitlin's family and Samantha. Unfortunately, Jeff is near death, and Barbara and Selina have already been infected, by the time they get there.

Lightning flashes overhead and the breeze picks-up as the storm draws closer, threatening a heavy rain.

## SCENE ONE: TRUE COLORS

The characters set out in the direction of the military base. Draw one card from the Action Deck for each player, discarding and redrawing any doubles. Apply the draw to the Encounter Chart below. If a Ten through King is drawn, the characters come upon a set of single-family homes set back from the road. A single bridge wide enough for 2 cars spans over a small creek that separate the houses from the road. Michael will suggest they check out the homes, just incase Jeff decided to hole-up for the night instead of taking the children all the way in the darkness.

## ENCOUNTER CHART

**Ace:** The characters are shot at from somewhere in the nearby woods. Even if they return fire, another shot rings out. Investigating, they



discover a man in camouflage hunting gear sitting against a tree. There is a deep wound on his arm, and he's lost a lot of blood. On the ground near him are 3 Living Dead, their heads having been blown apart. The man is dying and transforming, and tells the characters how he was out trying to get food when those things caught him. The only consolation he has is that he'll be joining his wife soon. As a dying request, he asks the characters to kill him, since he can't point the rifle at his own head and reach the trigger.

**Two:** Caitlin stumbles and falls to her knees as the narcotics still course through her system. The characters have to stop while she clears her head, and a group of Sprinters (2 per character) attacks them.

**Three:** The characters encounter a group of 7 Shamblers that are tearing into the carcass of a deer, pulling out its entrails and organs and feasting. Michael suggests they sneak past the group, and just as the group gets halfway past, Michael's radio emits sudden static. The Shamblers look up at the characters, moan, and move toward them.

**Four:** Three Living Dead (Sprinter) children, looking to have been between the ages of 8 years old and 12 years old when they died, charge out of the woods toward the characters. Have each character make a Notice check. On a failure, they are surprised and cannot act this round. The children start at 14" from the characters, and will roll a d6 running die.

**Five:** The characters discover bear traps spaced at odd intervals, each one closed with a severed lower leg in it. Farther away, crawling in random directions, they discover Living Dead—each one missing a lower leg.

**Six:** The characters discover Living Dead hanging upside-down from trees. The odd thing is, each of them has had its hands chopped off. Were the creatures already Living Dead when they were hanged, or were they living people left to die with no means of freeing themselves?

**Seven:** Three extremely hungry dogs suddenly ambush the characters, attempting to bite chunks of flesh from their bodies. Use the stats for Dog/Wolf in the SWEX.

**Eight:** A group of Living Dead Shamblers (2 per character) stumbles out of the woods to the left. They moan as they reach for the group.

**Nine:** The characters stumble upon a female Shambler carrying the severed head of her Living Dead son.

**Ten:** The characters investigate one of the houses and see a child zombie shambling in the darkness. As the zombie briefly shambles past a window, a flash of lightning reveals that the creature is about the same size and shape as Selina, and it even has the same color hair and almost the same color clothing. Caitlin calls her name, and the Living Dead turns in her direction. It then reveals itself to be a Sprinter as it runs at Caitlin. After dispatching the zombie, it's discovered that it isn't Selina— but her Shambling mother, Sprinter father, and Infected Newborn sibling are also in the house.

**Jack:** Inside a house, the characters discover a man and a woman riddled with bullet holes, including multiple shots to the head. The characters discover 3 Living Dead soldiers in the house. When the zombies first see the group, they moan and point the M-16's they still carry. When they squeeze the triggers, though, the gun clicks.

**Queen:** As the characters investigate one of the houses, something grabs their leg from beneath a table/bed/sofa or some other piece of furniture. Pulling back, they discover a Living Dead that has had its body ripped off from the waist down. It uses its arms to crawl after the characters; its spinal cord trailing behind it like a bloody tail.

**King:** Inside one of the houses is a Living Dead woman dressed only in a t-shirt and panties. She looks to have at one time been attractive, but now she is missing her left arm and there is a wide gash from her right knee to her thigh. Laying in the bassinet in the living room is an infant— no more than 3 or 4 months old. Its eyes are milky white and its stomach is ripped open. It claws randomly at the walls of the bassinet as it rolls between its back and sides, and its mouth opens when the characters come near. The sound that comes out is a mixture between a Living Dead moan and a baby's cry. The characters must make a Guts check at -2 for Fear/Nausea.

**Joker:** Choose any 2 events, or draw 2 new cards and apply both results.

After the characters have played through a few encounters, they are about halfway to the base when a military helicopter flies overhead from the direction they are heading, sweeping the ground with its searchlights. The group will have to make Stealth rolls to



# WAR OF THE DEAD

avoid being seen. If anyone in the group fails, the helicopter hovers over their location for about 20 seconds, then continue in the direction of the community.

A little further down the road, they come upon a military Humvee in a ditch. Inside the vehicle are two soldiers still strapped into their seatbelts. Both are Living Dead. Other than the two undead soldiers, the Humvee has been stripped of most of its gear—containing several bungee cords, a variety of tools (including bolt cutters), and emergency roadside kits.

As the group is looking over the vehicle, several shots hit the ground and trees nearby.

## DEAL ACTION CARDS!

The characters are being fired upon by a group of 3 raiders from the base (armed with 2d8 damage hunting rifles). They were running a patrol of the area, looking for survivors or Living Dead, when the batteries in their walkie-talkies died.

Once the characters take cover, both sides will suffer a -4 to their Shooting rolls.

The raiders are going to stay together and use the trees as cover. The characters might be a little braver and split-up, with some providing cover fire as others move to circle around and come-up behind the attackers. However the characters handle it, they should be able to defeat the raiders without getting killed.

Once the raiders are defeated, the characters see that one of them has Selina's teddy bear with him. The raiders were each armed with double-barrel shotguns (12 shots), Desert Eagle pistols (1 full clip), and a survival knife.

If the raider with the teddy bear is not injured, Caitlin will shoot him in the foot.

---

*Caitlin kneels down over the wounded raider and grabs the teddy bear tucked into his pants.*

*"Where did you get this?"*

*The raider moans in pain and tries to spit at her. Caitlin swings the butt of the rifle and hits him square in the jaw, knocking out some of his teeth. "Let's try it again: where did you get the bear?"*

*"Go to hell," he replies, spitting blood.*

*"Fine," Caitlin says calmly as she reaches forward and draws his survival knife. "We'll do this my way..."*

---

Michael will turn and walk away, staying about 20 feet from the scene with his back toward it. Unless the characters somehow stop her, she'll cut off a section of his pants and then stuff his mouth with the cloth before methodically going to work with the knife. After several nasty cuts, including a couple of severed fingers and an ear, he finally tells her that the three of them stumbled across a man and three kids. After they had a little fun beating the crap out of the guy, he called for a retrieval team to come take the four of them back to base.

After Caitlin gets the information (whether she extracts it from him, or the characters do so), she'll cut the man's throat. She fully expects him to rise as a Living Dead, and plans to allow it (unless one of the characters shoot him in the head). He doesn't deserve a final rest.

Either way the event plays out, as the group leaves the scene Michael approaches Caitlin. He asks her what she really did before the outbreak. He doesn't believe she was a stay-at-home mother; he's seen how she carries herself. Caitlin gives him a hard stare before replying that Jeff was actually the stay-at-home parent. She was a member of SWAT—the first female officer to join her department's unit. He asks her how, as a Police Officer, she could have done what she just did to that man (or how she was ready to do it to him, if the characters stopped her). Caitlin tells him that her daughters are in danger, and there is nothing she won't do to bring them back safely. She also says that it's the difference between the two of them: he still clings to a sense of law and order that doesn't exist anymore. She, however, is a realist. The world has changed. It's darker, more dangerous, and more screwed-up than ever before. The law, the courts, and common civilization are dying or already dead. Now, you do whatever it takes to survive and protect those you love; or you die.

Michael is silent and lets the matter drop.

The Humvee's engine will not turn over. A Repair roll at -2 will make it operational. It only has a quarter tank of fuel.

## SCENE TWO: LIVING DEAD GIRL

As the characters near the military base, they see the place is a flurry of activity as the outlaws seem to be celebrating.

---

*Heavy-metal music plays over the loudspeakers. Intense lighting illuminates the base, and you see motorcycles and other vehicles racing along the inside*







*roads. A high fence and security wall form a perimeter around the grounds, and spaced along the barrier are armed guards with automatic rifles*

*Looking through the binoculars, there's no doubt in your mind that the base has been overrun by an extremely large group of raiders and outlaws.*

*As you pan around, taking everything in, your breath halts in your chest. Tied between two large poles towering over the fence is Jeff. His face is swollen, his clothing torn, and he's either unconscious or dead. It's impossible to tell at this distance.*

*The question is, though, where are the children?*

Michael lowers the binoculars and curses softly. Caitlin grips hers so tightly her knuckles turn white.

From the look of things from where the characters are situated, it looks like there could easily be over 100 people in the base. This, incidentally, is pretty close to accurate. The armed guards are spaced every 60 feet or so, and the floodlights on this side of the base provide very little in the way of shadows.

Caitlin is pure anger. If none of the characters suggest it, then she proposes that they check out other sections of the base. They need to find a way in without bringing the entire place down on them, and need to find the girls.

The tactics the characters can use are wide open given the nature of the encounter, though Michael will make a suggestion a little later.

Have each character make a Stealth check as they maneuver around the base, with a +2 bonus for the darkness and the fact that even the guards aren't on the highest alert. They're outlaws and criminals that feel secure, not trained soldiers.

As the characters maneuver through the darkness to the other sides of the base, they see a pen full of hundreds of Living Dead— all of them former military. They were the original personnel left at the base, long since overrun by the infection and corralled into the pen when the raiders took control of the facility. They are held in check by a reinforced chain link fence that separates them from the community.

Michael suggests they find one of the raiders out on patrol— there has to be more. Once they find one, they can interrogate him as to where the girls would be kept. Once they have a location, they can plow the Humvee through the front gate using some rope to hold the steering wheel, and a knife to lock the accelerator. Then they can come in the side, releasing the

Living Dead to keep the raiders busy, get the girls and Jeff, and get out. They can grab another vehicle from within the base to make their escape.

Caitlin doesn't have any better ideas, so unless the characters have a plan, it's the best they can come up with.

A simple Tracking roll will allow the group to find a patrol of two raiders about a half-mile from the base. They are busy using a group of 8 Shamblers that they tied to various trees as target practice, and a Stealth roll at +2 will allow the characters to sneak-up on them. Once the raiders are subdued, an Intimidation roll will get them to admit that the girls are being held at the barracks. It's where they take all the female prisoners.

At the mere thought of what could be happening to her daughters, Caitlin will kill both men— unless the characters do it first or manage to stop her.

Michael will use bungee cords in the back of the Humvee to secure the steering wheel in a direct line toward the front gates. He'll give the characters 5 minutes to get into position on the side of the base, send the vehicle to charge the front gates, and then join them inside.

Once the characters are in position, allow a few rounds to build the tension, and then have the base go on alert as the vehicle races toward the gates. Automatic gunfire erupts, and the characters hear a loud crash.

The characters can use the bolt cutters from the Humvee to get through the fence surrounding this side of the base. Once inside, Stealth checks will be required to get to the barracks, using the trees and other buildings as cover. If anyone in the group fails, they are discovered by a group of raiders (1 per character) and a firefight breaks out.

Once the characters are in the barracks, they find the place empty except for Samantha and Selina tied to chairs with gags in their mouths. Once untied, Selina says that they hurt Barbara. They took her into another room and hurt her.

Samantha simply stares at Selina, and refuses to look at Caitlin.

Getting into the room will either require a Lockpicking roll at -2, or enough damage to get through the door (Toughness 8). Once the door is opened, read the following:

---

*A figure comes walking slowly out of the darkened*



room, its movement jerky and off balance. As it steps through the doorway, your blood chills in your veins. It's Barbara. Her shirt is stained a dark red, almost black, from the blood that spilled from her sliced throat. Her eyes are milky white, and her mouth opens in a silent moan as her outstretched arms reach for you.

Samantha buries her face silently in the nearest character as Selina screams. Caitlin immediately starts crying as she rushes toward her little girl. Michael has to drop his rifle to hold her back. She struggles against his grip, screaming "my baby!" the entire time.

Michael will drag her away and give a look to the characters that silently begs them to do what needs to be done.

Shooting Barbara should not be as easy as destroying a typical Living Dead. Whichever character does the act; have them make a Spirit check afterward. On a failure, they are -1 to all actions for the rest of the adventure. If the Spirit die rolls a "1" (regardless of Wild Die), the character suffers a -2 penalty to all actions.

Michael is crouching on the ground, holding a hysterical Caitlin that has fallen into a sitting position, her legs no longer working.

It will be up to the characters at this point to comfort Selina.

Give the group several moments of role-playing time before Selina passes out from exhaustion and Caitlin struggles to regain her composure. Michael points out to her that they have to get Jeff and out of here. Caitlin looks over at Selina and says:

"To hell with Jeff. This is his fault. He did this. He can rot in hell."

When Michael replies that they can't leave him, Caitlin says that he can go save if he wants to— she won't. She's taking Samantha and Selina and getting out of this hellhole before it's too late.

Michael curses and scoops Selina into his arms. Fine, it's time to go.

Samantha is keeping her distance from Selina as Michael picks her up. Have each character make a Notice check. If successful, they see that Selina and Samantha both have rips in their pants, near the inside of their thighs. Underneath, their legs have been bandaged. Samantha says that the men let Barbara bite them, and then they tied them to the chairs to die.

Of course, Samantha is immune to the infection. Selina, though, isn't.

## SCENE THREE: OVERWHELMING ODDS

Caitlin stares at Selina, all color drained from her face. Then she looks at Samantha. Tears fill Caitlin's eyes. She slowly grabs her gun and raises it at Samantha.

It's now time for the characters to again interfere and admit about Samantha's immunity to the infection (if they haven't yet). Caitlin is in emotional shock, and it will take a Persuasion roll to convince her. Once the characters get through to her, she mentions that Selina might be immune as well. Since the characters don't know yet that she isn't, it should be a slight possibility from their perspective.

Michael says that only time will tell. Right now, they need to go!

Parked across the roadway from the barracks are several Humvees with the keys in them, enough vehicles to carry the characters and their Allies, one to

## THE HUMVEE

The Humvees that the characters gain access to are equipped with special armor kits already attached to the vehicle. 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



drive into the zombie-pen barrier, and two others. Michael places Selina into one of the vehicles, rips off two strips of cloth from his pants, and stuffs them into the gas tanks of the two extra vehicles. He tells the group that he's going to drive the vehicle into the barrier and let the things loose, and he'll catch-up with them back at the community. They are to get in and drive! He wants them to get there and get the remaining residents ready to evacuate immediately. The two Humvee's exploding once the flash ignites the fumes should cause an additional distraction.

If the characters also have a radio from the community, Michael says he'll contact them. If they don't, he'll simply keep in contact with Father Kenneth.

It's important that the characters drive the Humvees as, following the escape from the base, they will be involved in a chase scene. If any of the characters offer to stay back and help Michael, he'll tell them that he needs them to protect Caitlin and the girls, and help Father Kenneth back at the community. The raiders are going to want revenge, and he's certain they're going to attack in force this time around.

Just as everyone climbs into the vehicles after Michael lights the fuse on the other two, a dozen raiders with automatic rifles notice them and start firing.

Before the characters can completely gain freedom, a tank fires upon them. Although the first shot is for dramatic purposes and misses, the characters must actively avoid the next volley. Doing so requires an opposed roll of the character's Driving skill against the gunner's Shooting skill (in this case, a d4-2, since he isn't actually trained on the tank).

Once the characters have avoided the tank and put a few obstacles between them and it (such as buildings), they can break free of the base (presumably by

crashing through a side fence or some other daring maneuver). As the characters escape the base, they hear screams and gunfire coming from inside the perimeter. Michael has managed to release the hundreds of Living Dead.

As the characters head down the road, a quick look in the mirrors shows them that 3 Humvees are pursuing them.

Use the Chase rules for the remainder of the scene. Just as the chase begins, the storm finally breaks and a heavy rain falls. All driving rolls suffer a -1 penalty due to the downpour.

The 3 Humvees begin the chase 4 Range Increments behind the characters, and each Range Increment is equal to 5 inches. The roadway is considered a Light (0) obstacle. If the characters take the chase off road, the obstacles become a rough (-2) penalty.

The characters don't have to lose the pursuing vehicles. If they make it back to the community, the guards will open fire on the other Humvees. Even though the rifles can't penetrate the armor, it will cause the drivers to panic and lose control of the vehicle unless they make a Driving roll at total penalty of -4. If the driver fails the roll, roll 2d6 on the Out of Control table in the SWEX for the result.

## ACT THREE: DEATH'S PAYMENT IS OVERDUE

As the characters flee Hirshbeck Estates with the other survivors, they are pursued by a large group of raiders. Unfortunately, the military hardware the raiders are bringing to bear isn't the only problem, as the fleeing residents drive headlong into a massive horde of Living Dead!

### TANK

**Acc/Top Speed:** 4/16

**Toughness:** 77/58/29 (60/41/12)

**Crew:** 4

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

#### Weapons:

- 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)



## SCENE ONE: CORNERED LIKE RATS

The community is a stir of activity as Father Kenneth gets the remaining residents loaded into several sedans for the escape to Sanctuary. Michael comes over the radio, and any of the characters can take a Humvee and go to rescue him. If they do, their best bet is to head off road to pick him up. Doing so will alert them that at least 8 Humvees of raiders are heading down the road toward the community. Michael will radio ahead for Father Kenneth to get everyone out of there. As he does, the night lights up with flame and explosions as the military helicopter the characters encountered earlier fires 3 missiles into the community (Damage: 5d8, ROF 4, Medium Burst Template, AP 150, Heavy Weapon).

Father Kenneth immediately comes over the radio that the convoy is launched. Although the community is reduced to cinders, the residents have managed to escape.

Out of missiles, the helicopter opens fire with the 30mm chaingun (Damage: 3d8, AP 6, Heavy Weapon). The drivers will have to make a Driving roll to avoid the vehicles being hit. If anyone returns fire at the helicopter, it has a Toughness 16 (4)

The characters with Michael can attempt to head cross-country in the Humvee to catch-up with the residents. The countryside is open enough that the characters can easily avoid ramming into any obstacles, though they can now see the raiders' Humvees behind as they tear across the Snyder Farm.

As the characters approach the roadway, a sudden lightning flash reveals a massive, flowing form—almost like a huge wave spilling across the road. It takes the characters a few moments to realize it's a horde of Living Dead!

Just as Michael raises the radio to his lips, the char-

## THE END OF MICHAEL

If the characters managed to have a radio with them and picked Michael up on the way back to the community, modify Act Three, Scene One so that the characters are with the convoy when the helicopter attacks, and when the vehicles ram into the Living Dead horde as they come around a curve in the road.

Either way, once Michael is in the vehicle with any characters, they can make a Notice check at a -2 (due to the distraction of the raiders heading toward the community). On a success, they see that his left arm is bleeding. It isn't heavy, and looks like he might have been shot. If asked, Michael stares at them and admits that he was bitten when he rammed the pen. The damned car shot in harder than he expected, and he had to fight a couple of them to get back out.

He tells them to just worry about the people at the Estates. Once everyone is safely in Sanctuary, then they can worry about what needs to be done to him. After all, maybe there's hope for him too, just like with Samantha.

acters see the headlights of the fleeing sedans as they round a curve in the road and crash into the ocean of undead bodies!

## TO BE CONTINUED NEXT WEEK

## A SPLIT GROUP

If the group split, with some staying to get the community moving and some going to rescue Michael, then run the escape, the missile fire, the helicopter's secondary attack, and the encounter with the Living Dead horde as a separate encounter in addition to having Father Kenneth transmit the calls to Michael.

James Caden is conscious but groggy from the painkillers. He'll either be in Father Kenneth's sedan, or the characters can have him in the armored Humvee.



# WAR OF THE DEAD

LEE F. SZCZEPANIK, JR.



## CHAPTER TWO: WEEK FIVE





## 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 TWO: SANCTUARY

## FIND LOSS (WEEK 5)

### GM'S SUMMARY

The characters barely manage to escape Hirshbeck Estates after having to battle their way through both a horde of Living Dead and the raiders from the nearby military base.

Following a dangerous journey for close to 15 miles, they finally make it to the outskirts of Sanctuary, where they meet Ian and Geoff McCurdy— brothers that have established a survivor camp in the sewer network that runs beneath the city. Learning of UniMed's total control over the city, and of the existence of Ragers— nocturnal hunters created by UniMed— the characters are forced to flee as a UniMed military unit invades the camp.

Separated from Samantha, as well as any family the characters had with them, the group learns that the powerful corporation has taken them.

### OVERVIEW OF SANCTUARY

Sanctuary is a complex location. As the characters will discover, James Caden did not give them accurate information regarding the place. He can't be totally blamed for it, though, as he never personally made a supply run; and the supply team kept information withheld as was their agreement with their allies within the city.

Exactly which United States city Sanctuary was before the outbreak is up to you. As stated in the Week 1 adventure, Chapter Two is designed with fictional places so that it can be easily dropped into any location on the way to Colorado (or wherever the characters have decided to travel).

Sanctuary is controlled by two human factions: UniMed and the survivors, and contains two non-human factions: Ragers and Living Dead.

### UNIMED

UniMed is a powerful conglomerate that had investments primarily in pharmaceuticals, as well as government contracts for genetic engineering research and development, before the outbreak. Portrayed as the typical "evil entity" by the sewer-swelling survivors

(a perspective that most characters probably will not have much trouble initially adopting), the truth of the matter is that they are the exact opposite. Although inadvertently responsible for the new horror that hunts the city at night, UniMed is actively concerned with the safety and well-being of any survivors they encounter. They managed to gain the support of a local military unit that was abandoned following its defeat by the Living Dead, and have set-up a safe-zone within the city where survivors and UniMed personnel have been converting former businesses into housing. The company funds expeditions into the city proper for supplies, and invests considerable resources into battling the Living Dead population throughout the various districts. UniMed personnel were the primary contacts by the Hirshbeck Estates supply team, and only requested their true identities be kept secret so their pre-outbreak reputation wouldn't hinder their ability to help the nearby survivor community. You see, before the outbreak UniMed was often times in the media for its development of genetic engineering on test animals. Although they achieved several breakthroughs in increasing animal intelligence, the pain and torment suffered by the failed experiments were too often the focus of media coverage. After all, as was typical in pre-outbreak news— controversy and trauma made ratings.

Unfortunately, improper testing of a new immunization drug caused a new horror to develop within the city— the creatures known as Ragers.

### THE SURVIVORS

The other human faction within Sanctuary exists in the underground labyrinth of the sewer network, and over the past several weeks has been reduced to cannibalism.

Originally city survivors of the outbreak lead by the duo of Ian and Geoff McCurdy, they refused to participate in UniMed's quarantine of the downtown district of the city, seeing it as nothing more than a government sanctioned power grab designed to corral and subjugate those that avoided infection. At first barricading themselves in an apartment high-rise in the southern part of the city, their position was quickly overrun when UniMed accidentally created the Rag-



ers, and the beasts attacked the complex.

Forced to retreat into the sewers, they were eventually joined by several UniMed security personnel and their families— all of whom feared the corporation's intentions following the outbreak of the Ragers.

For the next few weeks, the underground citizens managed to survive by conducting daytime supply raids on the city. Initially, the primary opposition was the sheer number of Living Dead. Early battles with the Living Dead proved disastrous, and the underground survivors lost several of their own to the ghouls— including the leader of the UniMed defectors, Edward Russo.

What occurred next remains a mystery to both the underground survivors and to UniMed.

Over the course of the following week, the Living Dead population began leaving the city and gathering on the outskirts— effectively populating the various freeways and suburbs. The ghouls, at first, roamed the areas as though searching for food, then eventually became immobile and began moaning in unison. Within days, more and more Living Dead joined the original roamers, increasing the size of the horde.

As a result, the city is now almost entirely devoid of Living Dead.

UniMed wasted little time in going after the underground survivors. It's UniMed's position that those living within the sewers are only endangering themselves and their families, and that it is their responsibility as the governing power remaining within the city to bring them into the safe-zone, even if they have to do it by force.

Naturally, the survivors have no desire to give-up. The result is that they are now outgunned and seriously out manned by the corporate power, and have been forced to find food by eating their own, beginning with the children.

Of course, the survivor camp has no idea the lengths that Ian and Geoff have gone to in order to keep them alive. The general belief is that UniMed raids into the sewers have resulted in some of the children being taken, while other disappearances are attributed to the growing Living Dead population within the tunnels.

## THE RAGERS

Less than 3 weeks into the outbreak, UniMed believed it had stumbled upon a medical breakthrough: an immunization to the infection.

Unfortunately, government pressure to come-up with a viable solution, coupled with neither UniMed nor the government being aware of the possibility of some people being naturally immune to the infection, led to improper testing. Rushing through the process with only a single volunteer, the corporation was unaware that the volunteer was actual one of those rare few that was already naturally immune. In other words, the immunization was a failure, but they believed it had been successful. It was almost as if nature was not without a sense of irony.

Shipping the drug to the government's facility in Colorado, UniMed also made it available to people of the city. To those not carrying the infection, the drug had no effect. To those carrying the infection though, but who had not yet shown symptoms (later dubbed carriers), the drug had a devastating effect.

When the immunization drug was administered, the patients fell into a fever-induced coma and under went extraordinary— and unbelievable— changes. Just as the infection can have a catastrophic effect on an unborn fetus, the infection, when combined with the new drug, mutated the host into albino, hulking, and ravenous beasts. Dubbed Ragers, the creatures are incredibly strong and agile, and due to an intense sensitivity to sunlight hunt only at night.

Unfortunately, Sanctuary isn't the only place to suffer a sudden unleashing of the new type of horror, as the Citizen Relocation Zones in Colorado have also fallen victim.

## THE LIVING DEAD

The truth behind the strange behavior of the Living Dead is that when Edward Russo joined their ranks, he became one of the rare thinkers. Retaining some portion of his memory from when he was alive, Russo took control of the Living Dead and sent them to the outskirts of the city to gather more of their kind. It is his plan to create an army and lead them on a direct assault against UniMed.

More recently, the Living Dead Russo's plans have been changed somewhat by the arrival of his son, Brandon, to the section of sewer network claimed by the ghouls. Leading a small group of children away from the survivor camp to avoid a certain death at the hands of Ian and Geoff, Brandon discovered the fate of his father and that, although a Living Dead, the creature still remembered him. Taking the children under his protection, and making sure his Living Dead soldiers did not harm them, Edward Russo has decided that the ghouls will make the human survivors pay for what they planned to do to his son.







## THE CHARACTERS AND SANCTUARY

As the characters arrive in Sanctuary, Ian and Geoff, who managed to obtain the radio from a UniMed soldier following an unsuccessful raid on the survivor's camp, will greet them. With the original supply team for Hirshbeck Estates having left with Harry Ross, no one that remains knows that they are being lead into a survivor camp of cannibals.

It doesn't take long for the characters and their friends to become caught in the middle of the war between UniMed, the survivors, the Ragers, and Edward Russo and his Living Dead.

## ACT ONE: ESCAPE FROM HIRSHBECK ESTATES

The characters must battle their way through a massive horde of Living Dead, as they try to make an escape to a nearby city where survivors are awaiting them.

## SCENE ONE: RAIDERS AND ZOMBIES

As the adventure opens, determine collision damage for the cars ramming into the horde of Living Dead.

There are 60 Living Dead within the horde, or one per 1" on the battle map. That makes for a very thick horde, which makes it a hard obstacle. If the Humvee was in the lead, the maximum speed is 24" so it takes 2d6 damage (halved from the base 4d6 due to its heavy armor). If a sedan was in the lead, it was moving 30" at the time of impact and takes 6d6 damage. Unless the vehicles go Out of Control or stop, they will have to roll damage three times to make it to the other side of the horde.

Additionally, the Humvee must make a Driving roll with a -6 penalty (-2 due to the rough terrain of driving over human bodies, -2 for driving faster than 15", and -2 for the armor kit modifier). Failure causes the vehicle to go Out of Control.

All Driving rolls for the sedans suffer a -4 penalty (-2 due to the rough terrain of driving over human bodies, and -2 for driving over 15").

Passengers inside the Humvee suffer 1d6 damage if wearing a seatbelt, or no damage if wearing a seatbelt and sitting in position of an airbag. Those within the sedans suffer 3d6 if wearing a seatbelt, or 2d6 if wearing a seatbelt and sitting in front of an airbag. Needless to say, driving into a horde of Living Dead is not without serious risk.

Several of the cars driven by the NPCs become twisted, disfigured wrecks as they plow into the Living Dead and into each other. The flashes of lightning show undead arms reaching through windows to pull out injured residents, ghouls climbing through shattered windshields and back windows, and some people on the ground beneath a swarm of teeth and arms as stomachs are ripped open and entrails pulled out like raw sausage links.

The characters are going to have to somehow battle their way through the remaining Living Dead to save whomever they can.

The helicopter, out of ammunition, heads back to base. The raiders, deciding to let the Living Dead handle the characters and not draw the creatures' attention, also head back to base.

The characters are left to battle the horde on their own.

You can run the battle as a normal round-by-round engagement with the characters and the Living Dead, or you can use the Mass Battle rules.

If using the Mass Battle rules, there are 40 Living Dead and 20 survivors remaining (counting the player-characters). The Living Dead receive 10 tokens for being the largest army. Each token is worth 4 troops, so the characters receive 5 tokens.

The Living Dead have Knowledge (Battle) at d4-2, and receive an initial +5 bonus to their Battle Roll for the difference in tokens. The Living Dead also receive a +2 to the Spirit d4 roll for Morale checks.

The survivors receive a +2 bonus to Battle Rolls for being armed with firearms against the mindless Living Dead. They also receive a +2 to Morale checks, as they know that a retreat will result in immediately death from the Living Dead, and thus have little choice but to fight.

For player-character rolls, any damage received from a failure, success, or raise is treated as Fatigue instead of Wounds— meaning the character does not risk infection. If you want to have the roll cause normal Wounds, it is recommended that the character be allowed to Soak the damage as normal to avoid infection.

If the characters can survive 3 rounds of combat, they've managed to escape the Living Dead and are heading in the direction they were originally driving— toward Sanctuary and possible safety.

However the battle is handled, the idea is for the characters, Caitlin, Selina, Samantha, and Michael to



## REMAINING ALLIES

Outside of Caitlin, Selina, Samantha, and Michael, the remaining adventures refrain from accounting for other survivors of Hirshbeck Estates. This isn't meant to indicate that they should all die, or that any of them should do so, it's simply a result of the variables of the combat encounters and that who dies, who lives, and who else becomes infected will vary from group to group.

make it through the combat. Exactly how many residents survive, who is infected or not, and the survivability of James Caden is up to the battle rolls.

Once the characters end the battle, or can escape and start moving again, Michael radios ahead to Sanctuary and is told that they are standing by for his arrival. The contact on the other end of the transmission tells Michael to take the lower freeway toward the city, and he'll meet them at the scrap yard.

## ACT TWO: DEN OF MADNESS

The characters arrive at Sanctuary and barely escape a pack of genetically engineered dogs as Ian and Geoff McCurdy lead them into the sewer system. After being allowed some time to rest, heal, and recover from the battle to escape Hirshbeck Estates, the characters are once again under siege as UniMed invades the underground survivor camp.

### SCENE ONE: ARRIVAL AT SANCTUARY

No doubt the characters, or at least their Allies, are injured from the previous battle. However they managed to escape Hirshbeck Estates (on foot or within a few of their own vehicles that were still operational), they can encounter small pockets of Living Dead if it won't totally decimate the group. Otherwise, allow them to travel the remaining 15 miles unmolested. The most they should encounter are a few wrecks on the road that they either manage to push out of the way

with their own vehicles (Driving roll at -2) or push out of the way by hand (Strength roll at -4). If they are traveling on foot, then place a few Living Dead at the wrecks.

If questioned, Michael will claim that the horde they just encountered was not the group he saw that should still be a little over a day from the community. The horde he saw was far larger. He honestly doesn't know where the group they just fought through came from.

As the characters finally approach the city, read the following:

*You are soaked from the rain, and beaten and battered from the all-out war that escaping Hirshbeck Estates had become. The sky continues to fall heavily, the occasional flash of lightning illuminating the walking death that permeates your group.*

*Roadways widen and bridges come into view as you approach the outskirts of the city. Even from your position, the destruction caused by the outbreak is obvious. On one side of an overhead bridge, cars are jam-packed as though forming a frozen lake of jagged metal. On the other side, a large section of bridge has been destroyed— numerous vehicles that fell through the large hole now crumpled heaps on the roadway below.*

*Just outside the city limits are massive groups of Living Dead— thousands upon thousands of ghouls.*

## DRIVING TO SANCTUARY

If the characters managed to keep one or more of the vehicles operational after the encounter with the Living Dead horde, adjust the scene so that the dogs and the Living Dead around Sanctuary are seen through the windows. Unfortunately, even the lower freeway is congested with wrecked and abandoned cars, and the characters will have to proceed on foot from the scrap yard.

The dogs and Living Dead will pursue them from that point.



*Strangely, although the groups are moaning constantly, the creatures are standing completely still. Several of them notice you, and reach arms out in your direction, but otherwise make no movement.*

*Several blocks away, you see the towering piles of metal and other rusted debris of the scrap yard.*

Seeing so many Living Dead at once requires a Guts check at -2. Failure causes the character to be Shaken. In the case of a player-character, this is easily overcome by spending a bennie if the Spirit roll fails. For the characters' Allies, however, they will have to succeed at the Spirit roll or slow the group down (movement reduced to half normal pace, and no other actions). If the skill die rolls a "1" (regardless of Wild Die) the character must roll on the Fear Effects table.

Give the characters a few minutes to deal with any members of the group that suffered from a failed Guts check, and then read the following:

*Random flashes of lightning and rolls of thunder punctuate the moan of the Living Dead, raised to an unbelievable decibel by the thousands of them on the outskirts of the city, as though the world around you has been cast into an old black-and-white horror film.*

*The rain continues to fall in sheets, and your clothing sticks to you in wet, cold clumps.*

*A strange sound, then, almost like the wind through the eaves of an old house. It holds steady for a few seconds, barely audible over the Living Dead, and then stops. A few seconds later, it comes again. You strain to hear it, and when you finally do, your adrenaline starts pumping.*

*It's the howl of some sort of dog. Actually, from the sound of it— several dogs!*

Run the scene as a dramatic, post-apocalyptic horror scene. The lightning flashes and the thunder booms as the rain falls heavy and fast. In between lightning flashes, the landscape is cast into deep darkness. Lightning flashes again— and the characters see a form on a nearby wreck. It is well muscled, with a sleek body. Its back is arched and the hackles raised as it looks down at them and snarls, bearing a mouth full of sharp teeth.

Darkness again, then another flash of lightning and another dog has joined the first.

All in all, 10 hunting dogs appear amongst the wrecks, growling at the characters.

## DEAL ACTION CARDS!

The characters have to escape the pack of dogs and get to the scrap yard where their contact is waiting for them, which is 36" away. Whether they start shooting the dogs or attempt to run, the result is going to be the same. On round 2, they hear more howls over the Living Dead moaning, drawing closer. On round 3, the Living Dead move to attack them, starting 12" away and moving at Pace 4. On round 4, 12 more dogs arrive.

Once the group makes it to the scrap yard, Ian and Geoff McCurdy step out from where they are hiding in the shadows. They are armed with .38 Smith & Wesson Specials (Range: 12/24/48, Damage: 2d6, ROF: 1, Ammo: 6, Revolver), and will do what they can to help the group.

Ian and Geoff lead the characters only a few blocks away, beneath one of the highway bridges, and into a large storm drain set into the concrete wall of the underside of the bridge. The drain is covered by a heavy swing-gate that they pry open, and then lock tight behind them.

Once the gate is closed, several dogs snapping their

## UNIMED HUNTING DOGS

The UniMed Hunting Dogs use the same stats as the Dog/Wolf from the SWEX. The only change is to the Smarts attribute, which is Smarts d8 (A) instead of Smarts d6 (A). The dogs readily attack the Living Dead. Since the infection does not harm non-human victims, the dogs suffer no ill effects from eating the ghouls. The Living Dead are also not particular about what type of live meat they devour, and will just as easily attack the dogs. Given the dogs' increased intelligence, however, they will not attack a large group of Living Dead.



muzzles through them and trying in vain to get in, Ian and Geoff lead the group into the sewer system beneath the city. The walls are damp and full of grime and mold, and a shallow stream of water fills the center of the tunnels. Although very dim lights are mounted behind dirt-encrusted grates every 4" (24') along the walls, Ian and Geoff pull flashlights from the pockets of their overcoats and click them on. As the group progresses deeper into the sewers, the temperature drops several degrees, causing a slight chill.

Ian comments what a close call that was back there, but then again from the sound of things on the radio, they've had several close calls lately. For a while there, he and Geoff weren't sure the group was going to make it.

On the way through the tunnels to the subterranean survival camp, the characters can make a Streetwise roll to ask questions and get information from Ian and Geoff.

- The dogs seemed very coordinated, why? The dogs belong to UniMed. Rumor is that the dogs have had their intelligence increased enough to be able to form plans. Whether that's true or not, he doesn't know. Nevertheless, the things are vicious, smart, and hard to lead into traps.
- Who is UniMed? A corporation that operates under dozens of different names and subsidiaries. They create a lot of over-the-counter and prescription medication, ranging from Aspirin to heart medicine. They also have government contracts for genetic research. Ian knows this because he used to work for them in accounting.
- Why aren't the Living Dead in the city? That's a mystery. The ghouls started leaving the city and congregating on the outskirts several weeks ago. Now all they do is moan and attract more Living Dead.
- Are there other people in the city? Yes, at special settlements downtown. UniMed keeps them docile—probably through some sort of drug or something. They have no will to resist, and UniMed provides them with food, shelter . . . everything they need except basic, human freedom.

From there, Geoff tells them that UniMed assumed control of the city shortly after the government left the east coast and was focused on setting up settlements in the west. They've managed to rule the population with an iron fist. Those in the sewer system have resisted UniMed, especially since rumors persist that

they are using survivors as test subjects for an immunization.

Eventually, the group arrives at a very large section of the sewer system. Ladders are attached to the walls, and go up to the ceiling approximately 30 feet overhead. The ground is dry, and dozens of small tents have been erected. There are approximately 36 people at the camp— all adults. The people in the camp look at the characters with both suspicion and fear, as Ian and Geoff take them toward several tents against the right-hand wall, near a rear tunnel. The brothers will help the characters get situated, then Ian says he'll be right back with some food.

If the characters can succeed at a Notice check at -2, they actually realize that no children are present. If asked about it, Geoff will respond that UniMed took them for experimentation. They recently moved the camp to this location from another tunnel after UniMed conducted a raid that killed dozens and allowed them to round-up the children, several weeks ago. The children were taken back to the high-rise in the center of downtown. The place is a fortress, and they haven't been able to find a way to get in. They don't even know if the kids are still alive.

Ian returns with enough bowls of stew for the group. The stew smells good. If asked, they'll claim that they raid the city for food as often as they can get away with it against UniMed, which hasn't been all that often since the Living Dead started leaving.

Geoff and Ian will offer them temporary housing, and will agree to help them get supplies. They suggest that once they get geared, they get as far away from the city as possible. The war against UniMed is their war, and the characters shouldn't get involved.

Michael is not too happy about the situation, and comments that he would love to be able to talk to the community's supply team (who, of course, left with Harry Ross). They have a lot of explaining to do.

## SCENE TWO: THE INFECTION TAKES HOLD

Ian and Geoff will help them tend to any wounded, since the camp at large is very untrusting and won't assist the group.

Meanwhile, have each of the characters make a Vigor roll at a -2 penalty or suffer a Fatigue level. Within the past 24 hours, they have had to deal with John Cardile, Jr. killing his mother and several residents, Living Dead attacks, a raid against the military base, and the escape from Hirshbeck Estates to Sanctuary. Simply put, they are running on empty and need sleep. Any



character that does not get at least 6 hours of sleep will make the Vigor roll every 12 hours hereafter, at a cumulative -2 penalty.

Both Michael and Selina have a fever and are sweating, the first stages of the infection taking hold. The same is also true for any of the group's Allies that were wounded in the battle against the Living Dead horde. Ian and Geoff tell the group that the infected cannot stay at the camp. They have a place set-up in a side tunnel where any infected can live out their remaining time. The characters are free to take the victims there, and can stay with them if they wish. When they turn, however, the characters will have to do what is necessary— or the camp will do it for them.

Caitlin, naturally, stays with her daughter. Samantha decides she will also stay with Selina.

This scene is a heavy role-playing scene. Selina, Michael, and any others are feverish— their humanity slipping away.

Caitlin and Samantha remain at Selina's side, both of them struggling to hold back tears as Selina asks where her father and Barbara are. She doesn't even remember the events at the military base.

Michael's eyes keep staring off into the distance as he tells the characters about his wife, and how they had been trying to have a family before all this started. He knows he was getting old, maybe too old, really, to be thinking about having kids. He's always wanted them, though. Being on the police force, he always worked a lot of hours and was never home much. Still, Lisa (his wife) had always stayed with him. They were actually going to see the doctor about getting help conceiving when the outbreak happened and everything went to hell. They never did make it to the doctor, that day. Lisa had been attacked when a couple of those ghouls shattered the side window and tried to come into the car after them. She died and became one of them a few hours later.

Run the scene with emotion. Selina doesn't realize she is dying, but her mother does. Michael knows he's dying, and bit-by-bit his memory fades away as his humanity decays.

Finally, Michael stops breathing all together. A few seconds later when his eyes open again, they are milky white and a moan ushers forth from deep in his throat. A moment or two after Michael turns, Selina does the same. She sits up on the bed and reaches for her mother. Caitlin, crying heavily, keeps gently pushing her daughter back down on the bed. Although she can't bring herself to shoot Selina, she won't stop anyone

else from doing it. If the characters are busy at the time, Samantha once again shows how the new world eventually changes everyone. She grabs the nearest gun and shoots Selina in the head. Afterward, she drops the gun and jumps into Caitlin's arms, burying her face in the woman's chest and crying that she's sorry.

## SCENE THREE: UNIMED ATTACKS

In the aftermath of the scene, Samantha is a wreck. She can't stop crying over Selina's death— and if she pulled the trigger she will cry that she just killed her best friend, as she keeps apologizing to Caitlin. Regardless of her actions last scene, all Samantha wants to do is run away, and Caitlin keeps trying to calm her down and let her know that everything will be all right.

Away from Caitlin, Ian and Geoff inform the characters that they have no means of burying the dead. All they can do is move them much further down the tunnels and burn the bodies.

Samantha finally screams at Caitlin to leave her alone— she isn't her mother— and Caitlin reluctantly backs off, the hurt obvious. Samantha runs off to a far corner of the large room and sits down against the wall, legs pulled up to her chest and her face buried as she cries. Several people in the camp look over at her, but no one moves in her direction. If any of the characters attempt to walk over to Samantha, Caitlin will urge them to leave her alone. She'll keep an eye on her but, for right now, just let her grieve.

Remind the characters of how tired they are. If they don't get at least some sleep, they are only endangering themselves and each other. Naturally, being in a strange place, they will probably want to sleep in small shifts. That's fine, as no one in the group is going to get the required 6 hours of sleep anyway, and so will continue to suffer from Fatigue.

Give the characters some time to relax as best they can. After approximately 2 hours, the entire chamber erupts into chaos. UniMed is attacking!

A loud explosion rocks the far end of the chamber, directly at the mouth to the tunnel Ian and Geoff brought you through. People run— screaming and coughing— as clouds of gas fill the air. The sound of a shotgun being fired, and a man drops face first to the ground. Another shot, and a woman falls.

The grisly scene repeats itself every second as more and more people fall, some laying prone and others crawling along the ground, moaning.



## KNOCKOUT AND TEAR GAS

**Knockout Gas:** Knockout Gas fills an area equal to a Medium Burst Template, and remains in place for five rounds. Each round, anyone under the template must make a Vigor roll at -2 or suffer a Fatigue level. This level of sedation is very potent and can lead to Death. Fatigue recovers one level per 10 minutes once victims are in fresh air. If a 1 is rolled on the Vigor die (regardless of the Wild Die) the character is automatically Incapacitated, and will die on the next round if the Vigor roll at -2 is failed. Gas masks negate the effects of knockout gas.

Knockout gas has no effect on the Living Dead.

**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.

## DEAL ACTION CARDS!

There are 24 UniMed soldiers and 12 attack dogs assaulting the sewer system using Knockout Gas, Tear Gas, and less-than-lethal ammunition. Their goal is to round-up the underground survivors and get them back to the safe zone.

The chamber is absolute pandemonium as people run, fall, suffer the effects of the gases, and others return lethal fire on the soldiers. Samantha was still across the chamber, and anyone attempting to see her in the ensuing chaos must make a Notice check at a -4. On a success, they see two UniMed soldiers pull her down the tunnel they arrived through.

Meanwhile, Ian and Geoff come running over to the characters due to their tent's position near the rear tunnel, and tell them to run. The characters are vastly out manned and out gunned, and getting out of the

chamber should be a natural decision.

Caitlin screams for Samantha. The characters will have to pull her from the chamber. Ian and Geoff will explain that the soldiers won't kill her, and they can try to get her back later. If they don't leave, they are all dead. Any character that succeeds at a Notice check realizes that they aren't lying—Ian and Geoff completely believe that UniMed will kill them all.

Unless the characters succeed at a Notice check with a -4 penalty (due to the sheer chaos within the chamber), they won't notice that UniMed isn't killing the survivors. Ian and Geoff lead the characters deeper into the sewer system.

## ACT THREE: INTO THE UNKNOWN

The characters race with Ian and Geoff to escape the pursuing forces of UniMed, convinced that the corporate power is the enemy.

### SCENE ONE: FLIGHT FROM UNIMED

Don't worry about using the Chase rules for this scene (you'll have a good opportunity for a character chase in Week 6). How the characters handle this scene, and handle Caitlin, is entirely up to them. Getting as far away from the chamber and hiding deeper within the sewer system should be a priority, though.

The characters, along with Geoff, Ian, and Caitlin, manage to barely escape deeper into the twisting sewers. Caitlin vows to find Samantha. She already lost her own daughters; she isn't letting this rotting world take Samantha. Ian tells her to let it go, Samantha was most likely taken to UniMed HQ. She belongs to them now.

Caitlin launches into a rage, shattering Ian's nose and pounding on him until she is pulled off of him (an opposed Strength roll). She wants to know which tunnels lead under downtown, and she wants to know now. She points Ian's sidearm at him, having taken from him during the scuffle. Geoff tells her she's nuts, and there is no way he letting her get herself killed.

Caitlin puts the gun to his head. She isn't going to get herself killed. However, if he doesn't tell her what she wants to know, he's definitely about to get himself killed. From the direction of the main chamber, they hear the howls of the hunting dogs.

TO BE CONTINUED NEXT WEEK



## LESS THAN LETHAL WEAPONS

The UniMed soldiers are assaulting the survivor camp to bring as many of them back to downtown as possible, not to try to kill them. As a result, they are utilizing less-than-lethal ammunition. Bear in mind, the ammunition is not non-lethal, and in some cases can still kill a target.

**Beanbag Shotgun:** The beanbag shells are more difficult to use, and require a called shot to a limb (-2) or Abdomen (-2). Hitting the target in the torso or head is considered lethal damage. Likewise, firing at a target closer than 3" (18 feet) away is lethal damage. Otherwise, the beanbag shells cause Fatigue levels (but not death). Fatigue levels are recovered at a rate of 1 every hour. Additionally, when struck with a beanbag round, the target must make a Strength check at -4 or be knocked prone.

A beanbag round can kill a Living Dead with a headshot, but only at short range.

**Range:** 5/10/20, **Damage:** 3d6, **ROF:** 1, **Ammo:** 6.

**Pepper Spray:** This weapon uses a capsaicin ingredient to cause the target to suffer a runny nose, difficulty breathing, and difficulty seeing. It has an effective range of up to 18 feet (3 inches on the Battle Map), and does not have a medium or long range.

To use Pepper Spray, make a Shooting roll. A failure on the Shooting roll indicates the target somehow managed to protect his face from exposure. If the Shooting die rolls a 1 (regardless of Wild Die), the shooter has managed to somehow get it onto his face and suffers the effects as though he rolled a Raise.

If the Shooting roll was successful, however, the target must make a Vigor roll at -2, (-4 on a Raise). Failure causes the target to become Shaken for 1d6 rounds, gain the Blind Hindrance for 1d6 minutes, and suffer a Fatigue level.

Rolling a 1 on the Vigor die (regardless of Wild Die) causes the victim to become Shaken for 2d6 rounds, gain the Blind Hindrance for 2d6 minutes, and suffer 2 Fatigue levels (but cannot be Incapacitated).

The target recovers 1 level of Fatigue every 30 minutes.

Pepper Spray has no effect on the Living Dead.

**Range:** up to 3", **ROF:** 3

**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.

Tasers affect the Living Dead normally.

UniMed is using the X3 model Taser, with a **Range:** 1/2/4, **ROF:** 3, **Ammo:** 3



# WAR OF THE DEAD

LEE F. SZCZEPANIK, JR.



## CHAPTER TWO: 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 TWO: SANCTUARY AND LOSS (WEEK 6)

## GM'S SUMMARY

The characters have escaped Hirshbeck Estates and made it to nearby Sanctuary. Pursued by raiders, genetically modified dogs, and massive numbers of Living Dead, they lost several friends along the way and barely survived; but it appeared as though safety and security were once again within reach.

That was, until they discovered the true situation within the city. The Living Dead have amassed for unknown reasons along the outskirts of the city, their incessant moan attracting more and more of their kind. The UniMed Corporation has created a safe zone in the downtown area, but its soldiers wage a war against the survivors that have refused to bow down to the corporation's governance. UniMed's hunting dogs—genetically altered for greater intelligence—patrol the streets, acting as advanced recon for the corporate soldiers.

After watching Michael and Selina succumb to the Living Dead infection, the characters were barely able to rest before UniMed attacked the underground camp in force. Left with no choice but to flee deeper into the tunnels, the characters were pursued by the soldiers and their dogs.

Now, as the characters attempt to escape UniMed troops, they discover a dark secret about Sanctuary. The Living Dead are commanded by one of their own, a Sprinter that managed to retain some of his human intelligence. What's worse, he is assembling a massive army of ghouls to seek vengeance against both the survivors that have become cannibals, and the corporation that seeks to destroy the Living Dead.

Caught in the middle of a terrible war for survival, will the characters be able to live long enough to escape the city?

## 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

### 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.

## FRIENDS AND FAMILY, AND HIRSHBECK ESTATES SURVIVORS

If the characters had any of their own friends and family with them at the survivor camp, or other people from the Estates managed to survive the journey to Sanctuary, they have all been taken by UniMed.

The characters will have an opportunity to reunite with them in Week 7.



## ACT ONE: LITTLE GIRL LOST

With Caitlin determined to get into the downtown district to rescue Samantha, the characters must contend with her goals while trying to escape the UniMed forces pursuing them through the sewer system.

### SCENE ONE: LIFE OR DEATH

The Week 6 adventure begins exactly where the previous adventure left off. To reset the scene, read the following:

---

*After battling your way through a horde of Living Dead, escaping from genetically manipulated hunting dogs, and evading the thousands of Living Dead on the outskirts of the city, you finally made it into the sewer camp run by Ian and Geoff McCurdy.*

*With Michael Rhodes and Caitlin's daughter, Selina, infected, you stayed with them during their final moments before finally having to send them to a final rest.*

*You learned of the war between the survivors and UniMed— a pre-outbreak conglomerate that had seized control of the abandoned city— just before corporate soldiers attacked the camp and gunned down dozens of survivors. In the chaos, UniMed took Samantha away, and you were forced to flee deeper into the sewer network to escape assassination.*

*With their hunting dogs probably already sniffing for anyone that might have gotten away, it's just a matter of time before the soldiers track your escape— an escape that has been delayed as Caitlin holds Geoff against the wall, his own gun pressed against his head.*

---

Caitlin is absolutely determined to get into the downtown district and get Samantha back from UniMed. After losing her entire family, the connection to Samantha is all she has left, and she will be difficult to

sway. The characters can attempt Persuasion rolls at -2 to calm her down.

Geoff tells her that UniMed is an army unto itself. They're heavily armed and fortified— it's a suicide mission. He doesn't know how to assault the place.

Meanwhile, the baying of the hunting dogs draws closer.

Caitlin looks around and says that they can't make a stand here; they will have to find some place to hide. Depending on how much ammunition the group has left, even that might be a suicide mission.

It's time for the group to start running. Run the scene as a chase, with Agility as the Trait. The hunting dogs start at Extreme distance (5 Range Increments behind the group), and each Range Increment is 5 inches. Since the characters have a top speed (pace + running die) of 12, and the dogs have a top speed of 18, the dogs receive a +1 to the Agility roll. Since the tunnels are wet and slippery, consider it filled with sparse obstacles, causing a -1 to Agility rolls.

On the third round of the chase, read the following:

---

*As you race through the sewers, the dampness and grime making the ground slippery enough to almost throw you from your feet, you catch a glimpse of something ahead. It's small, human-shaped, and standing in the middle of the tunnel just beyond the dim, overhead lighting.*

---

Ian yells that it's a child, and Geoff squints his eyes and yells: "Dakota! It's Dakota Gravens. Holy shit, he's alive!"

If asked, they'll briefly mention that Dakota was believed taken by UniMed in the last raid, but either he escaped the raid or escape the compound.

Before the group can close the distance, however, the boy runs off into the darkness. Caitlin, of course, continues to call his name as she alters her speed slightly to give chase.

### CAITLIN'S DENIAL

Within the past day, Caitlin has lost her husband and her two daughters. Thus far, the character has shown very little grief over the incident. Her lack of grief is being done on purpose, as the character is currently in denial. She's had very little time to rest or think since the raid on the military base, and has been forced to shut down a part of her mind as her training takes over to keep her alive.

Caitlin's grief will begin to affect her beginning in the Week 8 adventure.



The dogs will no doubt close the distance with the group. As they get within 2 Range Increments, the group comes to a switch in the tunnel that goes left and right, their forward progress ending in a wall.

Allow each character a Notice check at a -2 darkness penalty. On a success, the character can act normally this round. On a failure, the character is surprised and does not get an initiative card this round.

*As the tunnel ahead of you abruptly ends, breaking off to the left and right, Geoff screams as a human form leaps out of the darkened tunnel to the right and tackles him to the ground. Without pause, two more forms leap on him. Then the tunnel explodes with a gut-wrenching sound: the moan of the fast moving Living Dead!*

Any characters that are surprised could be in for a nasty night as the Living Dead pounce on them. Down the tunnel behind the attackers, they see more and more of the creatures— all of them displaying an uncanny ability to have remained silent and ambush the group, something they have not seen the Living Dead do so far.

On the second round of the attack, deal initiative as normal. The dogs will also arrive on the scene and start attacking the Living Dead, the characters no longer their primary concern.

## ACT TWO: THE LIVING DEAD WAR

The characters are trapped in the sewer system, in confined quarters, with both UniMed and the Living Dead fighting a life-or-death battle. Low on ammunition, and with the situation quickly reaching critical mass, the characters must escape the sewers and somehow regain their freedom.

## SCENE ONE: ROCK AND A HARD PLACE

A lot of events happen in this scene, and how much of the scene plays out will depend greatly upon the actions and tactics of the players.

*Teeth and claws rend flesh, spraying the tunnel in an unholy fountain of blood and ichor. The growls and yelps of the dogs mix with the moans and grunts of the Living Dead, as the hunting hounds of UniMed leap into the horde that was waiting in ambush.*

*More moans rise through the tunnel, increasing the volume to a skull-shattering decibel. Behind you, more ghouls arrive— a small horde of Shamblers!*

The Living Dead and the dogs block the right tunnel. From the left, behind the characters, more Living Dead arrive— a group of Shamblers as massive as the Sprinter horde.

Against the wall, 5" (30 feet) down the left tunnel from the characters' current position, is a huge metal door. The door is locked, and any attempt to pick the lock suffers a -4 penalty and will take the character 2 minutes (20 rounds) on a success, and 1 minute (10 rounds) on a Raise. Shooting the door will not work, as the metal is too thick.

In total, there are: 60 Living Dead (30 Sprinters and 30 Shamblers), 10 hunting dogs, and the characters trapped in the middle. The tunnels are 3" wide (18 feet) and the Living Dead are spread out to cover any attempt to run through them. If you have War of the Dead: The Paper Dead, you can use three small zombie templates per side (Shamblers and Sprinters) placed in a straight line down the two tunnels, with each small template equaling 10 Living Dead.

All Shooting rolls suffer a -2 penalty due to the dark

## SCRIPTED CAPTURE

In Act Two, Scene One the characters are captured by the Living Dead and their human allies. The capture is a plot device to move the characters into the next scene and ally them with UniMed— the actual force of good in the city.

Although the characters are allowed an Agility roll to avoid the capture, given the modifier (plus any modifiers from Fatigue that they already have) they are unlikely to avoid the situation.

As Scene One states, however, do not move the characters into the next room until they are pretty much depleted of ammunition. Without ammunition, any character that gets lucky enough on the Agility roll to avoid capture won't be able to do much to derail the scene with committing a sure-fire act of suicide.



# WAR OF THE DEAD

conditions. Since the characters are firing into a crowd of Living Dead, they are able to take advantage of the setting rules for doing so. Unless they have automatic or area effect weapons, however, they won't be able to cause Severe Damage. They will still need a normal called shot to the head to destroy the Living Dead.

## DEAL ACTION CARDS!

The UniMed dogs taking on the Sprinters are outnumbered 3:1, so some Sprinters will run forward to attack the characters. The Sprinter horde has also surged forward, effectively blocking off escape back down the tunnel leading to the survivors' chamber. Meanwhile, the Shamblers are 6" away (36 feet) and won't get within melee range to attack the characters until round 2.

The idea of this battle is to deplete the characters' ammunition, so that the scripted capture at the end of the scene can continue even if a character evades the capture nets.

Once the characters are running dangerously low on ammunition (only a 2-4 shots left), read the following:

*Even over the moans and growls, you hear it: the sound of creaking metal, as though of enormous rusty hinges.*

*"Quickly, Mr. McCurdy, this way!" a young voice yells.*

*Then you see him: a young boy, no more than ten or eleven years old, possibly the same boy you followed earlier, standing just outside the doorway. The locked metal door is open!*

The characters might have to beat and bash their way through Shamblers to get to the door. Once inside, the boy slams the door and plunges the room into

pitch darkness. Suddenly, the characters all feel something fall upon them (a large capture net that filled the ceiling). Allow them an Agility roll at -4 to dive out of the way as a reaction.

Those captured have their Pace reduced by -4, and suffer a -4 to all Strength and Agility related rolls. The net is strong (Toughness 10), and must be cut to facilitate escape. The characters are not going to be able to rip and tear their way out.

Once the characters are secure within the massive net, or are standing off to the side with little to no ammunition, several lanterns flare to life within the room, which is filled with pipes lining the ceiling. Another doorway is situated within the opposite wall from where they entered, and five children are stepping out. All of them look to be no older than eleven or twelve years old.

Behind the children, the moan heralding their approach, are 12 Shamblers. Give each player 2 bennies for the capture. Before the adventure is over, they will need it.

## SCENE TWO: DARK SECRETS

The characters are most likely trapped within the net. Anyone that is free finds the door padlocked— a lock that looks surprisingly new.

If any of the characters avoided the nets, they should be low on ammunition and unable to take down all of the Living Dead. Adjust the scene so that the ghouls and the children herd them to the next event along with those still trapped.

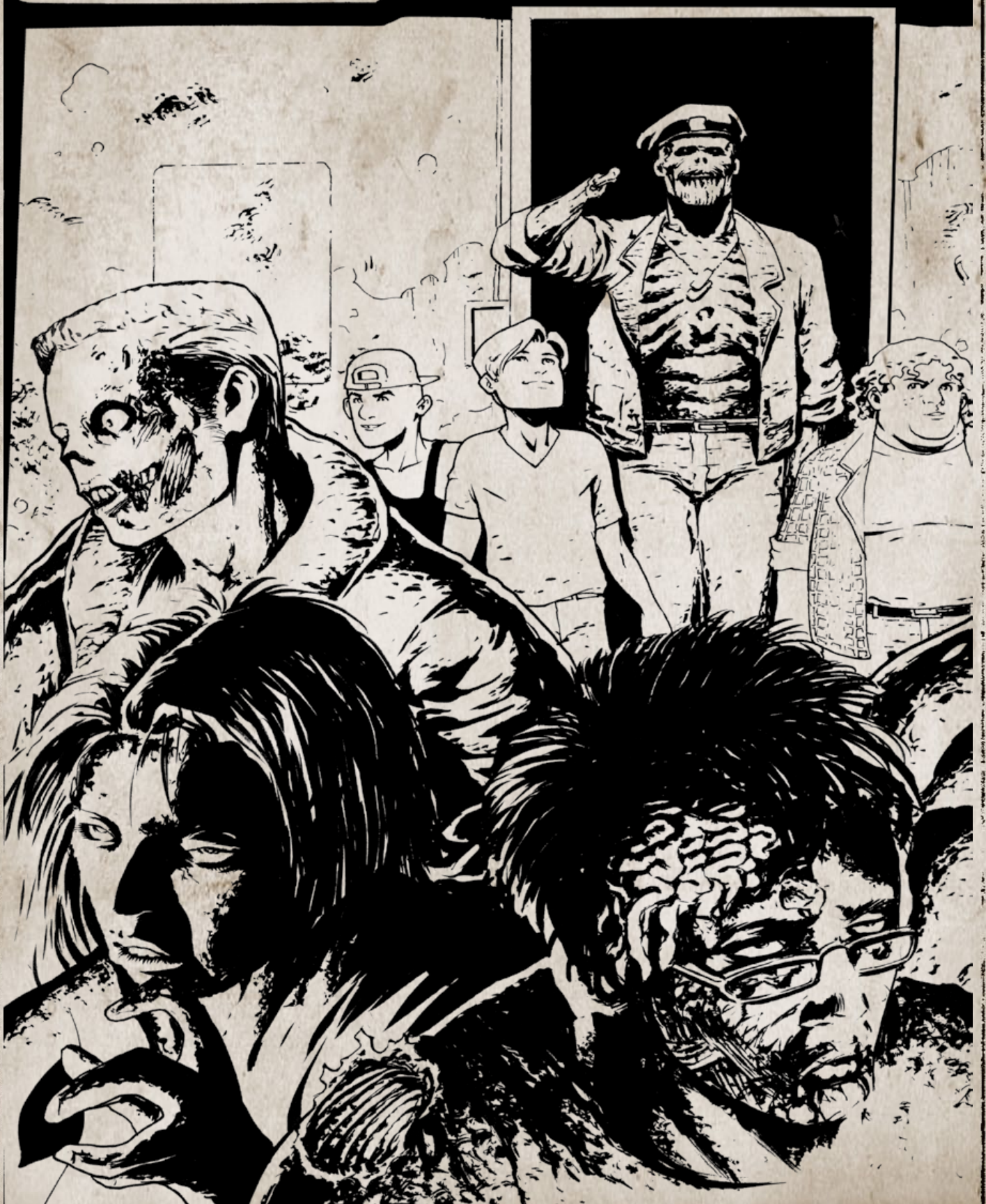
The children all grab the net and— slowly and with extreme effort— drag it down a narrow tunnel, through another room full of pipes, down yet another tunnel that curves to the right, and into a massive chamber filled with more pipes and lanterns. An archway on the opposite wall leads deeper into the sewer system.

## ESCAPING THE NET

If any of the characters have a knife or something that can cut through the net, they can attempt to escape against the net's Toughness 10. Remember, any such weapon will use the character's Strength as part of the damage, and due to being unable to get real leverage, any Strength related roll suffers a -4 penalty.

If a character does escape, however, the Living Dead in the room will immediately attack him. They won't bite him— at least not yet— but they will use the Ganging Up maneuver to grapple the character and pin him to the floor or wall until Edward Russo gives the kill command. If the character manages to resist and flee, the Living Dead will pursue. After all, once he reaches the original chamber, the door is still locked.







*The children stare at you with empty, blank expressions; their faces completely impassive. Despite living in the sewers, they look to be surprisingly well fed and clean. The Living Dead shuffle around you, remaining extremely close to the net but not attacking. The stink of rot and dead organs fills your nostrils, and it takes an effort not to vomit.*

*From the archway on the opposite end of the chamber, another child emerges. He looks to be very close to his teenage years, with blonde hair. His hard eyes survey the chamber, and you can almost hear the clicking of gears as his mind catalogs everything in the room. The other children assume positions behind him, clearly deferring.*

*Then, his eyes widen and a smile stretches his lips as he looks at the net.*

*"Hello there, Mr. McCurdy," the boy says, and despite his age— or perhaps because of it— there is an anger underneath the surface of his tone.*

*Ian pauses in his struggles against the netting and looks at the boy. "Brandon! Brandon Russo! Oh, thank God you're alive. We thought UniMed took you . . . or worse. It's good to see all of you are alive. Why didn't you come back to the camp?"*

*Brandon's smile disappears. "You know why."*

*"No," Ian replies. "No, I don't." The Living Dead take a step closer to the net, as though of one mind. Ian cranes his neck to look at them, the color drained from his face. "Brandon . . . what's going on? What—"*

*"Them? They're my friends. They protect us, which is more than you and Geoff ever did." Brandon snorts, and his face is flush with anger. "Funny, ain't it? They're supposed to eat us, and they protect us. You were supposed to protect us, and instead started to eat us."*

Brandon turns to the characters and asks them if they are with Ian— meaning: are they part of the survivor camp? Perhaps new arrivals?

Ian, speaking a little too soon, shrieks for the characters not to believe anything the kid has to say. He's obviously deranged!

As Ian speaks, a dozen more Shamblers enter the room from behind the children.

Once the additional Living Dead are crowded into the chamber, they all moan and reach for the net, mouths opening and closing with hunger. Just as fingers are about to close on the net, a deep grunt from

along the tunnel beyond the archway stops them cold.

The ghouls take a step back in unison as another Living Dead enters the room. His face and chest are torn open, the flesh ripped away. His left arm is missing from below the elbow, and he wears what appears to be the tattered remains of a military uniform. He grunts again and the Shamblers all move a few more steps back from the net. It's obvious that he's a General.

Brandon turns to the General and refers to him as "Dad" as he explains that they caught the group in the tunnels. The dogs were chasing them. He points to Ian and says that they had him with them.

The General grunts and Brandon turns to the characters. He tells them that his father wants to know who they are. The characters can make a Persuasion attempt to convince Brandon that they are not normal members of the survival camp. More than likely, the characters will explain what's been going on. If they ask why he refers to the zombie as his father, he'll explain that the zombie is his father. He was taken by the ghouls while fighting to protect Ian and the others.

When Ian and Geoff couldn't get any more food from the city, they started kidnapping children from their own camp, claiming that the ghouls or UniMed commandoes had taken them. The truth, though, is that they were killing the children and using them for meat in the stew. Once he figured it out, he took those that would follow and fled into the tunnels. They'd stumbled upon the Living Dead, and thought for sure they were dead, when his Dad showed up and could tell them what to do. He's been protecting them ever since. All they have to do is make sure the creatures get fresh meat whenever they can.

The General grunts, and Brandon says "right, dad". As the General turns away, the kids start to remove the net. (If asked, Brandon can't really understand his father, but just pretends. Usually, he guesses the general idea.)

Caitlin looks over at Ian and calls him an entire string of expletives. She'd eaten the stew!

The characters are released, along with Ian, but are surrounded by 24 Living Dead. What the characters do is up to them.

The General, however, stands over Ian and grunts, as the survivor leader cowers on the floor, sobbing. Brandon translates that his dad is going to make Ian pay for what he did to the other kids. The Shamblers are all standing around, swaying back and forth, as they await the order. Another grunt follows, and the Shamblers attack Ian.



Blood and organs fly everywhere. It doesn't take long, only a few seconds, and Brandon stoops down and picks up Ian's head. Already it's starting to reanimate. He sets it aside on the floor, and tells Ian that now he gets to live forever, always hungry and never able to eat.

Brandon turns to the characters as the Shamblers are finishing up with what remains of Ian. He tells them that he's sorry they have to die, but he'll make sure they don't reanimate. It's nothing personal. It's just that his new family has to eat.

The General grunts, and the Shamblers move to attack the characters.

## DEAL ACTION CARDS!

Tactics are going to be important in this scene. Near the right wall is a series of thick pipes running from floor to ceiling that the characters can use as light cover (-1 to Fighting rolls against them) and to stop the Living Dead from gaining a Ganging Up bonus (only 1 Living Dead can attack at a time). If the characters make a Strength roll at a -2 penalty, they can also pull rusted levers off of the pipes to use as makeshift weapons (Damage: Str+d4).

Allow the combat to go on for 3 rounds before a muffled explosion blows the locked door, through which the characters originally entered, back in the smaller room.

The General grunts, and 5 Shamblers leave the room and head toward the explosion. Meanwhile, as the characters remain surrounded by the other ghouls, he and the children escape through the tunnel beyond the archway. The General is a Sprinter, and can move as

fast as the children as they all run.

The characters hear the sounds of gunfire, and eventually the soldiers of UniMed (3 per character plus Commander Morrison) storm into the room. One of them announces, "here they are," and the soldiers use automatic weapons to tear through the remaining ghouls.

After the ghouls have been accounted for, a man in full military gear, with an H&K MP5 in his hands, steps forward. He is tall, appears to be in his forties, with brown eyes and dark skin. He introduces himself as Commander Morrison and tells the characters that he's here to help them.

## SCENE THREE: RACE FOR SANCTUARY

If the characters attack the soldiers, they are outmanned and significantly outgunned. Although the soldiers were using less-than-lethal ammunition during the raid against the survivors, the rounds currently in the clips are fully lethal. If they mention the children and the General's escape, Commander Morrison will send 5 men to investigate. After Morrison and the characters have had interaction time, the soldiers will return and report that they followed the tunnels, but they branched off in too many directions. There is no way to know which way the ghoul went.

Commander Morrison asks the characters to return with his men to UniMed. It isn't safe in the main city, and sure as hell isn't safe in the sewers.

Naturally, the characters are most likely unwilling to accompany the soldiers, especially after what they witnessed back at the survivor camp. Morrison will point out the gas, and the fact that they were using beanbag

## THE LIVING DEAD AT SANCTUARY

The players will no doubt notice a distinct difference between the Living Dead at Sanctuary and those encountered so far during the campaign. Although a rare, hive-like, mentality was hinted at before (such as at the Home Depot outside of Dalesbury), a vast majority of the Living Dead has extremely limited or primitive intelligence. Typically, they are incapable of performing a simple task like turning a doorknob.

In rare instances, however, the memories that some possess seem to connect with the primitive brain functions to form a "pack" mentality. Even more rare is what the characters are facing in Sanctuary: a Living Dead (General) capable of amassing an army of ghouls, issuing commands, and training them to follow the commands.

Such encounters foreshadow the next step in the Living Dead, which will be expanded and detailed in the follow-up World of the Dead campaign setting.



shells and tasers to take down the survivors. UniMed is looking to safe guard the people, not kill them. Down in the sewers, the conditions are unhealthy at best, and lethal on average. The people needed food, medical treatment, and sanitary conditions.

Allow the characters some role-playing time as Morrison tries to convince them. A success on a Notice check will tell them that the concern in his eyes is real. On a Raise, they'll get the distinct feeling that there is more to all of this. Questioning Morrison, however, yields nothing. He will deny that there's anything more than trying to save lives.

If the characters ask about the General, Morrison tells the characters that he's sure there's a Living Dead that somehow commands the others. He's certain the thing sent the others from the city to the outskirts, and based on migration and positioning, has reason to also be certain that they are massing for an attack. Everyday, more Living Dead arrive and join the groups outside the city, almost as if he sent them out there to attract others. UniMed doesn't have the manpower to go out and annihilate them, so they've been fortifying the downtown area in preparation. They've been hunting for the creature for over a week now. If they can take him out, then maybe the horde outside the city will be left directionless and easier to take down.

If the characters absolutely refuse to go, Morrison will order his men to give each of the characters and Caitlin a sidearm and two extra clips of ammunition. He tells them that although they are outgunned—he isn't about to take the automatic weapons away from his men while there's still danger—now he's trusting them. UniMed is in the business of saving lives, not taking them.

The characters might need a reality check. They are stuck in a Living Dead infested sewer system—and most likely suffering from Fatigue due to a lack of sleep—in unknown territory with little to no ammunition left. They have no supplies and, even if they have a clear goal or destination in mind, are unlikely to make it under their current conditions.

Caitlin says she wants to see Samantha. Morrison tells her that's the idea. Furthermore, once they rest and are capable of surviving on their own, he'll personally help them get supplies and leave the city.

Once the characters finally agree, Commander Morrison issues formation orders to his men (with the characters in the middle of the formation) and tells them to head for the eastern tunnel. A manhole comes out on Westerman Avenue, which is their best bet.

The group makes its way back to the tunnels. Dozens

of Living Dead corpses fill the corridors, along with the remains of what used to be a few of the hunting dogs (the others have gone back to the surface using the same route they traveled to get into the sewers). The soldiers take the characters past the original tunnel, and head down the tunnel that originally contained the Sprinter ambush. Commander Morrison explains that heading back the way of the camp will take them to the city limits, but heading this way will take them closer to downtown.

Not far into the trek, the Living Dead moan fills the tunnel, echoing off the walls from behind them. Approaching the group at a full run is a large group of Sprinters (3 per character and ally).

The Sprinters start the chase 3 Range Increments behind the group, and each Range Increment is equal to 5 inches. Since both sides have the same top speed (Pace + running die), they only suffer a penalty for the sparse obstacles of the sewer system (pipes, slick flooring, and so forth). Although each character, Caitlin, and Commander Morrison rolls individually, to keep the chase fast given the sheer numbers involved, make a group roll for the Sprinters, and a group roll for the UniMed soldiers.

Since the Range Increments are designed to represent an abstract distance, once the Living Dead are within 1 Range Increment, the soldiers can begin to fire on them with a normal -2 multiple action penalty for running and shooting. Firing on them at 2 Range Increments or greater suffers a -4 penalty to the Shooting roll (-2 for the multiple action penalty, and -2 to represent the distance and poor lighting).

Role-play the scene and really set the tension. Commander Morrison barks commands to his men. A few soldiers panic and send wild shots down the tunnel. The Living Dead moan as they run after the group as fast as their legs will carry them.

The chase continues for 4 rounds before the group arrives at the ladder leading up to Westerman Avenue. Unfortunately, a lot of people need to climb the thing, and the Living Dead are likely still in pursuit.

What order everyone ascends the ladder is left open, but climbing Pace is equal to half the character's Strength die. Anyone shooting at the Living Dead from on the ladder also suffers a -2 penalty to all shots.



## ACT THREE: LIKE LAMBS TO THE SLAUGHTER

The characters, now free from the sewers and with new allies, race to the safe zone UniMed has established in the downtown area. With dawn close, but the sun still not risen, they are set upon by a new face of horror in the world of the Living Dead—the Ragers!

### SCENE ONE: THE RAGERS

As the characters reach street level, read the following

---

*The sky is just beginning to lighten, the blackness giving way to the indigo that will eventually turn pink, and then finally the bright blue of daylight.*

*Ruined buildings line the sidewalks, and burned or crushed vehicles fill the street like a stirred anthill frozen in time. The streetlights are dead, the only illumination coming from the bright lights of the downtown safe zone several blocks away.*

*None of that, though, surprises you. What sends a chill down your spine are the severed heads mounted on poles standing within concrete slabs on the sidewalk. The eyes follow your movement, and the jaws open and close methodically. Further, down the street, two Living Dead are nailed to as many crosses, their moans permeating the otherwise quiet night as they struggle for release.*

---

If the characters ask about the Living Dead, Commander Morrison will briefly explain that they do that in an attempt to draw the leader out into the open, hoping he'll try to free his trapped soldiers. So far, he hasn't taken the bait.

Commander Morrison barks orders to his men, requiring a strict formation as they scan the nearby buildings and shadows while moving at a steady pace. The men are trained soldiers, and their guns point wherever their eyes go.

Suddenly, strange growls fill the night, at first a single growl, but quickly answered by several more, and then dozens more. Commander Morrison curses and tells everyone to run, and will not answer any questions from the characters.

As everyone runs down the street, one of the soldiers in the rear suddenly yells as he's ripped off his feet and dragged behind a car. Several other soldiers turn and open fire on the car, but what dragged him

can't be seen.

As gunfire rips into the vehicle, and Commander Morrison orders in vain for his men to stop firing and keep moving, something comes flying from the other side of the car and slams hard into another soldier, knocking him to the ground.

The soldier that had been dragged away has been ripped in half, his upper body lying on the downed soldier, entrails forming a bloody tail.

## TO BE CONTINUED NEXT WEEK



# WAR OF THE DEAD

LEE F. SZCZEPANIK, JR.



## CHAPTER TWO: 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 TWO: SANCTUARY

## AND LOSS (WEEK 7)

## GM'S SUMMARY

After a month scrounging for supplies and avoiding the ever-increasing number of Living Dead, the characters have been moving at a break-neck pace for the past couple of days.

Having found safety, supplies, and even electricity at a community known as Hirshbeck Estates, the characters were just beginning to gain the trust of the residents when a series of rapid-fire tragedies struck. After a missing father returned as a Living Dead and killed his two-year-old son, the teenage sibling lost his mind and went on a murderous rampage. Caught in the middle, the characters' own problems soon surfaced when Jeff Murray, an ally they discovered shortly before arriving at the Estates, took his two children and Samantha and left for a nearby military base controlled by over 100 outlaws. Jeff assumed they could find better safety there, and become a part of the raider community. What he discovered, though, was his own death and his children infected by Living Dead for nothing more than entertainment.

Staging a daring rescue, the characters were pursued back to the Estates. Evacuating just moments ahead of the arrival of a horde of ghouls, many in the community were lost in the ensuing battle.

After finally arriving in Sanctuary, they were taken to a survivor camp established beneath the city in the sewer network. They quickly learned of the power struggle between the survivors and the UniMed Corporation, which controlled a safe zone in the downtown area.

Attacked and pursued through the tunnels by UniMed forces, the characters were seemingly rescued

by children that had been living on their own. Discovering that the survivors had resorted to cannibalism, with the children as the main course, they then came face-to-face with a new player in the escalating war within Sanctuary: a Living Dead Sprinter that also maintained a good amount of his human intelligence.

Rescued by UniMed soldiers, the characters were already beaten and battered as they attempted to escape the Living Dead and make it to the safe zone.

Unfortunately, a new horror has appeared to destroy them— the creatures known as Ragers.

## ACT ONE: RUN FOR YOUR LIVES

The characters must survive several blocks of debris-heavy city streets, as they race to the safe zone established by UniMed, with a group of Ragers in pursuit.

## SCENE ONE: A NEW BREED OF HORROR

Begin the Week 7 adventure with the following narrative:

*There you are, exactly the last place you ever imagined yourself being— in the middle of a shell of a city, the place surrounded by the Living Dead, battling for your very lives.*

*Abandoned cars, wrecked or burned out, pepper the streets. Buildings are darkened; some of them without windows and others blackened husks. Several blocks away, a massive high-rise stands over downtown, and intense floodlights illuminate that area. Where you are, though, heavy shadows cover everything.*

## RAGER AND FERAL INFECTION

Although characters like Samantha Hickman and particular player-characters are immune to becoming one of the Living Dead, that immunity does not extend to an attack by a Rager or Feral. Anyone attacked by one of the creatures that suffers at least 1 wound becomes infected.

Whenever a Rager or Feral infects a character, in addition to the infection rules found in the Friends and Foes section, roll a d6. On a 1-3, the character becomes a Rager; on a 4-6, the character becomes a Feral.



# WAR OF THE DEAD

*On the ground before you is a soldier struggling to remove the ripped torso that lies across his chest. His scream of panic and terror fills the entire block and echoes off the buildings. The dozen or so heavily armed soldiers around you scan the immediate area as a series of howls and hisses come from all directions.*

*"We have to move! Now!" Commander Morrison barks.*

*As though waiting for some sort of cue, a huge thing leaps from behind the vehicle where the soldier was taken and ripped apart. It stands over seven-feet tall, heavily muscled, with albino skin and gray hair. Its mouth opens— a large, sharp-toothed maw— and it growls in challenge as it stretches its arms out side-to-side.*

Have each character make a Guts check at a -2 penalty upon seeing the Rager. A Notice check at -2 due to the darkness penalty will also alert them to similarly shaped forms darting about the edges of the street, still deep within the shadows. It looks as if the creatures are attempting to surround them before attacking.

## DEAL ACTION CARDS!

The scene is a combination chase and combat. Feel free to use the chase rules in the final stretch to the safe zone, but use the round-by-round action and movement leading up to that point. The characters should use cover (primarily the cars), which will give the Ragers at least a -2 to Throwing for any debris they might toss at them. Otherwise, make sure to vividly display the creatures' strength and agility. The Ragers will ram their bodies into the cars the characters are using for

cover, sliding them across the ground a few inches at a time and leaving large dents in the panels. Others will leap over the cars (and the characters) to land on the other side and attack. Any character that held an action and fires on a Rager as it passes overhead gains a +2 bonus to the Shooting roll. Meanwhile, let the carnage reign as Ragers tear through the ranks of the UniMed Extras.

As a use for Commander Morrison's Knowledge (Battle) skill, if a skill roll is successful, allow the characters a +1 to any Fighting, Shooting, or Throwing rolls that round as he barks orders and shouts tactics. On a Raise, the bonus is a +2.

Once the characters battle their way the 5 blocks to the safe zone, read the following as they race the final city block:

*The home stretch! Ahead of you, military hardware— tanks and gun emplacements, sandbags, constructed fences topped with razor wire, and construction vehicles set back out of the way. Commander Morrison digs in and runs faster, ordering everyone to move as fast as your legs will carry you!*

Use the chase rules for the final block's distance. It will take the characters 3 rounds to reach the safe zone.

Once the characters reach the fenced area, the Ragers fall back as the soldiers open fire upon them. Commander Morrison leads the characters through the main gate, and drops to his knees— panting— just as the sun rises over the buildings.

A dozen armed soldiers surround the characters.

## WEEK 7 OPENING CHASE SCENE

As the chase for Week 7 begins, the Ragers are 2 Range Increments away from the group, with each Range Increment representing 5 inches. Due to their increased speed, the Ragers receive a +1 to Agility rolls for the chase. Since the streets are covered in debris and abandoned cars, the characters suffer a -1 penalty to the Agility roll for sparse terrain. Use the "Loss of Footing" chart from Week 6 when needed.

Only the characters and their allies suffer the terrain penalty. The Ragers use their increased speed and physical traits to easily leap on top of— or even over— the obstacles.

Should the Ragers catch-up to the group, have their attacks focus on the armed UniMed soldiers instead of directly on the characters. The soldiers are better armed and provide more of an immediate threat as far as the creatures are concerned.



## ACT TWO: A MUCH NEEDED SANCTUARY

The characters arrive in Sanctuary, where UniMed immediately sends them for medical scanning before being allowed in the residential zone. Once settled in, they learn more about UniMed, the origin of the creatures that just attacked them, the war against the intelligent Living Dead that seems to control all the others, and encounter a few residents.

### SCENE ONE: ARRIVAL AT SANCTUARY

Begin the scene with the following:

*Commander Morrison slowly rises to his feet, catching his breath, as a dozen trained and hardened soldiers point the business ends of just as many M-16's in your faces.*

*"Take these people to the medical building for screening," the Commander orders the troops. Then, turning to you: "Sorry, folks, no one in the Zone unless they're clean. No exceptions. If everything checks out, I'll personally make sure you get food and anything else you need."*

*"Sir," one of the troops begins, "you don't want them with the others?"*

*Commander Morrison keeps his eyes on all of you as he responds. "Negative. They're outsiders. My unit and I watched them enter the city limits. They're from the Estates."*

*"Yes, sir!" the trooper responds. Then to all of you, "This way," he orders, pointing off to the left with the barrel of his rifle.*

If any of the characters ask how he knew they were from the Estates, all Commander Morrison will reply is that the sewer camp managed to get hold of one of their radios. Any additional information will come once they've been designated "clean" and he meets with them again.

Several soldiers move forward to disarm the characters. They are vastly outgunned, and Morrison will tell them that it's protocol. Caitlin will ask about Samantha, and the Commander will reply that she and the child will see each other again once they've both been designated as clean.

If the characters have friends or family with them, or there were other survivors of Hirshbeck Estates

## BLOOD TESTING THE CHARACTERS

In Chapter One, the characters were blood tested upon arriving at Dalesbury, which turned into a disaster when Dr. Lewis discovered Samantha's immunity and decided to conduct experiments on the child. Naturally, the characters might be reluctant to undergo identical testing in Sanctuary.

Unfortunately, the characters will have little choice. They are tired, without suitable weapons, and need the rest and security the downtown safe zone can provide, at least temporarily. UniMed will not allow infected into the zone, and go to great pains to assure that none slip through the checkpoints. The characters will be tested whether they agree to the process or not, and UniMed soldiers will restrain them if needed.

The blood test is also a plot-point, especially if you modified Dalesbury and the characters were not tested at the town. Dr. Lewis used a secure satellite, which achieved position for 12 hours out of a day, to transmit his findings on Samantha and the immune player-character(s) to the facility in Colorado. Unknown to anyone, however, a shadow faction of the government stationed in Nevada had intercepted the transmission and is now aware of what the characters carry within them.

Likewise, UniMed will transmit their discovery concerning Samantha and the player-character(s) to Colorado, during the current 6-hour window that the satellite is in position, unaware that Colorado has already been overrun by an outbreak of Ragers and Ferals. As with the last transmission, the communication from UniMed will be intercepted by the government base in Nevada.

Now faced with two transmissions concerning the immunity carried within the player-group, the government operations in Nevada will become major antagonists for the players in the later part of the campaign.



# WAR OF THE DEAD

taken during the raid, they are all being processed in a different area.

Give each player a bennie.

*You are led down the street to your right, past the front barricades and gun emplacements, and into shattered city streets. Dozens more soldiers watch you from positions in doorways and from upper story windows, the glass long since shattered out. Several German Shepherds keep pace with you from across the street, watching you the entire time. Their eyes do more than hint at the intelligence the McCurdy brothers told you about.*

*Military hardware is positioned strategically along the streets— Humvees with gun emplacements, light tanks, and armored carriers. Most of the cars seem to have been removed from the main street, and you see several side streets and alleyways where the cars have been pushed, sometimes stacked on top of each other four or five high.*

*The guards take you to a building that once served as a medical clinic, the sign reading “New Hope Medical” now painted over with black stencils that instead read: “Survivor Medical Processing”. Two armed and armored guards stand duty on either side of the doors, the original glass missing and thick wood now in place.*

*The guards usher you inside, and as your eyes adjust from the morning sunlight, you find yourself inside a building that is clearly a combined military and civilian operation.*

The first thing the characters notice is a metal detector just inside the front door that they must pass through. Feel free to give them a little of that “pre-outbreak” feel as belt buckles, steel-toe boots, and anything else metallic that they might be wearing sets off the alarms. Soldiers manning the front doors will use the traditional wands to scan the character’s body before letting them inside. If any of them managed to conceal any smaller weapons, they are now discovered and taken.

Once they are through the metal detectors, they are taken to a front desk where another soldier takes their names. Afterward, they are taken back to a series of examination rooms where civilian doctors perform not only a normal physical on them, but also take blood samples. The entire time, two armed soldiers remain with each character.

The characters are kept in the room for almost an

hour as their blood is tested. Providing none of them have been infected before this point, they are then taken from the facility and back toward the front gates.

*As you are taken back to the original entrance area, you see a small group of dirty, haggard looking people standing against the wall to a building. You immediately recognize a few of the faces as survivors from the sewer camp.*

*Caitlin’s face contorts into a murderous mask of rage as she takes off at a run toward the group.*

*“You sick bastards!” She yells at the top of her lungs. “You ate your own children!”*

If the characters don’t move to stop her, Commander Morrison and two soldiers tackle Caitlin to the ground, pinning her arms behind her back.

Commander Morrison yells at Caitlin to calm down. Whatever it is they did in the sewers, she has no authority here. He and his men will deal with it. Caitlin struggles against the troops as she still tries to attack the group, and it isn’t until he tells Caitlin to calm down if she wants to see her daughter that the former SWAT Officer stops struggling.

Caitlin rises to her feet and asks about Samantha. Commander Morrison tells her that Samantha is safe and at the settlement (as is anyone else the characters had with them when the camp was raided), and they can join her in a moment.

The characters can get the following information from Commander Morrison by getting a success on a Persuasion roll:

- The soldiers call the creatures that attacked them “Ragers” because of their speed, strength, and general dispositions. They started appearing in the city a couple of weeks after the outbreak, and only come out at night. Something in their skin pigmentation doesn’t react well to sunlight, or at least that’s what the eggheads at UniMed claim. He took a real chance coming to get them at night (he won’t, under any circumstances, mention that UniMed created the Ragers).
- Several days ago, the underground survivors managed to kill one of his men and get hold of a radio. Once the group made contact with the survivors at Hirshbeck Estates, and Commander Morrison heard they had to pull an emergency evac, he and his men assumed po-



sitions on the main roads coming into the city from that direction. They'd no idea where in the sewer networks the survivors had set-up camp, and figured they would expose themselves to make physical contact with the characters.

- Morrison was attached to a Battalion sent to secure the city when the outbreak first hit. There were 800 troops in the unit, and just over 100 of them are left. He was a Lieutenant, and ended up being the senior officer once everything was said and done. After the city was lost, UniMed initiated plans to create a Safe Zone around their downtown corporate building. They had the resources, but what they lacked was the manpower and combat training. Morrison assembled the near 200 men and told them of his plans to defect and assist UniMed. The Government had already fled west, and communication with central command was non-existent. He wasn't about to die defending an entire nation in what he saw as a non-winnable war. A little over a hundred men stayed with him, the others deciding to head west to report to Colorado.

With a Raise on the Persuasion roll, they can also gain the following information:

- The UniMed building is now a fortress. No one gets in or out without authorization. The CEO, Shane Williams, flew west to Colorado just before the Ragers started appearing. From what Morrison had been told, UniMed had stumbled upon something concerning the Living Dead and the CEO went to meet with the President.
- The person currently running the show is one of the executives— but you won't ever see him come down from his ivory tower.
- The "leader" of the ghouls used to be one of his soldiers, Private Edward Russo. Weeks ago, a few of his men defected from UniMed and joined the underground. He doesn't know when it happened, but at some point, he was attacked and turned into one of those things. Morrison has only encountered Russo once since then. The former soldier is not only capable of running, but also seems to have retained more of his intelligence than any of the others. He's actually formulated ambushes

against Morrison's men, and somehow had the other ghouls carry them out (though the others don't seem to possess any intelligence above the normal ghoul). What's worse is that Russo's son is somehow involved, and the ghoul is using the children to further carry out whatever plans he has. Unlike the rest of his men, who have no idea what's happened to their families, Russo was a native of the city. His family was already here when they were sent in to cull the ghouls during the first days of the outbreak.

Morrison takes them several blocks deeper into the safe zone, where stores and businesses are being converted into makeshift homes. If anyone asks about the apartment high-rises that can be seen several blocks away, Morrison replies that they aren't safe. If the ghouls or the Ragers get past the perimeter, the last thing he wants is hundreds of civilians trapped in a multi-story slaughterhouse.

Meanwhile, Samantha is having breakfast with some other kids, sees Caitlin and the characters, and comes running over. If the characters had their own people with them, or there were other survivors of Hirshbeck Estates with them, they all reunite now.

Morrison tells them that a "Settlement Coordinator" will be by to talk to them shortly, and turns to leave. If the characters mention not wanting to stay and only needing supplies, he'll tell them that they don't have to stay, but it's unlikely UniMed will part with any supplies for them until their survival is a little more assured. They've been through a lot, and it's obvious they need some rest. He strongly suggests they bed down for a day, and then they can talk about leaving. At the very least, the Coordinator can get them some temporary housing while they rest, eat, and recover from being in the Wilds.

Give the players some role-playing time with Samantha and a few of the other residents. For the most part, the residents are other survivors that the soldiers discovered either within the city, or on the nearby roads. Feel free to create a few back stories of your own, use a few suggestions from the Appendix, or introduce characters found in the free War of the Dead: The Survivors support product.

The area the characters find themselves in is dominated by former businesses turned into temporary housing, with construction equipment and supplies at several more buildings further down the street. Armed guards are stationed on the corners, and the genetically modified dogs patrol the streets.



When you are ready, Amanda Waller approaches the group. She is the “Settlement Coordinator”, an employee of UniMed that assigns new residents housing, jobs, and makes sure they have what they need to get started in building a new life. She gives them a brief sales-pitch about UniMed and its CEO and Founder, Shane Williams. She summarizes his humble beginnings as a farm boy in the Midwest with a dream of saving lives and improving the quality of living— a dream he still pursues in this brave, new world.

If asked about supplies, she'll reply that UniMed only portions out food and household items to registered residents, and that anyone leaving Sanctuary must pass through one of the checkpoints, at which time UniMed personnel will search for contraband and confiscate any resources belonging to the company and Sanctuary.

She'll answer any other questions they might have about Sanctuary (see Overview of Sanctuary in Week 5), and then assign them to a temporary house that once served as a pharmacy, but has now been low-cost converted (other Hirshbeck survivors will be given likewise housing). The characters' living quarters are on the second/third floors of the building.

After everything is settled, she gives each of them I.D. badges with barcodes, and welcomes them to Sanctuary.

A few minutes later, another employee of UniMed brings over trays of hot food, assuring anyone that asks that it's all completely safe and none of it is human meat. Unfortunately, the food is drugged to help

the characters sleep. After they eat, have each character make a Vigor roll at -2. If the character succeeds, he must make another roll every 10 minutes at a cumulative -1 increase to the penalty until they are forced to go to sleep.

Since there is no way to beat the drug, and it's just a matter of time before they pass out, give each player a bennie.

## SCENE TWO: RETALIATION

It is dark outside when the characters finally awaken, and they are no doubt angry over being drugged. To make matters potentially worse, the drug might have an extended effect on them. Each character must make a Vigor roll. On a Failure, they suffer a Fatigue level. If the Vigor die is a 1 (regardless of Wild Die), they suffer from 2 Fatigue levels. A Fatigue level is recovered every hour.

When the characters step outside of their housing unit, they see a flurry of activity near the entrance point to the safe zone. If you ran War of the Dead: Outbreak at Hopewell prior to beginning Chapter Two, the characters recognize the armored RV parked inside the gate as belonging to Alexandro Cortez and his team. Otherwise, they simply see a well-armored RV, with an oval, man-sized cage on the back and gun ports at windows, parked beneath floodlights. Numerous soldiers stand around the vehicle, as several others seem to be struggling with something the characters can't quite see yet.

## RUNNING SANCTUARY

Sanctuary is designed as a homage to such zombie sources as the most recent I am Legend film and the Resident Evil series. Since the characters arrive just in time for the war between the various factions to conclude, and therefore Sanctuary lasts only for a couple of adventures in the story, you might still find the players willing to settle down with UniMed (even if only temporarily). Should that be the case, the Appendix provides some guidelines on how to expand upon Sanctuary to allow the characters to become involved as residents. Once you're ready to move them toward the storyline's conclusion (whether in this game session or a later one), simply head into Alexandro's team capturing the four children in Act Two, Scene Two of this adventure and proceed from there.

Should the characters choose to leave Sanctuary immediately instead of resting, however, it is important to reinforce their Fatigue and lack of weapons. They will have to make it through the city— and the Ragers and Ferals— and then past the Living Dead amassing on the outskirts. UniMed will neither supply them, nor assist them in leaving, until they are certain the characters have a chance at surviving.



Samantha starts to come out of the building, and Caitlin orders her to go back inside and close the door. As Samantha obeys, Caitlin heads down the street.

Once they draw closer to the commotion, the characters see that Alexandro and his men have four children with them, all ranging in age from 7 to 10. The characters immediately recognize them as part of the group that was with Brandon Russo in the sewers. Alexandro lights a cigarette as several soldiers struggle to pull the kids away from the RV. The children are screaming and kicking. Commander Morrison is barking orders for the children to be taken for screening, and to have the doctor give them a sedative.

How the scene plays out depends on whether or not the group met Alexandro's team previously. If not, then the hunter won't give them much attention, and Commander Morrison will eventually walk over and fill them in on what's happened. If they've met, however, Alexandro will walk over to them, admit he didn't think he'd ever see them again, and fill them in on what's happened.

Either way the characters find it out, the situation is as follows:

- After Commander Morrison and his men rescued the characters and realized they were mere moments behind Russo and the children, he sent word to Alexandro's team while the characters were in processing.
- Alexandro and his unit went down into the sewers. There are more camps down there, because they scattered when his team stumbled upon them. Those camps, though, helped them find some Living Dead, which lead them back to the children.
- Although they couldn't catch the lead child—and that thinker ghoul is fast as hell—they did manage to nab these four. Getting them back out of the sewers was another issue, as the ghouls really didn't want them to take the kids. By the time they got out of the sewers, they were on the west side of the city and had to have the RV come get them.
- Ragers kept attacking the RV, but nothing the vehicle couldn't handle.

Commander Morrison wants the children for two reasons. First, they aren't safe down there. Two, he's hoping to get Brandon and draw Edward into the open. If he can take down the leader, the rest of the ghouls should go back to their normal, shambling routines.

As the children are being led away for medical pro-

cessing, a Humvee pulls up to the area and several soldiers step down, armed with M-16s. With them is a man in a corporate suit, smoking a cigar. His name is Carl Parker, and he works for UniMed.

Carl informs Commander Morrison that the characters are to come with him immediately for detainment within UniMed. Morrison questions the reason behind the order, and Carl informs him that the characters are too important to risk: one (or more) of them is carrying an immunity to infection. They must be protected and studied.

Alexandro steps in, asking if the studies will be like the last time, because they all know how that turned out. Every night, the damned things keep attacking the perimeter. Carl calls the Ragers an "unfortunately side effect" and refuses to discuss it further. He tells the soldiers to bring the characters and retrieve the young girl.

Caitlin is not about to go with them nor allow them near Samantha. More than likely, neither are the characters. It should also be noted that the characters might very well be able to put two-and-two together to realize that UniMed created the Ragers.

Allow the characters to take action, whether it is attacking the soldiers and trying to steal their weapons, trying to grab a sidearm from one of the other soldiers standing near them, or arguing with Carl Parker. Once the characters have had time to act, and the situation looks as if it is about to escalate, the alarms suddenly blare. Someone in the distance yells: "Shit! Oh shit, man! They're charging the east fence! Dozens of them!"

Automatic fire erupts from that direction.

As the Ragers attack the eastern perimeter, Morrison arms each of the characters with an M-16 and 4 full clips. He's going to need all the support he can get.

Carl Parker and his men climb back into the Humvee and race back to the UniMed building.

As the characters reach the perimeter, read the following:

---

*You reach the scene of the combat as the muzzle bursts of automatic fire light up the night. Looking out through the fence, you see a wave of shapes rushing to break against the barrier. Dozens upon dozens of Ragers rush the safe zone. For every one the soldiers take down, another immediately takes its place.*

---

## DEAL ACTION CARDS!

The characters can find light and medium cover







from the sandbags and military vehicles in the area. Two tanks use what few rounds they have left to fire into the waves of Ragers. Commander Morrison will use his Knowledge (Battle) skill again to give everyone a +1 to combat rolls (Fighting, Shooting, or Throwing) on a success, or +2 on a Raise.

The Ragers will keep coming, a few throwing man-hole covers with incredible force at soldiers (Strength + d6 damage). Once they reach the gate, some will climb and leap over it while the main wave slams into it. After two rounds, the gate will come crashing to the ground.

How the characters handle the fight will depend on the players and tactics they come up with. The idea is to keep them busy on the east side, while a group of Ragers enter the safe zone from the opposite direction and kidnap a few children— including Samantha!

Once the combat has gone on long enough to give the group enough action without killing them, read the following:

---

*Above the gunfire, screams of the dying, and roar of the Ragers, you hear another sound in the distance that sends a chill down your spine. More weapons fire, the muffled sounds of explosions, and human screams.*

*It's coming from the residential area— right over where you were staying!*

---

## SCENE THREE: TAKEN INTO THE NIGHT

The characters and Alexandro's team are going to have to manage a retreat from the eastern perimeter without getting themselves killed by the Ragers. Once they manage to get away, they make it back to the residential area just as the remaining 6 soldiers are firing upon more Ragers coming straight at them. Dozens of other soldiers lay dead upon the ground, and 6 of the UniMed hunting dogs have been torn to shreds.

Make sure at least one soldier survives the fight to reveal information to the characters. After a few more rounds of combat, a great shriek reverberates off the buildings from somewhere outside the safe zone. Immediately, the Ragers stop attacking and retreat into the night.

In the follow-up to the attack, the characters learn that the four children that Alexandro's team captured were taken by the Ragers. The remaining soldier from the residential area also reveals that several other children were taken by Ragers heading west— including Samantha.

The front door to the characters' temporary residence has been ripped off the hinges.

Once the scene is set and the situation sinks in, Caitlin immediately gets into Alexandro's face and blames him for what just happened. If his team hadn't gone down there and brought those children back, this would never have happened. Alexandro points out that Ragers attacked them, not ghouls. It wasn't retaliation, it was simply an invasion. Caitlin isn't buying it, still blaming him when Commander Morrison comes over to the group.

As can be expected, he reports that the attack on the eastern perimeter suddenly stopped and the creatures went into retreat. Once he learns about the secondary attack on the residential area, and about some children being taken, his face looks extremely worried. He wonders out loud if the entire attack from the east could have been a diversion. Could the Ragers have actually set-up a strategic attack against them? If so, that just made the stakes far more dangerous, and it might just mean the entire city is a loss. It's one thing having Edward Russo coordinating the Living Dead, but if the Ragers are also able to coordinate . . . his voice trails off and he lets the thought hang in the air.

Commander Morrison and Alexandro will start putting together a team to track down the Ragers, including six more hunting dogs. Caitlin insists on going, and no one is going to be able to stop her. Naturally, the characters should also be on the team since Samantha is one of their own.

Everyone is given Kevlar armor (+2 Toughness since none of the creatures use bullets), an M-16 rifle with a full clip already loaded and 5 more full clips, and night vision goggles (ignore Dim and Dark penalties). Commander Morrison divides everyone into three teams of 10 men each, with each team also having two hunting dogs.

Once everything is set-up and ready to proceed, head into Act Three.

## ACT THREE: HUNTING PARTY

The characters and numerous UniMed soldiers head into the main city to rescue the children. Following a series of attacks by Ragers, the group realizes (perhaps too late) that the two sides are working together!

## SCENE ONE: SAVE THE CHILDREN

The characters are with Commander Morrison, Caitlin, and enough soldiers to fill-out the 10-man unit. Al-



# WAR OF THE DEAD

exandro Cortez is with the other four members of his team (both his sister and Alicia Stone remaining back at the safe zone) and 5 UniMed soldiers. The final team is comprised entirely of UniMed soldiers.

Commander Morrison has everyone head in different directions toward the west, with radio contact being maintained between the units.

It is nighttime, and all units are on extreme guard against further Rager attacks. Rager groups assault the characters twice (each group contains 1 Rager per player-character). After the first attack, read the following:

---

*You wind your way through the debris-strewn streets of the city, the shadows thick and deep, and if not for the night vision goggles, you'd be nearly completely blind. Hulking shapes watch you from cavernous windows overhead, but do not attack.*

*Suddenly, one of the forward soldiers calls a halt. "Sir, look at this," he says.*

*You follow Commander Morrison as he steps forward. There, on the ground, is a child's shoe. You immediately recognize it as belonging to Samantha.*

*"All right, everyone," Commander Morrison says quietly. "Let's not get too excited just yet. Keep moving in formation, and stay ready."*

---

As the group continues on, a couple of blocks later the second group of Ragers attacks. After the group has defeated the creatures, continue the narrative:

---

*Ragers continue to watch from the rooftops and from windows, sending a strange chill down your spine. You continue carefully down the street, expecting any moment for the creatures to perform some sort of growling leap right out of a horror film and drop on your heads.*

*"Sir . . . look," another forward soldier says, the words coming loud in the deathly silent street, despite his hushed tone.*

*You step forward and find a child's sock.*

*"That's Samantha's," Caitlin says without hesitation. "I gave it to her back at the farm. It belonged to Barbara."*

*"And, sir, ahead," another soldier says.*

*Up ahead, at an angle as though the creatures that took her had turned a corner, is another of Samantha's shoes."*

*"Smart girl," Commander Morrison observes.*

---

As the group turns the corner, they see an open manhole in the middle of the street about a half-block away. Commander Morrison tells everyone to be careful, and orders the group to fan out in a "V" formation as they approach. Near the manhole are two alleyways, one on either side of the street.

As the group nears the sewer entrance, all hell breaks loose. Ragers leap from windows and rooftops, their growls filling the night with absolute horror. At the same time, Sprinters pour out of the alleyways and race toward the group. More Ragers climb out of the manhole.

The characters find themselves trapped between the oncoming Living Dead and Ragers—the two species of creatures having created an ambush!

## TO BE CONTINUED NEXT WEEK



## APPENDIX: EXTENDING SANCTUARY

Should the players want to spend more time than scripted exploring and becoming a part of Sanctuary, you can use the following ideas and guidelines for expanding the material already contained within the adventure.

### MEETING NEW RESIDENTS

In addition to any residents that you create, and those found in the free download War of the Dead: The Survivors (which can also be used for quick-and-easy NPCs), below are a few other ideas to help populate Sanctuary.

**Beatrice Boul:** A widow in her 50's, Beatrice used to work in the paint department at Home Depot. A bit reserved toward people she doesn't know, before the Outbreak she had nine grandchildren and wonders constantly if they are still alive.

**Earl Joneston:** A construction worker that returned home to his apartment building to see the residents—including his wife—turned into Living Dead, he's since been on his own. After making it across two states on foot, he stumbled upon Sanctuary two weeks ago and has been staying there since.

**Brian Humber:** He sold computers at Best Buy before the outbreak. Divorced, with two children that lived with their mother on the west coast, Brian is a nice guy that will go out of his way to help make the characters feel welcome.

**Amy Stiller:** A college student before the outbreak, Amy is originally from New York and has no idea what's become of her parents and three sisters. Amy's biggest fear is being alone in the world and, to that end, she tends to become attracted to guys very quickly.

**Nicholai Patrivski:** A Russian immigrant that was secretly a spy for his homeland, he was living in the city when the Living Dead started to appear. Cut off from his superiors in Russia during the first days of the Outbreak, he's now struggling to find his place in the new world.

### MAKING SUPPLY RUNS

While residing in Sanctuary, one duty the characters can be given is making supply runs into the city. Although UniMed has a large safe zone in the downtown area, there is still much of the city to explore and raid. Just because supply runs are made during the day, however, and the Living Dead have converged on the outskirts of the city, does not make the city anywhere near safe.

Below are a few types of encounters the characters could face while roaming the derelict streets. When searching for supplies, each character makes a Survival roll with a +1 bonus.

**Living Dead Roamers or Nest:** Although Edward Russo has amassed a vast majority of the Living Dead around the outskirts of the city to draw in more of their kind; the occasional roaming ghoul (or nest of them) still exists within the city. Usually, such encounters are constrained to darkened stores or apartment buildings.

Hospitals are a particularly nasty place to visit (and yet the place where much-needed medical supplies are to be found) as the nurseries are filled with zombie babies laying helpless in their bassinets, roaming Infected Newborns, and hosts of Living Dead Sprinters.

**Ragers:** While unable to attack the group in sunlight, the Ragers do not sleep during the day like some sort of Hollywood vampire. Whenever the characters must enter a darkened building, they run the risk of encountering Ragers and Ferals.

**Other Survivors:** While the cannibals living beneath the city are one type of problem, those living within the city are another. While the characters will no doubt encounter survivors looking for food and safety the further from the safe zone they travel, they are also likely to encounter groups that have carved their own, tiny kingdom in some forsaken part of the urban sprawl. Most such groups will likely be armed from raids on one of the city's gun shops, and will do everything they can to keep strangers out of their territory.

**Living Dead Attack:** While encountering the random roamer or Living Dead nest is always a danger, an even greater danger is Edward Russo discovering the characters loose in the city. Should the ghoul leader manage to find out the characters are away from the safe zone, he'll dispatch Sprinters through the sewer system to make contact with the nearest Living Dead on the outskirts, and send them into the city to devour the characters. Such attacks will typically consist of between 30-60 Living Dead.



# WAR OF THE DEAD

LEE F. SZCZEPANIK, JR.

CHAPTER TWO: 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 TWO: SANCTUARY AND LOSS (WEEK 8)

### KEEPING EDWARD RUSSO "ALIVE"

During the final confrontation in the sewer system, Brandon Russo will be acting as the leader facing the characters. This is done for a few reasons.

First, it will force the characters to either kill Brandon (and thus kill a child, something that should not be an easy task) or capture him. If the characters capture Brandon, they will have to contend with keeping him captive while escaping back to the safe zone. If Brandon is rendered unconscious, this shouldn't prove too difficult. If not, however, then the characters have their Pace reduced by -2 and all rolls reduced by -2, as they have to deal with the struggling child. If the characters kill Brandon, the murder of a child should not go without a possible repercussion. The character must make a Spirit roll. On a success, he handles the killing without further burden. On a failure, he gains the Guilt Hindrance (which can be bought off by foregoing the normal benefits of an Advance). If the Spirit die is a 1 (regardless of Wild Die), he gains the Guilt Hindrance and his Spirit die is reduced by 1 step (minimum d4), as the burden of what he did is too much to bear (which can be bought off by foregoing the normal benefits of two Advances).

Second, Brandon is acting as the leader in the encounter because Edward Russo is on the city's outskirts, preparing to march his Living Dead army against the UniMed safe zone.

Third, Edward Russo will not actually encounter the characters, allowing his return for a final confrontation in a later chapter.

### GM'S SUMMARY

In a world where the dead have risen to consume the living, the idea of "trouble" loses a lot of its meaning. Yet, trouble is exactly where the characters find themselves.

After the peace of the Hirshbeck Estates was shattered following one human tragedy after another, and the few remaining residents barely survived to make it to a nearby city where a group of survivors had established a safe haven, the characters quickly found themselves caught in the middle of a war between the UniMed Corporation, sewer-dwelling survivors, a Living Dead army, and a new type of creature known as a Rager.

Bouncing without rest from the Living Dead infested city outskirts, to the sewer survivor camp, and then into the UniMed safe zone in the downtown area of the city, the characters have had very little time to rest as they've faced one battle after another. Awakening from a drug-induced sleep, they found

themselves on the frontlines of a massive Rager attack against the eastern perimeter of the safe zone; only to discover the attack a diversion so a secondary Rager group could get into the residential area and kidnap several children—including the group's own member, Samantha Hickman.

Determined to rescue the children, the characters joined Caitlin Murray, Commander Morrison, and Alexandro Cortez in assembling teams to head out into the main city and track down the berserk creatures. Following a trail of Samantha's clothing, they came upon an open manhole cover. Although expecting an ambush at any moment, no one expected the Living Dead and the Ragers to be working together as both sides attacked them in unison.

Trapped between the approaching group of Sprinters and Ragers, the characters and their allies have realized—possibly too late—that the Living Dead at Sanctuary have changed the playing field dramatically.

They have shown an ability to set traps and ambushes to bring down prey.



## ACT ONE: A WHOLE NEW BALLGAME

Caught in an ambush set-up by both the Living Dead and the Ragers, the characters must battle for their lives on the streets of Sanctuary. Meanwhile, one of the other teams discovers the possible whereabouts of the missing children.

### SCENE ONE: AMBUSH!

Begin the adventure by reading the following:

---

*Following a massive attack by the Ragers against the UniMed compound, you realized the main body of the attack was a diversion while a secondary Rager group infiltrated the residential area and kidnapped several children—including one of your own!*

*Commander Morrison put together 3 teams of 10-men each with the sole purpose of tracking the creatures through the city and getting the kids back.*

*Fortunately, you managed to find a trail of discarded clothing left by Samantha. Unfortunately, following the breadcrumbs led you directly into an ambush set-up by both the Living Dead and the Ragers.*

*As the creatures rush from the alleyways, leap from rooftops and upper windows, and pour forth from the sewer system, you realize that the entire War of the Dead has been changed. If the Living Dead in Sanctuary can somehow formulate plans and enact them, if their thinking leader—Edward Russo—can somehow command them, how many more out there in the world are capable of the same?*

*If you live through this, you might not want to know the answer.*

---

### DEAL ACTION CARDS!

The characters begin this week's adventure with a bang as the Sprinters and Ragers surround them. There are a total of 16 Sprinters (8 from the left alley and 8 from the right alley), and 20 Ragers between those leaping from the buildings and coming up from the sewers. The ambush was set-up so that the characters are initially trapped in the middle. The Sprinters came at them from the right and left, 8 Ragers came out of the manhole, and another 12 Ragers leaped off buildings to form another group.

Although the characters do not have explosives with them (such as grenades), they do have a couple com-

bat options you can remind them about (in addition to whatever the players might come up with on their own):

- The nearby buildings were once businesses in the downtown area, such as a now burned out McDonalds, a clothing store, a bar, or a bookstore. The interiors are dark, but the characters have night vision goggles and the enemy can see in the dark (or use all the senses equally and suffer no penalties). However, the shelving, back stock rooms, and broken display counters can serve as cover in the ensuing fight. If the characters can get a Raise on a Stealth check against the creatures (treat as active), they can be considered to have gotten The Drop on them for the next round.
- The characters can use a Trick against the Living Dead, in effect causing a loud noise to suddenly distract them for 1 round. It could be by making a car explode in a cinematic fashion (such as shooting the gas tank, which has a Toughness 10). The character makes an opposed roll of Agility vs. Smarts for the Trick.
- Using Heroic Determination can get the character a Combat Edge for 1 round. Useful choices include: First Strike, Fleet-Footed, No Mercy, and Sweep.
- Although useless against the Living Dead, using Suppressive Fire can be a useful tactic against the Ragers.
- The two hunting dogs will sacrifice themselves to protect the characters.

Even with the assistance of Caitlin and Commander Morrison, the characters are going to have to use tactics during the encounter. The object, though, is to build tension and allow them some action, not to decimate the group or their Wild Card allies.

Instead of the encounter being scripted, allow the players free reign in how they battle the Living Dead and Ragers, and what tactics they employ. None of the creatures will flee, and will battle to the last. If the characters are having trouble with the Sprinters, or if Caitlin's Shooting d8 is greater, have her focus on the ghouls. Also, keep in mind that with the M-16's they have been equipped with, they can use the Setting Rules for Severe Damage from automatic weapons, as well as the Firing Into a Crowd of Living Dead.



Ragers do not require a Called Shot to the head to be killed, so doing enough damage to Incapacitate an Extra is sufficient to take them down.

Once only a few of the creatures are left, Commander Morrison (and any characters that have also been equipped with a radio) receive word from the team comprised entirely of Extras that they've discovered something— it looks like a possible trail. They give their location (which Morrison recognizes) as a floral shop some 8 blocks north.

## ACT TWO: INTO THE SEWERS

The characters head into the sewer system to rescue the kidnapped children and are forced into a final confrontation with Brandon Russo and his father's Living Dead. Although too late to save the kidnapped victims, that point quickly becomes the least of the characters' worries as the Living Dead unleash a massive attack.

### SCENE ONE: CAT-AND-MOUSE

You can either allow the group a quick passage through the 8 blocks to the other team, or pepper their progress with the random attacks by Ragers and Ferals. Remember, you don't want the group infected or killed just yet, and they will need ammunition to get back out of the sewers, so don't send too many enemies at them if it will deplete their bullets too early in the adventure. They have plenty of combat coming their way.

Once you have the characters approaching the area:

*You scan the rooftops, darkened alleys, and shells of buildings as Commander Morrison leads you to what remains of a florist shop. Even from ground level, you can see that the roof has caved in and the upper story of the left wall is rubble. The windows are missing, and the front doors— the glass since shattered and only the metal frames remaining— are lying on the ground.*

*At the sound of your approach, two UniMed Soldiers step out of the building.*

*"Sir," one of them begins, addressing Commander Morrison, "there's a hole in here that leads to the sewer system. We heard a child's voice echoing from below."*

*"Let's have a look," Morrison says.*

*As you step into the shop, dead flowers litter the*

*floor and the refrigeration units have long since been destroyed. The soldier leads you into the back stock room where, off near the right wall, a large hole is in the floor. The hole cuts through layers of dirt and concrete, forming a surreal gateway into the sewer system below.*

*Of the ten soldiers assigned to the team, you see that only four of them are present.*

*"We followed some Ragers to this location," the soldier reports to Morrison, "and they were waiting for us. We're all that's left. The bastards took the bodies with them through the hole."*

Commander Morrison wonders if the bodies were taken to feed the Living Dead, or as a means of trying to entice the rest of them to blindly follow. He explains briefly to the soldiers about the Living Dead/Rager ambush. Just as he is finishing, Alexandro Cortez and his team arrive. They are missing three UniMed soldiers. Cortez tells a similar story about the two types of creatures working together, and says that when this is done, he and his team are leaving Sanctuary.

Then the characters hear it, a child's voice yelling to "Leave me alone! Get away from me!" Caitlin and the characters immediately recognize it as Samantha's voice; distant and echoing down the tunnels.

Dropping any type of illumination down the hole reveals the bottom some 40-feet below the street. Searching the area reveals a manhole a block away from the florist, where the characters can use the ladder to climb down. In total, there are the 7 people left in Alexandro Cortez' team, the 4 people left in the third team, and whoever remains in the characters' team. None of the hunting dogs remain.

Once in the tunnels, read the following:

*You once again find yourself in the sewer network beneath the city. The water is just below ankle depth and cold. The walls are slippery and moist. Even through the green haze of the night vision goggles, the shadows seem to push in upon you like a living, writhing beast threatening to squeeze the air from your lungs.*

*Samantha's voice once again echoes from the tunnel walls, distant, everywhere and nowhere all at once: "Leave me alone! No! Don't touch me!"*

*She screams! It is a thing of pure terror suddenly cut short....*



# WAR OF THE DEAD

Caitlin curses and yells Samantha's name, already starting to move quickly down the tunnel. If the characters don't stop her, Alexandro will grab her and tell her to calm down. They don't know where Samantha is, and if they run blindly down the tunnels, they're all sure to get killed. They have to think, track her, and be ready for anything.

Caitlin's breathing makes it obvious she is sobbing as she nods her head in agreement.

The characters hear another scream of terror echo off the walls, this one from a boy.

The idea of this encounter is that Samantha and the other children are being used as bait. The Ragers and Living Dead, thanks to Edward Russo, have set ambushes for the humans. Surprisingly, the ambushes are not to kill the humans pursuing them into the sewer system, but to cause fear and terror. Edward Russo remembers the sense of dread and helplessness he suffered as a human battling the Living Dead, and his remaining memory and intelligence wants to invoke those feelings in his enemies before he destroys them.

Below are several encounters to use against the group. Due to the poor ambient lighting, although the night vision goggles remove the -2 Dark penalty, they still restrict vision to within 10" (60 feet) unless otherwise stated.

- **Deep Water:** In one chamber, the water is roughly 9 feet deep. Across the chamber are 3 tunnels, each one spaced 18 feet from the other. Beneath the surface, standing on the sewer floor, are 12 Living Dead Shamblers spread around the chamber. As the characters and their Allies have to swim across the chamber to continue to follow the sounds of the screaming children, have each one make a Swimming roll. A Living Dead draws each character and Ally that fails beneath the surface. Anyone drawn beneath the surface can hold their breath for a number of rounds equal to the Vigor die, after which time they take a Fatigue level each round until dead. Breaking free of the Living Dead's grasp will require an opposed Strength roll. It will take 3 rounds, and 3 Swimming rolls, to cross the chamber. Furthermore, anyone that can succeed at a Notice check with a -2 penalty will choose the correct tunnel on the other side to follow. Those that fail believe the sound is coming from a different tunnel. Anyone that follows one of the other 2 tunnels has gone the wrong way and will have to backtrack and swim within the water again for 1 round.

- **Large Chamber:** The group enters a very large chamber; the ceiling a spider web of pipes some 40 feet overhead. Allow everyone to make a Notice check. On a failure, the character is surprised that round and does not get dealt an initiative card as 8 Ragers drop from the ceiling and attack.
- **Side Tunnel:** As the group approaches a side tunnel, have them make a Notice check before they get to the point of being able to see down the corridor. Anyone that fails is surprised that round as 8 Sprinters charge out of the tunnel and attack.
- **Survivor Camp:** The group stumbles upon another camp with 28 survivors. Before they can react, and as soon as the survivors see the UniMed Soldiers, 14 men within the camp open fire with handguns. The group will either have to defend themselves, or retreat back the way they came. The camp is well lit with lanterns.

Additionally, instead of heavily scripting the various NPC reactions, below are the general attitudes of the allies during the sewer encounters. Use them as a guideline for roleplaying.

- **Caitlin Murray:** Caitlin is completely devoted to rescuing Samantha and the other children. After losing her entire family in the events of the past few days, her mind has overridden her grief by falling back into its SWAT training, and the few emotional strings she has left refuses to allow anything to happen to anymore children.
- **Commander Morrison:** The Commander is out of his element. After suffering a crushing defeat defending the city, and then defecting to help UniMed establish the safe zone, the one thing he could count on was the predictability of the Living Dead. With the complete change in behavior from the ghouls thanks to the leadership of Edward Russo, Morrison doesn't know what to do or what to expect.
- **UniMed Soldiers:** Taking their lead from Commander Morrison, the men they threw away their military careers to follow, the soldiers are just as out of their element. Whereas in the past they at least maintained some bravado against the ghouls, now that the rules of the game have been changed against them, panic has begun to settle in.







- **Alexandro Cortez:** The hunter's main concern is the safety of his sister, and getting her out of the city and away from what he sees as a lost situation. Unfortunately, becoming her protector has also instilled in him a sense of nobility he never knew he possessed, and he's just as determined as Caitlin to rescue the children.
- **The Hunters:** Although a ragtag band of diverse characters, Alexandro's team agreed to work with him because they all felt a sense of need when it comes to protecting others. In a world overrun by the Living Dead, acting as protectors and guardians gives them a sense of purpose. That purpose is now devoted to rescuing the children and returning them to the safe zone.

Every so often throughout the scene, allow them a Notice check at -2 to successfully follow the cries of the children. Once you've built the tension and given the characters a few chances to have both some action and role-playing time, proceed to Scene Two.

## SCENE TWO: CONFRONTATION

As the scene begins, read the following:

*You believe you're on the right path, but there is no way to know. The cries of the taken children died out about ten minutes ago, by your guess. Alexandro and his team move carefully and silently, their ears open for even the slightest sound. The hunter leader hasn't said much since the children stopped calling out, but the look on his face is like a hell storm of anger and hatred. Death dances behind his eyes.*

*As you round a bend in the tunnel, light spills out of a chamber some 60 feet ahead. Beyond the light, you can make out the movement of several human shapes— slow, shuffling, slightly off balance.*

*The Living Dead!*

*"Hold your fire," Commander Morrison whispers, yet loud enough for everyone to hear. "We don't know if the children are in there, or if this is another trap."*

*All of you move slowly, each step feeling like a year off your life, as the light grows closer and brighter. . . .*

As the group nears the chamber, they will have to remove the night vision goggles due to the lighting. The chamber is 12" (72 feet) in diameter and 30 feet high. Large machinery, mostly pumps for other parts of the

sewer system, are spaced throughout the area. They are large, rusted steel containers. Overhead, dozens of thick, rust and grime-encrusted pipes hang from the ceiling as they disappear into other parts of the ceiling, through walls, and into the floor. Around the walls are more tunnel openings, 6 in all, leading off to different areas of the sewers. One of the pumps activates, and a very loud whining and grinding fills the area.

Commander Morrison suggests everyone take up a position and scan the chamber, using the sound of the suddenly active pump as cover. His line of thinking is that the Living Dead don't seem to rely on one sense anymore than the other, and at the moment all the senses are pretty busy.

---

*The chamber is filled with the Living Dead. Fortunately, there appear to be more Shamblers than Sprinters.*

*At least two-dozen Shamblers mull about the area, while over a dozen Sprinters watch the tableau intently, and ten Ragers shove and growl at each other off to the right. Across the room from the Living Dead, you see Brandon Russo and the other children. They seem to be watching something hidden from your view behind a large machine unit.*

*Wait! The children are stepping back!*

*You watch in horror as two Shamblers move from behind the machines, their mouths and hands covered in fresh blood. The children let the ghouls pass, their eyes still transfixed on the scene beyond your view.*

*And then it happens. Your worse fears materialize, and Alexandro curses in Spanish and crosses himself. One of the children from the safe zone— a dark-haired boy no older than 6 years that you had seen playing outside one of the converted homes— shuffles limp feet upon the floor as he rounds the machine. His throat is torn out, his chest ripped open, and his eyes are a vacant, milky white.*

*The boy continues to move off to the left, beyond the children to where a group of four Shamblers are mulling about. The Shamblers move aside as the boy approaches, and you see Samantha lying on the floor. She is barely conscious and her clothing is drenched in blood from bite wounds on her shoulders and arms!*

---

In total, there are Brandon and six of his followers, 29 Shamblers (including the 5 children besides Samantha that were taken), 12 Sprinters, and 10 Ragers in the room. As already shown, the Living Dead have infected the children and turned them into ghouls. Samantha is



badly injured and could bleed out, even though she is immune to the Living Dead infection. Edward Russo is nowhere to be seen. Unknown to the characters at this point, he is already on the outskirts of the city assembling the millions of Living Dead for a final invasion.

How the characters handle the situation is up to them. Although Caitlin wants nothing more than to charge in and grab Samantha, even she is not completely suicidal. Brandon will not allow the ghouls to attack (even though the Ragers will do so as soon as they notice the characters) until after he gives them a speech meant to unsettle them. He'll explain that he and his dad are only protecting the other kids. The Living Dead are what the world is, now. They can't be hurt anymore, they aren't afraid, and they don't kill each other. It's a better place, and after they help the children in the city, he and his friends will join them.

Brandon will also comment that his family didn't like the taste of the girl (Samantha). Something about her drove them away after the first bites.

If asked about his father, he'll just smile and say that dad is taking care of everything. He won't say anything else on the topic.

Once Brandon finishes talking (assuming he had a chance to do so in the first place), he gives the order for the ghouls to finish off the characters.

## DEAL ACTION CARDS!

The characters are unlikely to kill every ghoul in the room, unless they use automatic fire and have enough ammunition left. Caitlin and Alexandro, if the characters don't make a beeline for her, will focus on grabbing Samantha and getting out of the chamber.

The goal is to grab Samantha and get back to the surface. Once the characters enter the tunnels and head back to the nearest manhole (a Common Knowledge roll will allow them to remember the placement of the ones they past, unless they made a conscious effort to do so), a group of 12 Sprinters will pursue them. Just like in Week 6, the characters will have to make their way to ladder, get everyone up to the surface, and survive the Living Dead.

The Sprinters start 4 Range Increments behind the characters, and each Increment equals 1". There are no special bonuses or penalties to the chase, and after 4 rounds, the characters make it to a manhole ladder. Whichever character is carrying Samantha suffers a -1 penalty to his climbing Pace (normally half his Strength die), and cannot fire a gun. Anyone else both climbing and firing suffers a multi-action penalty as normal, and has their climbing Pace reduced by -1.

Anyone that manages to capture Brandon Russo will have to make an opposed Strength roll against his Agility each round to maintain a grip on him. Struggling to hold onto Brandon counts as an action. If the character fails the roll, Brandon slips out of his arms and heads into the pursuing Living Dead to escape.

Once back on the surface, the characters will have to make it to the safe zone, which is 6 blocks away. This time they are pursued by a group of 8 Ragers. The Ragers start 5 Range Increments behind the group, and each increment equals 5". Due to their increased speed, the Ragers receive a +1 to Agility rolls for the chase. Since the streets are covered in debris and abandoned cars, the characters suffer a -1 penalty to the Agility roll for sparse terrain. If the characters can survive 4 rounds of chase, they have made it to the safe zone.

For both the sewer and the street chase, use the Loss of Footing chart found in Week 6.

## SAMANTHA HICKMAN'S INFECTION

Although the Living Dead did at first bite Samantha, they were not the only things to do so. Once the ghouls reacted to the taste of her flesh, Brandon allowed the Ragers to have their taste. As a result, Samantha is infected with the Rager strain.

The fact that she is infected should be kept a secret. The characters should not be made aware that anything except the Living Dead bit her (though they are free to make assumptions), and that her fever is anything other than her body fighting off the infection, just as it did in Chapter One.

Since Samantha is a NPC and a plot element, how long it takes her to transform is determined by the needs of the story, just as with NPCs infected by the Living Dead. Her final transformation into a Feral will be revealed to the players later in Chapter Two.



The group has made it back to the safe zone with Samantha Hickman. The last of the military fire dies down as the Ragers retreat into the darkness of the surrounding city streets. One lookout, using night vision binoculars, yells to Commander Morrison that he can still see the creatures. It looks like they are gathering together several blocks away.

Commander Morrison immediately begins issuing orders to his men to prepare for an assault. Meanwhile, Alexandro and his team disappear into the RV to meet and check on Damaris. No one has decided, just yet, to visit the families of the children that are dead.

Medical personnel come racing over to Samantha and immediately take her to the nearest clinic. At first, they will be prepared to shoot her in the head, believing the bites have infected her, and thus the reason for her fever. The characters can make a Persuasion roll at -2 (due to the fear the medical staff has of Samantha being infected) to convince them of her immunity and the previous time she ran a fever—when her body successfully defeated the infection. If the Persuasion roll fails, the characters will have to use force to protect Samantha (something Caitlin will not hesitate to do), which will cause a standoff with the 4 UniMed soldiers posted at the clinic.

Either way the encounter plays out, Alicia Stone soon arrives at the clinic with Commander Morrison, having heard about Samantha from Alexandro. She takes medical command of the situation, and Morrison orders the soldiers to stand down. Alicia performs an examination of the child, including stating that UniMed already knows of her immunity (something Morrison will acknowledge, thanks to the scene in Week 7 with the UniMed executive). Alicia will then demand to know everything the characters know about Samantha, prompting them to summarize events from Chapter One in the church and in Dalesbury.

During the story, Alexandro arrives at the clinic.

After the characters are finished, Alicia turns to Commander Morrison and Alexandro and asks them if they believe her now. The Living Dead are not simply reanimated corpses. That's too simple an answer, given the infection, rate of spread, and methods of transmission. Not only are victims turned through bites and other open wounds that have come into contact with the creatures, but individuals that have had no physical contact with them, and die, also undergo the change. The Living Dead—as they all call them—are an entirely new species, and one that needs to be studied and understood.

Both Alexandro and Commander Morrison curse under their breaths. They haven't bought into her sales pitch so far, and aren't about to do so now. The ghouls are walking dead, nothing more. They're an extreme danger and are to be put down on sight without hesitation.

Alicia becomes more animated as she counter-argues. The creatures have families, people who love them and might be waiting for them somewhere out there. There might be a way to reverse the process if they can just learn what causes it in the first place. Every single one that they kill is as much a wasted life as if they pulled their guns right now and started shooting survivors. It's wholesale murder. Nothing more than reasons for people with no scruples to run around butchering without fear of consequence.

As the debate goes on, be sure to allow the characters plenty of spotlight in the argument. For Caitlin's part, she's seen the Living Dead murder her entire family bit-by-bit. She's had to fight her way through hundreds of them just to make it down a road. As far as she's concerned, it's the Living Dead or all of them, and the ghouls can kiss her ass and eat a bullet.

Alicia goes to retort, but whatever she was going to say is cut off by the sudden blaring of alarms.

The safe zone is under attack!

## ACT THREE: FALL OF SANCTUARY, THE BEGINNING

The safe zone once again finds itself under attack by Ragers and Ferals, as the first wave of assaults begin. Unknown to the characters, the attack is simply to keep the humans busy as Edward Russo sends millions of Living Dead back into the city and directly toward UniMed.

### SCENE ONE: INVASION, PHASE ONE

Alicia stays with Samantha at the clinic as the characters, Caitlin, Commander Morrison, and Alexandro race down the street toward the main staging area. Already the sounds of automatic gunfire mix with the growls and howls of the Ragers.

As the characters arrive, wave upon wave of Rager and Feral is attacking the front of the safe zone. Although they have not penetrated the main fence, it looks to only be a matter of time. Commander Morrison orders the tanks and Humvees to prepare to form a barrier, and then starts yelling for everyone—soldier and resident—to retreat deeper into the safe zone.

Allow the characters to take whatever action they want. Just before the Ragers and Ferals make it to the fence and the entire perimeter structure threatens to give way, two helicopters lift off from the roof of UniMed and disappear over the city.

The remaining executives have fled.

**TO BE CONTINUED NEXT WEEK**



# WAR OF THE DEAD

LEE F. SZCZEPANIK, JR.



## CHAPTER TWO: 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 TWO:

## SANCTUARY AND LOSS (WEEK 9)

### RUNNING THE WEEK 9 ADVENTURE

This week's adventure constitutes the end of the Sanctuary storyline and contains a lot of combat. Edward Russo leads millions of Living Dead against the UniMed safe zone, the characters are trapped in the middle of the city with no clear escape route, and the Ragers are attacking in full force.

It is highly recommended that you award bennies during play for good role-playing, and at least 1 bennie at the end of each scene. Given the sheer amount of combat and risk of infection during the adventure, the players are going to need the bennies.

No map of the battle zone is provided, allowing you to create your own set-up as needed based on the tactics and actions of the players. In general, the safe zone battle takes place within only a couple of city blocks. From there, the characters will be racing through the city to get to the outskirts.

### GM'S SUMMARY

It seems that no matter how hard the characters try, no matter where they go and what place of peace they have discovered, the Living Dead inevitably arrive to shatter the illusion and thrust them once again into a battle for basic survival.

After watching Hirshbeck Estates fall thanks to a combination of outlaw raiders and a horde of Living Dead, the characters had no time to rest as they escaped to the nearby survivor camp known as Sanctuary. Running headlong into a four-way war between the UniMed Corporation, underground survivors, the Living Dead, and a new horror known as Ragers, people the characters assumed were allies turned out to be cannibals, and a corporation they were led to believe was the enemy turned out to be their salvation. After finally cutting through the deceit surrounding Sanctuary, they had little time to rest as creatures known as Ragers attacked the compound and kidnapped several children. Joining the forces of Sanctuary, the characters participated in a daring raid deep within the sewer network, only to discover the children transformed into Living Dead and Samantha Hickman— their 9-year-old ally, and a child with an immunity to the infection— near death from a series of Living Dead bites.

Fighting their way out of the sewer system, they returned to Sanctuary mere moments before the Ragers initiated a massive attack against the safe zone.

The characters are now trapped in the center of the city, battling for their lives against the Ragers, as Edward Russo leads millions of Living Dead through the city in a final assault to destroy all human survivors.

Left with few options, they will have to make some very difficult choices concerning the other residents of Sanctuary. Do they throw away their own lives to help innocent families escape, or do they flee with Alexandro and Commander Morrison— saving their own lives but leaving the residents of Sanctuary to die at the hands of the Living Dead?

### ACT ONE: WAR ZONE

Moments after returning to the safe zone from their excursion into the sewer system to rescue the children, the characters find themselves locked into a bloody battle against waves of Ragers, as the final showdown for Sanctuary begins.



## SCENE ONE: HOLDING THE LINE

This week's adventure picks-up just moments after the conclusion of Week 8. Begin by reading the following narrative:

*You returned from the sewer system with Samantha Hickman in critical condition thanks to heavy blood loss from multiple ghoul bites. The other children kidnapped by the Ragers were already dead, their mutilated bodies reanimated as the newest members in the forever growing Living Dead population.*

*After getting Samantha situated at the nearest clinic, where she was given emergency treatment for her injuries, a debate into the true nature of the Living Dead was interrupted by the blaring of the safe zone's defense alarms. Racing to the front staging area, automatic fire was already lighting up the night as the soldiers fired round after round into a seemingly endless wave of Ragers and Ferals.*

*Commander Morrison quickly ordered the soldiers to gather the residents and begin a retreat deeper into the safe zone, planning to use the remaining tanks and Humvees to form a barrier to slow the Ragers down.*

*But even as his men rushed to carry out his orders, the sheer weight of the creatures pushing against the fences sent it swaying.*

*It would not take long for the creatures to burst through.*

The characters are able to get 4 more clips of M-16 ammunition from a nearby soldier handing out clips from a storage box. After that, it's a matter of stopping the Ragers from getting over the barrier. Naturally, with so many of the creatures at the fence, the characters are going to find it impossible. After a few minutes of swimming against the current, as it were, read the following:

*It's like a scene out of some Hollywood action film, an endless stream of sharp-teeth and claws. Some soldiers stand their ground and fire round after round into the Ragers pushing against the fence or leaping to the top to climb over it. Other soldiers retreat, leaving their comrades to fend for themselves as fear and self-preservation take over.*

*The fence shakes violently, each second bringing it closer and closer to collapsing.*

*Alexandro Cortez' motorhome opens fire at the front gate with its mounted weapons.*

## DEAL ACTION CARDS!

Twelve (12) Ragers have made it over the fence to the characters' far right and are tearing through ranks of soldiers as panic squeezes the troops. The Ragers are making a straight line for the characters— not due to any personal choice, but simply because the characters are there. The group has one round to take down as many of the twelve as they can before the creatures reach them.

Should the characters manage to win, they hear more screams and growls from behind them. Now coming from that direction are another 16 Ragers that have made it over the fence, once again moving toward the characters and any soldiers near them.

Should the characters defeat the second group, a third and final group of 6 Ragers comes at them from directly in front of them. As the characters defeat the final group, they see the fence about to come down and the hundreds of Ragers and Ferals behind it ready to charge the safe zone.

Soldiers abandon post and flee deeper into the safe zone, calling a retreat to anyone with the presence of mind to listen.

The engine of Alexandro's armored motorhome roars to life, and the behemoth turns to head in the direction of the retreat. As it turns, the gun emplacements continue to light up the night.

The front staging zone is lost. Sanctuary is compromised.

## ACT TWO: THE FALL OF SANCTUARY

With Sanctuary lost, the characters have to grab Samantha and flee the city as Edward Russo leads millions of Living Dead through the streets. Along the way, they will have to battle through hordes of creatures, fend off survivors looking to take their vehicles and weapons, and make a tough decision that could leave entire families behind to die.



## FURTHER EXPANDING SANCTUARY

Instead of simply gathering into vehicles and attempting to plow through the city to freedom, the characters might be more heroic and decide to get the people inside the UniMed building to safety.

Getting the survivors together, and herding them to safety through the underground parking garage, can become a side adventure of its own as panic and fear sweep through the building.

If your group decides to head into the UniMed building, a random encounter chart found in the Appendix will help you create situations for them to play through.

## SCENE ONE: BLOODBATH

The scene is an absolute rout as the characters and soldiers retreat from the safe zone. As the last of the soldiers head down the side street, several tanks and Humvees form a defensive line, opening up on the creatures with the mounted guns. Caitlin yells that they have to get Samantha and get the hell out of the city.

Numerous residents, both male and female, storm the battle zone, grabbing soldiers from the streets and from the vehicles, screaming and begging to be evacuated from Sanctuary. Unfortunately, the residents are only causing more issues as a few Ragers managed to rip both them and the soldiers apart. In other instances, soldiers are drawing their pistols and shooting residents who refuse to back off and stand down when ordered, causing more panic from the survivors as some flee and others attack the soldiers.

The entire situation has become a rout.

Any character attempting to get residents to calm down or follow him will have to make a Persuasion roll at a -2 penalty due to the sheer terror overwhelming them. On a success, the residents will back off of the soldiers, but start harassing the character for an escape. On a Raise, the residents will snap out of their terror and follow the character as best they can.

Use the following Encounter Chart as the characters flee the forward area. 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.

If the group has friends or family in the safe zone,

the encounters can be used as they battle their way to loved ones.

## ENCOUNTER CHART

**Ace:** Ragers (1 per character) come charging out of a side alley as the characters are in a retreat. Unless they succeed at a Notice check, they are considered surprised this round.

**Two:** Numerous male residents (2 per character) suddenly attack the group to take their weapons. The characters will have to dispatch the residents to protect themselves. Use the stats for a Hirshbeck Estates Survivor for all residents.

**Three:** Four residents, 1 woman and 3 men, come running at the characters from a converted house. Have each character make a Notice check. On a success, they immediately realize the residents are actually Ferals. On a failure, the characters suffer from Surprise this round.

**Four:** Three residents have managed to get a hold of M-16's from dead soldiers. Unfortunately, they are firing wildly just as the characters turn a corner. Due to the sheer amount of bullets flying through the air, treat the automatic fire as an Area Effect attack with a Medium Burst Template, positioned directly in front of the residents (and overlapping the characters). Have each character make an Agility check or suffer 2d8 damage. Due to the possible cover of the corner directly next to the characters, the Agility check suffers no penalty.

**Five:** Ragers (3 per character) leap from the rooftops and attack the characters.

**Six:** Four Ragers are throwing debris at the



characters to cause a distraction. Unless the characters succeed at a Notice check, they fail to see the three Ragers moving to attack them from behind. Any character that fails the check is considered surprised by the ambush this round.

**Seven:** In the middle of the Rager invasion, Living Dead Sprinters (1 per character) race out of an alley and directly at the characters.

**Eight:** A UniMed Soldier directly in front of the characters goes down beneath two Ragers. The grenade in his hand drops to the ground, the pin already pulled. Have the characters make an Agility roll at -2 (as per the Area Effect rules for Diving for Cover in the SWEX) or take 3d6 damage in a Medium Burst Template.

**Nine:** Panicked soldiers in a speeding Humvee lose control when two Ragers leap upon the hood. The characters will have to make Agility checks at -2 or suffer 4d6 damage.

**Ten:** Several soldiers are firing automatic rifles at Sanctuary residents that are suffering from stark terror and hindering the retreat. Unless the characters can succeed at a Persuasion check (or blatantly attack the soldiers), they bear witnesses to wholesale murder.

**Jack:** Four children run screaming around the corner directly in front of the characters. Each character must make an Agility check to stop themselves from reactively firing on the children. Any character that fails must make a Shooting attack against the children, as normal.

**Queen:** A woman and two young boys are trapped in an abandoned car as five Ragers break the side windows to get at them. The characters have 2 rounds to dispatch the Ragers before at least one of the children is bitten and infected.

**King:** The characters see three women huddling in a darkened doorway in apparent fear. As the characters draw closer, the women turn around and growl. They aren't huddled in fear; they are Ferals devouring one of the residents. Have each of the characters make a Guts check at -1 (the normal Feral modifier) before dealing initiative.

**Joker:** Choose any 2 events, or draw 2 new cards and apply both results.

Once the characters have each had an encounter, they hear panicked soldiers yelling that the outerposts are reporting millions of Living Dead flooding the city from all directions.

## SCENE TWO: SINS OF SURVIVAL

The characters have to fight their way to Samantha and Alicia at the clinic. Although only a couple blocks away, it might as well be several miles distant, as the safe zone is completely overrun.

While the characters are racing toward the clinic, being forced to fire on the occasional Rager that blocks their path or leaps from the shadows, read the following:

---

*You race down the street, putting bullets into Ragers and Ferals that block your path. Up ahead, across the street, you see several blood-soaked residents screaming at a trio of soldiers to help them. As they charge at the soldiers, the three men open fire, spraying bullets into chests and heads. Were they bitten and infected? Was the blood theirs, or were they covered in the blood of the creatures they killed to defend themselves?*

---

*Further along, you see two soldiers climb into a Humvee. Two residents, both men, attempt to open the back doors to get in. The soldiers stick handguns out the side windows and shoot both men in the head at point blank range.*

---

It's now obvious that some soldiers are blatantly murdering residents that are hindering their own escape. As the characters take it all in, hit them with the following:

---

*As you near a corner, a group of four residents—two men and two women—suddenly charge toward you. Their arms and faces are covered in blood, and their eyes are wide and wild. They open their mouths, but no sound comes out.*

---

Events are unfolding fast and each character must make a Notice check at -4 to determine that the residents have no wounds on them—the blood is not theirs. Anyone that fails the check must make a split second decision on whether to shoot or risk being attacked by possible infected.

However the encounter plays out, afterward the characters can check the residents and learn that none of them were wounded. The blood belonged to the creatures. If the characters killed the residents,







# WAR OF THE DEAD

have them make a Spirit check. On a failure, they receive a Fatigue level as guilt and emotional exhaustion erode their internal reserves.

By the time the characters reach the clinic, the RV is outside with the engine running. Inside, Alexandro is having an argument with Alicia, who refuses to leave Samantha. As the characters enter the building, they hear Alexandro yell for Alicia to bring the kid, then. Alicia yells in reply that she isn't about to separate the child from her family; she's already in shock. Alexandro says that her "family" is likely already dead.

At that moment, he notices the characters.

While the characters and Caitlin move to get Samantha ready for transport, Commander Morrison and four soldiers storm into the building, pale and out of breath. Commander Morrison tells Alexandro and the characters that they need to get vehicles and get the hell out of Sanctuary. The Living Dead will be there at any moment, and the Ragers have already overrun the safe zone. He has two tanks ready to go, they need to grab Humvees.

Alicia asks about all the people. Commander Morrison pales even more as he looks from her, to Alexandro, to the characters, and says there's nothing he can do. He barely has enough men to make sure they all escape; he doesn't have the personnel or supplies to evacuate the safe zone. Alicia's jaw drops open. They can't just leave everyone—the elderly, children, and entire families—to die.

Morrison shakes his head and says that he's sorry, they have no choice. Alexandro agrees with him.

If the characters don't mention the wholesale murder they've witnessed, then Caitlin will do so. Morrison looks grim as he swallows and nods. He knows. He's had to already do the . . . unthinkable . . . himself. It's just the way it has to be, the safe zone can't be saved.

Each Humvee will hold 4 people easily, and he doesn't want everyone piled tight. If a vehicle goes down, he doesn't want to potentially lose more people than necessary. He does a count of the characters (and any friends or family they have with them), Caitlin, Samantha, himself and the four soldiers, and says he has another 12 ready to go besides those in the tanks. As far as he can tell, the others have already been killed or have taken off on their own. He'll calculate four people per Humvee, and then tell them how many they need to get a hold of.

The group will need at least 3 Humvees, and more than likely closer to 6 or 8 of the vehicles. For the most part, soldiers that have abandoned both UniMed and

Commander Morrison, and tried to escape through the city on their own, have already taken a lot of them.

Alexandro will tell Alicia and Caitlin to get Samantha into the RV, and have the team keep it ready to move. He's going to go with Morrison and the characters to find Humvees. If anyone asks why they just don't use the RV to search for more vehicles, Alexandro will state that the streets are clogged, and he doesn't want the truck getting stuck before they have to roll out.

Although there are no operational vehicles on the street where the clinic is located, there are some spread out over a 4 block radius. Along the way, the group encounters some of the following:

- Ragers pour out of the shadows, leap from windows, and attack the group at random moments. The average Rager group consists of 2 of the creatures per character in the group (including Extras).
- More bloodied residents rush the group, most of them too overwhelmed with stark terror to speak. A Notice check at -4 must be made to recognize them as non-wounded. Make a group roll for the UniMed soldiers. If the soldiers fail, they open fire.
- Bloodied residents charge toward the group, but these residents actually are Ferals. Again have the group make a Notice check at -4. If no one opens fire, the group is considered surprised during the first round of the encounter.
- Armed Residents (use Hirshbeck Estates Survivor stats) attack the group with 9mm handguns (Damage 2d6, AP 1, semi-auto) and M-16s (Damage 2d8, ROF 3, AP 2, semi-auto, 3RB) that they've gained from dead soldiers. The residents are insane with fear, and are attacking the soldiers for weapons and armor.

Each Humvee discovered has the keys in it. Once the characters have enough vehicles, Alexandro radios the RV to their location, and it's time to head out of the city.



## FRIENDS AND FAMILY

If the characters have other friends or family members with them in Sanctuary, they will have to make sure those Allies get to safety as well. Whether or not such Allies count as troops should the group be forced into a Mass Battle in Scene Three is up to you.

Such Allies can also be used to bring personal tragedy to the end of the Sanctuary storyline, particularly if any of them are infected during the escape.

### SCENE THREE: FLIGHT FROM SANCTUARY

The safe zone is a disaster as the convoy races to leave the city behind. Alexandro and Commander Morrison head for the lower freeway—the same direction the characters originally used to approach the city.

As normal, 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:** A horde of twenty (20) Living Dead Sprinters swarm the characters' vehicle, forcing them to make a Driving roll or go out of control.

**Two:** Armed survivors in the city open fire on the vehicles, hoping to get them to stop so they can take them to escape. The characters' vehicle has two tires blown out by the gunfire. The driver must make a Driving roll at -2 or go out of control. The vehicle is inoperable and the characters will have to face the survivors to get to another vehicle. Use the stats for Hirshbeck Militia, and arm them with AK47 rifles (Damage 2d8+1, ROF 3, AP 2, auto).

**Three:** A group of four Ragers toss manhole covers at the characters' vehicle. Make a Throwing roll for the Ragers (unskilled: d4-2). On a Raise, the manhole cover strikes one of the characters inside the vehicle for Str (d12+4) + d6 damage. Either way, the driver must make a Driving roll or go out of control. If the driver is hit and is Shaken or worse, the vehicle automatically goes out of control.

**Four:** The convoy has no choice but to plow through a Horde of Living Dead. Since the RV is

in the lead, the characters' vehicle doesn't have to roll for damage. The driver, however, must make a Driving roll at -2. On a failure, the vehicle becomes stuck thanks to bodies getting trapped beneath the car. The driver can make another Driving roll at a -2 to force the vehicle free, or the passengers will have to take 3 rounds to manually pull the bodies out from underneath—all the while defending against Shamblers (4 per character).

**Five:** A group of 5 men, armed with stolen M-16 rifles, leap out in front of the characters' vehicle. The men will not move and will open fire, forcing the characters to turn around or run them over.

**Six:** A group of 12 Ragers and Ferals (total) swarm each vehicle, forcing the driver to make a Driving roll or go out of control.

**Seven:** A body is dropped on the characters' vehicle from a rooftop, shattering the windshield and causing the driver to make a Driving roll at -2 due to the shock. On failure, the vehicle goes out of control.

**Eight:** Ragers toss the recently killed at the passing vehicles, smearing the windshields with blood. The driver must make a Driving roll at -2 or suffer a collision (see SWEX rules for collision).

**Nine:** As the convoy races through the city, several terrified humans run across an intersection up ahead. In their wake, a horde of 40 Living Dead Shamblers follow, blocking the intersection as the characters approach.

**Ten:** A horde of several hundred Living Dead block the street up ahead, forcing the characters to take a detour that takes them away from the city limits.

**Jack:** Survivors fleeing the city in one of the few remaining, working cars cross an intersection at the same time as the characters. Each driver must



make a Driving roll at -2 (the survivor is unskilled) or suffer a collision. If one driver succeeds and the other fails, the failing driver collides with an object (such as debris, an abandoned car, and so forth). If both drivers fail, they collide with each other.

**Queen:** Ragers attack the convoy, getting drawn underneath the tires and causing each driver to make a Driving roll or go out of control.

**King:** The characters' Humvee suddenly sputters, stalls, and will not restart— just as 30 Shamblers converge on them. The characters will have to make it to another vehicle while fighting their way through the ghouls.

**Joker:** Choose any 2 events, or draw 2 new cards and apply both results.

Unfortunately for the group, they aren't out of the woods just yet.

As they near the city limits, a massive horde of Living Dead blocks their path. If the tanks are not in the lead, Alexandro will radio to let them take the lead as they plow through the Living Dead.

The tanks accelerates to 16" of movement before ramming into the ghouls. As the tanks slam into the horde, make a Driving roll for each one. The roll suffers a -2 penalty (for driving faster than 15"). UniMed soldiers are driving the tanks, and are unskilled in Driving (d4-2). Failure causes the tank to veer off to the left or right out of control, slamming into the wall of an adjacent building and becoming stuck.

Unfortunately, if the tanks fail the driving roll, the vehicles behind them face the possibility of getting stuck in the horde

The RV is driven by Dallas Paxton, who has the Ace Professional Edge. His driving roll suffers a -4 (+2 to bonus from the Ace Professional Edge, -2 for driving in rough terrain of so many bodies, -2 for a speed greater than 15", and -2 for the extra weight of all the

armor added to the vehicle).

The Humvees use the same stats as the Week 4 Adventure, and suffer a base -6 to the Driving roll (-2 for driving in rough terrain of so many bodies, -2 for a speed greater than 15", and -2 for the extra weight of all the armor kit).

If the characters fo out of control or stop to assist Allies who went out of control, they are forced to face a Mass Battle until the vehicles can be moved again.

In the instance of a Mass Battle, there are 60 Living Dead and 20 survivors plus the characters. The Living Dead receive 10 tokens for being the largest army. Each token is worth 6 troops, so calculate the group's number of tokens accordingly. Add +1 token for the RV and each tank that can participate in the battle.

The Living Dead have Knowledge (Battle) at d4-2, and receive an initial +1 bonus to their Battle Roll for each they have above the group's total. The Living Dead also receive a +2 to the Spirit d4 roll for Morale checks.

Unless one the characters has Knowledge (Battle), use Commander Morrison's d6 in the skill. The survivors also receive a +2 bonus to Battle Rolls for being armed with firearms against the mindless Living Dead. All Morale checks for the survivors receive a +2 bonus, as they know that retreating back into the city is absolute death.

For player-character rolls, any damage received from a failure, success, or raise is treated as Fatigue instead of Wounds— meaning the character does not risk infection. If you want to have the roll cause normal Wounds, it is recommended that the character be allowed to Soak the damage as normal to avoid infection.

If the characters can survive 4 rounds of combat, the drivers have managed to get the stopped vehicles moving again.

## 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.*



Once the convoy is through the horde of Living Dead, they've escaped the city. The mood in the vehicles is somber as everyone begins to realize what they've been forced to do— the sheer number of innocent people they just had to leave to die in order to save themselves.

## ACT THREE: THE HIGH PRICE OF LIVING

After escaping the city of Living Dead, the group needs fuel for the tanks and supplies if they are to head back onto the road. Commander Morrison suggests they raid the nearby military base that he and his men were originally stationed at, bringing the characters full circle back to Hirshbeck Estates and the home out the outlaws.

### SCENE ONE: COMING FULL CIRCLE

The characters now have the following resources with them:

- Alexandro Cortez and his team of hunters
- The heavily armored RV
- Several military Humvees
- Two M1A1 Abrams tanks (no heavy ammunition)
- Commander Morrison and UniMed Soldiers
- M-16 rifles for the characters, Commander Morrison, and the soldiers
- 9mm Handguns for the soldiers and Commander Morrison
- 500 rounds of M-16 ammunition
- 200 rounds of 9mm ammunition

The convoy escapes to several miles away from the city before Alexandro calls a halt. He steps down from the RV with a couple members of his team and calls everyone together. The first thing he wants to know is if anyone has a plan on where to go, they can't very well just keep driving around aimlessly.

If the characters don't do so, Caitlin suggests they head to the government relocation zone in Colorado. Commander Morrison agrees that Colorado is the only place he knows of that is supposedly infection free. As far as he's concerned, it's as good a place as any, and probably better than most anywhere else.

Alexandro looks at everyone, then back at the RV. He states that his main concern is his sister's safety, so Colorado sounds good. He'd been thinking about it a

lot recently anyway. However, although they have vehicles and plenty of ammunition, they still need food, general supplies, and fuel for the vehicles— particularly the tanks. Otherwise, they won't make it very far. In addition, the tanks might be a problem unless they can get to an airport or some other place that will have the jet fuel the beasts need.

Commander Morrison brings up the military base where he and his men were stationed before being sent in to secure the city. It should have supplies and fuel. As he describes the place, the characters immediately recognize what he's talking about as the base they assaulted in Week 4— the one controlled by the raiders.

Alexandro, Morrison, and the characters can now come up with a plan to get in and get what they need.

Afterward, allow them a bit of role-playing before they head to the base. Alicia and Caitlin are tending to Samantha, who is still unconscious and running a high fever. Alexandro's team is readying their weapons for the upcoming assault against the raiders. The UniMed soldiers are gathered, trying to calm themselves down after the near death that they experience escaping Sanctuary.

Commander Morrison walks off alone. Have the characters make a Notice check. Those that succeed hear a strange sound coming from him, about 20 feet away behind some bushes.

The weight of everything that's happened is crashing down on the Commander. The fact that he had to leave people to die just to save his own life, the fact that he agreed to defend the safe zone and lost it all, and the thought that perhaps in this new world, people are not meant to live in large groups. It seems the more of them gathered in one place, the more likely that someone will spread the infection, or the Living Dead will be drawn to the place, or even that some group of well-armed raiders will discover them and want what they have. The more people in one place, the more potential there is for absolute disaster to destroy it all. If asked where he's going with it, he admits that he doesn't know. He just doesn't know what to do anymore.

Commander Morrison vomits again, wipes his mouth, and walks back to his soldiers. He calls for everyone to mount-up and get moving. Edward Russo is still out there. It's most likely just a matter of time before the Living Dead follow them, and they are still too close to the city.

Allow them to cover the distance back to the military



## WAR OF THE DEAD

base with relative ease, encountering only the random Living Dead (or small group) along the side of the road— nothing that causes them to stop or fight, but just enough to reinforce the bleak landscape.

Finally, all running lights turned off, the convoy approaches the base from the opposite end the characters originally approached it from just a few days ago.

Commander Morrison pulls out binoculars for him, Alexandro, and the characters. As they look down upon the base, read the following:

---

*The base is darkened, all the lights turned off and power apparently dead within the confines. Through the green haze of the night vision binoculars, you view a scene that has become all too common in your life over the past couple of months. Hundreds of Living Dead: civilians, military personnel, and raiders, shamble about inside the base.*

*It isn't the raiders your group will have to battle to get to the much needed supplies . . . it's much, much worse.*

---

TO BE CONTINUED NEXT WEEK



## APPENDIX:

## UNIMED CORPORATE HEADQUARTERS

If your group decides to enter the UniMed Building, the loss of power has affected all floors. Although it has emergency generators, most corridors are reduced to Dim lighting. Still, many are suffering from Dark lighting conditions, and a select few are bathed in Pitch Darkness. Run the UniMed Building scene as encounters of moving shadows and high tension.

The following encounters are used should the characters find themselves within the sky-rise. 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:** The characters are in a corridor with Dim lighting (-1 penalty) when a group of panicked guards open fire on them. Use the stats for Community Militia. The characters can either return fire, or use Persuasion to get the guards to stop.

**Two:** Three (3) UniMed Hunting Dogs attack the group in a Dark (-2 penalty) corridor. Use the Dog/Wolf stats from the SWEX, with a Smarts d8 (A).

**Three:** The characters stumble upon a clean laboratory with the door left ajar. Inside, in addition to a variety of high-tech medical equipment and several completely dissected Living Dead corpses on operating tables, they discover 6 Shamblers that have been left loose and attack the characters.

**Four:** The characters rescue a man that was hiding in a broom closet. As they race through the building, the man grabs his left arm and collapses in cardiac arrest. Unless the characters can successfully administer CPR with a Healing roll, the man dies and quickly reanimates as a Living Dead.

**Five:** The characters stumble upon an apartment on one of the upper floors and hear a baby (roughly 6 months old) crying in its playpen. As the characters move to retrieve the child, 4 Ferals follow the noise and attack them.

**Six:** The characters are in a corridor under

Pitch Darkness (-6 penalty), when they hear the Living Dead moan. Have each character make a Guts check at -1. The Living Dead immediately attack them, and do not suffer a penalty. Fortunately, there are only two of the creatures.

**Seven:** The characters hear gunfire coming from a side corridor up ahead. Upon investigating, they discover that a security guard has accidentally shot two residents, both of who reanimate as Living Dead.

**Eight:** The characters discover an apartment where a family of 3 (man, woman, and 11-year-old son) is trapped in the bedroom as 5 Ferals pound on the door to get in.

**Nine:** The characters discover a medical laboratory with a scientist's dead body jammed in the half-opened door. Inside is a Rager that has gotten loose from study.

**Ten:** The characters discover a group of 4 children—varying in age between 5 and 10—trapped in a room by 6 Ragers struggling to get in.

**Jack:** The characters rescue a pregnant woman trying to make it out of the building. Unfortunately, she goes into labor as her water breaks. The characters must make a Knowledge (Medicine) roll to successfully deliver the baby. On a Success, the baby is delivered but the woman's Pace is reduced to a 2. On a Raise, the baby is delivered and the woman can move normally with assistance. On a failure, the baby dies and reanimates. If the skill die is a 1 (regardless of Wild Die), both the mother and child die and reanimate.

**Queen:** A group of Ferals (2 per character) suddenly attacks from the darkness.

**King:** Humans inside a locked apartment are calling out for help. As the characters respond, several Ragers (1 per character) are also drawn by the noise.

**Joker:** Choose any 2 events, or draw 2 new cards and apply both results.



# WAR OF THE DEAD

LEE F. SZCZEPANIK, JR.



## CHAPTER TWO: 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 TWO:

## SANCTUARY AND LOSS [WEEK 12]

## GM'S SUMMARY

Previously, in War of the Dead . . .

After being dragged through absolute hell for the past two months, barely surviving in a world overrun by the flesh-eating dead, the characters finally have military weapons and armor at their disposal.

Fleeing Sanctuary just moments ahead of millions of Living Dead, the group found themselves part of a convoy of professional hunters and military soldiers, with army Humvees and tanks on their side. After gathering supplies and fuel from a nearby military base controlled by the ghouls, they set off for the Citizen Relocation Zone in Colorado.

Knowing they would eventually need to refuel the tanks if the heavy armor had any hope of making it the distance, they decided to raid an airport along the way. Although they managed to obtain a functioning fuel truck with more than enough jet fuel to get the tanks to Colorado, they also made an unexpected discovery—a group of 12 survivors trapped inside the terminal.

Battling against a group of cannibals that had claimed the airport as their territory, the group managed to rescue the survivors before becoming the main course.

Currently . . .

With a dozen extra survivors to worry about on the trip to Colorado, and the day pushing toward sunset, the convoy decides to make camp at an abandoned motel. Realizing they need more supplies with the growing group, a team agrees to hit a nearby suburb to seek food and medicine.

After encountering the Living Dead, the team discovers more survivors trapped at the local elementary school. Although defended by a small group of young men, a majority of the survivor camp is comprised of the elderly, and without functioning transportation, they are unable to seek safer environs.

At least, that's the story the team is told. As they soon discover, some things in the world are far more disgusting than walking, rotting corpses.

## ACT ONE: ROADSIDE MOTEL

The group stops at an abandoned motel for the night, and decides to raid a nearby suburb for supplies. Meanwhile, the new additions to the group attempt to settle down. In the midst of it all, signs point to the fact that Shannon Carlson might be going into premature labor.

## SCENE ONE: INCREASING PROBLEMS

The adventure opens with a heavy role-playing scene. As you begin Week 12, read the following:

*After two months of only having to worry about your own safety and health, you now find yourselves becoming responsible for an increasing number of other survivors.*

*Ever since Sanctuary fell and hundreds were left behind to die at the hands of the Ragers and Living Dead, Commander Morrison has been differing more and more to your counsel. Alexandro Cortez has stated his main concern is getting his sister and his team to Colorado, and has no interest in taking on the responsibility of making decisions of how best to keep everyone alive. The soldiers and the heavy equipment are both an asset and a hindrance. For their part, the soldiers do what they are trained to do and protect the safety and freedom of others. For the most part, though, that same training has them expecting orders and general direction. The heavy armor is a real boon in the dangerous landscape, but they still require maintenance and fuel.*

*The growing number of survivors recently added to your group brings up another problem as well: food. The convoy barely had enough, even with heavy rationing, to get to Colorado before your rescue operation at the airport. With twelve more people added to the group—including pregnant women and children—the issue of the dwindling food supply becomes even more immediate.*

*With the sun soon to set, the convoy pulls into an abandoned motel on the outskirts of a suburban area. Alexandro suggests that once everyone is settled in, a small team head into the surrounding area and search*



*for supplies. It's a dangerous proposition, especially with the darkness working in favor of the Living Dead.*

*Realistically, however, your available options are running low.*

Once the convoy pulls into the motel's parking lot, Commander Morrison will direct the soldiers to set-up a perimeter incase any of the Living Dead from the nearby area follow the noise. He'll place men on the edges of the parking lot behind abandoned cars, on the rooftop of the motel thanks to a service ladder, and on top of the RV. He'll also place the tanks in a central position, where they can easily deploy to steamroll any Living Dead that make it past the soldiers.

Terry and Chinelo will hit the manager's office and get enough keys for everyone to spread out and try to enjoy a decent night's sleep for a change. Even though they don't have enough batteries to give every room a lantern, they do have a ton of candles in the RV, and hand them out along with matches so that each room can have at least a little light. As can be expected, the motel has neither electricity nor running water.

This can be a short scene, getting the characters and the rest of the team into the town quickly, or can be an extended character-development scene, depending upon the preferences of your group. For those groups that want to spend some time developing the personalities of the other survivors, below are some guidelines for handling different characters.

**Kyle and Steve Elliot:** Kyle is very thankful to the group for rescuing them, and helps get everyone else settled in, particularly Cathy Fimori and her children. Steve is quiet and tries to avoid his father, going right to their room. Once Kyle goes into the room, it doesn't take long for the characters to hear a loud argument coming from within. For the most part, from what they can discern, Steve is accusing his father of already trying to sleep with another woman (Cathy). If they investigate, Kyle simply tells them that Steve

is still having trouble with his mother's death. Steve will interject that Kyle let her get hurt, and then wasn't man enough to end her pain.

**Shannon Carlson and Daniel Shelby:** Shannon isn't feeling well. Although she has no marks on her, and isn't showing signs of infection, she is feeling nauseated and generally run down. Daniel won't push to get them into the room, but will make Shannon his top priority.

**Phillip Clines:** Mr. Clines is being a general ass. His main concern is with himself, and getting into a room and stretching out on a real bed.

**Richard Chapman and Hailey Kaiser:** Richard shows a little too much concern for Hailey, to the point that some characters might be a little concerned with the age difference. Hailey, though, seems extremely comfortable around Richard—he's pretty much the only person in the group that she will talk to, as Kyle explains to the characters. Breena and Cathy don't like it, especially since she is only 14 and Richard is in his 20's. The women wonder if the two of them have slept together already.

**Caleb Stone:** Although Caleb is a married man still very worried about what happened to his wife and children, his very nature is to protect those weaker than himself, particularly women. He'll make sure Breena has everything she needs and is comfortable before going into his own room. Although a few wonder what his real intentions are, Caleb is simply doing what comes naturally to him and has no designs on Breena at this stage.

**Breena Maclean:** Mrs. Maclean is a lonely woman that watched her marriage fall apart, and then her entire world crumble. Although she tries to hide it, it is obvious to anyone watching her that she is very interested in Caleb Stone.

## PORTRAYING THE NEW ARRIVALS

The idea behind developing the personalities of the new additions to the survivor group is that they will be with the characters in Chapter 3. Although some of them might have quirks that don't sit right with the players (for example the in-fighting between Kyle and his son), it is meant to set-up different types of tension beyond the typical group vs. zombies and group vs. raiders. Use the NPCs to bring the story to life through different facets of RP, but don't overdo it and alienate the player-characters.



**Cathy Fimori and her Children:** Cathy is worried about the health of her children, and wants to get them some food, but doesn't want to seem ungrateful by blatantly asking for it. The children have come to view Kyle as something of a surrogate grandfather, and feel very comfortable around him. Cathy considers Kyle a good friend, and he is one of the few people in the current group that she truly trusts.

Caitlin wants to move Samantha into a hotel room, but Alicia convinces her to leave the child in the RV. The bed in there is just as comfortable, and if they move her now, they will have to move her again when they leave in the morning. It's best to just leave Samantha where she is.

Once everyone is settled, Alexandro, Caitlin, Alicia, Commander Morrison, and the characters should meet about raiding the nearby suburb.

Any plans to raid the suburb will likely be straight forward: use stealth to try like hell to get past the Living Dead, make as little noise as possible, and get whatever you can find. Morrison will leave the soldiers at the motel since Alexandro is bringing his team. Caitlin is going along as well, and Alicia tells them to seek as much in the way of medical supplies as they can—especially with two pregnancies and several children to worry about. Commander Morrison has some of the radios from Sanctuary to spread amongst the team, and will make sure he leaves one at the motel so they can be reached if necessary.

## ACT TWO: A QUIET LITTLE TOWN

The team attempts to avoid as many Living Dead as possible as they hit the suburb for necessary supplies.

Encountering more survivors, they are drawn into yet another rescue operation to help several young men get a group of elderly out of the elementary school where they have been staying, and to Colorado.

What the team actually walks into, though, is a group of people more twisted and dangerous than a horde of Living Dead.

## SCENE ONE: SUPPLY RUN

The suburb contains over 1,000 Living Dead spread throughout the streets and buildings, a vast majority being Shamblers. The largest, single group the characters encounter consists of 40 ghouls, and the more typical congregations are no more than a dozen of the things. In addition to the Living Dead, there are

1 abandoned tank and 3 abandoned Humvees from a failed military operation.

Everyone on the team has a backpack from the RV with which to carry supplies. Have each Wild Card make a Stealth check versus Inactive Guards, and make a group roll for Alexandro's team (use the lowest Stealth skill within the team, which is a d4-2). Each character that fails draws the attention of 6 Living Dead. The group will have 3 rounds to dispatch them before the ghouls moan and draw more. Using firearms will automatically get the attention of more Living Dead, causing 10 more to arrive in the area every 3 rounds.

As the group moves throughout the town, use the following Encounter Chart to help spice-up the scene.

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 character tries to sneak past some zombies, a dog starts barking from a nearby yard. The Living Dead turn toward the noise and notice the character.

**Two:** The characters are set upon by a pack of feral dogs (use the stats for Dog/Wolf in the SWEX). There are 3 dogs per character.

**Three:** The smell of death assaults the characters as they open the door or window to a building, causing a Guts check at -2 for fear/nausea. Inside are the torn apart and devoured remains of various cats, dogs, and rats. Deeper within the house are several teenage boys, now Shamblers.

**Four:** As the characters enter this building, they are attacked by Shamblers hiding within the scenery (such as behind the soda displays in a convenience store). As they battle their way out, the noise draws 12 more Shamblers to the building.

**Five:** The characters discover 6 Sprinters that suddenly screech and run toward them as they enter this building.

**Six:** Five Living Dead children attack the characters as they attempt to cut through backyards to get to other streets. The children start at 4" from the characters.

**Seven:** As the characters approach an intersection, a horde of Sprinters (3 per character) notices them and charges.



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

**Nine:** As the characters move cautiously down the street, they are approximately 4 blocks from the police station when they hear a loud screech—the moan of Sprinters. Several Living Dead police officers in helmets and Kevlar (3 per character) race toward them.

**Ten:** A character is attacked by a group of 5 Living Dead Shamblers. Have him make a Notice check at -2. On a failure, he fails to see the additional Sprinter reaching for him from behind.

**Jack:** Just as the character is defending himself against 3 Living Dead Shamblers, his gun jams (requiring a repair roll at -2 to get working again), or his weapon breaks.

**Queen:** The character is attempting to sneak past a group of 8 Shamblers when he steps on an empty can, a twig, or something that makes a sudden noise. The Living Dead turn in his direction and moan as they approach.

**King:** The character must make an Agility check at -2 or else suffer a fall (stepped in a hole in the grass, stepped wrong off a pair of steps, and so forth) that twists his ankle. For the remainder of the adventure, his pace is reduced by -2.

**Joker:** Choose any 2 events, or draw 2 new cards and apply both results.

Once the characters have had a chance to play through their encounters, Caitlin draws her team across whatever street they are on, and into an abandoned liquor store. Any questions as to what she's doing elicits the response that she's lost her entire family, and the one person left on Earth that she cares about is lying in a bed, getting more and more sick. She's tired of always being on edge. She's tired of always being depressed. Tonight she plans to welcome in the new world her own way.

The store is surprisingly well preserved. Although several shelves have been looted bare, a lot of alcohol still fills the place. Caitlin immediately smiles as she picks-up a bottle of Vodka, commenting "Ahhh, the good stuff." She takes off her empty backpack and begins filling it, taking bottles off the shelf without really looking at the labels.

Once Caitlin drops about a dozen bottles into her sack, she tells everyone with her that it's time to go.

She has all the food and medicine "she" needs.

Allow the characters to hit other convenience stores, a small super-market, and places where actual food and medicine might be found. A Survival roll at a -4 is needed to find anything. On a success, they find 10 cans of food, each. On a Raise, they also find Aspirin, bandages, rubbing alcohol, and other over-the-counter medical supplies.

You can either make a roll for Commander Morrison, Alexandro, and the hunters (making a group roll for the Extras), or simply give them whatever supplies you feel will best benefit your story.

After the group has had a chance to loot the town, have each character on the team make a Notice check at -2 (again, making a group roll for those on Alexandro's team). On a success, they see a figure moving in the shadows a half-block away. The figure is crouched low and moving fast to cross a street— definitely not a Living Dead.

Whether or not the characters want to leave the area and head back to the motel, Alexandro and his team will move to investigate. It could be trouble, and the last thing he wants to do is lead it back to the motel.

Caitlin responds that she doesn't care. They have what they need; it's time to go.

Alexandro stares at her and asks: If it really is trouble out there, is she willing to risk Samantha by leading it right to her?

Caitlin stares off in the direction where the shadow was moving, eyes narrowed.

## SCENE TWO: TRAPPED BY THE DAMNED

As you transition into this scene, begin with the following:

*Caitlin slowly draws her pistol and stares down the darkened street. In the distance, you hear the moans of several Living Dead.*

*"Sam's going through enough," Caitlin says through gritted teeth. "I'll castrate any sonofabitch that goes near her."*

*"Let's take it one step at a time," Alexandro suggests, moving next to her. "We don't know who's out there, yet."*

*"And we don't know exactly where they're going, either," Morrison says. "Let's leave it alone before we attract attention we don't need, and have a horde on us."*

*"Unless there's more than just the one," Alexandro states, "and we're being watched, so we can be followed."*







## WHY FOLLOW THE SHADOW?

Some groups might wonder why they shouldn't just retreat to the motel. As Alexandro pointed out, he wants to make sure they aren't leading trouble to the rest of the survivors. With women and children in the group, the situation could quickly become dire. Even with the soldiers and heavy armor, there's no knowing how large a threat there might be. This sets the stage for Chapter 3 by getting the characters thinking about the welfare of those relying upon them. If necessary, reward the characters with a bennie for investigating the possible threat and acting like leaders.

*Morrison nods and shifts his grip on his weapon. "Okay. Good point. How do you want to play this?"*

Alexandro suggests they divide into two groups. One group heads down the street and cuts across where they saw the shadow go. Another team heads around the block to try to get a new visual on it, if not intercept it.

There are 7 NPCs (3 Wild Cards and 4 Extras) plus the characters. Exactly how everyone is divided into the two teams is left up to the players.

The characters will have to make Stealth checks against Active Guards to avoid the Living Dead.

As the characters move down a street lined with single-family homes, a gunshot erupts from a second-story window. The shooter has Shooting at d4 and suffers a -2 penalty to his shot due to poor lighting. If the skill roll is successful, the shot can hit either a character or NPC, whichever you decide is most appropriate. The rifle does 2d8 damage and has AP 2, with a distance of 24/48/96.

Before the shot happens, have the group make a Notice check at a -4 penalty (-2 for the dark lighting and -2 for cover). On a failure, they fail to notice the shooter before he strikes, and he is considered to have The Drop (+4 Shooting and damage). If anyone in the group succeeds at the Notice check, the shooter loses The Drop bonus completely. The only way he gets it is if everyone in the group fails the check.

Although the characters might be tempted to return fire (hopefully from the benefit of cover), the shooter has already ducked back into the room and they aren't going to hit him.

Caitlin yells at Morrison that's it's no wonder the military got its ass kicked, and takes off at a crouched run toward the rear of the house.

Alexandro will immediately order his team to back

her up, and it's up to the characters to decide what they're going to do.

Keep the tension mounting as the characters make their way into the house. The place is dark (-4 to all rolls involving sight), and the shadows seem to move out of the corner of their eye. Although the shooter isn't going to fire on them again, the characters don't know that.

The good thing is that the people in the house don't yet realize that the characters have entered the building, so have everyone in the group make a Stealth check against Inactive Guards. Use the lowest result anyone in the group achieved to determine how things play out next.

**On a Failure:** The character or one of their allies steps on a loose floorboard, noisy step, or some other object that telegraphs their presence within the house. There are two people in the house (treat as Typical Raider, with Stealth d4), and they will attempt to gain a surprise round on the group (Notice roll at -2 due to lighting conditions to avoid).

**On a Success:** The group finds the two targets in an upstairs bedroom, struggling with the jammed rifle. Neither side has an advantage when the encounter begins.

**On a Raise:** The group has managed to surprise the two targets in the upstairs bedroom. The group gains the benefit of Surprise.

How the encounter plays out is, again, up to the players. The targets are two men in their late teens to early 20's. The rifle is jammed. The group can move right into combat (especially if they are attacked first), or can attempt a Test of Wills with Intimidation, gaining a +2 bonus to the roll due to superior numbers and weapons.

However it plays out, they eventually learn that the two men assumed the group were raiders, and were simply trying to protect the own survivor camp. The



characters can attempt a Persuasion roll to convince them that they aren't raiders, and are simply looking for supplies of their own. The men saw them drive past and head toward the motel, and given the armored RV and military vehicles, assumed they were dangerous.

If the characters don't, then one of their allies asks about the other survivors. The men tell them that they've been barricaded in the elementary school 3 blocks away. They use this house because it gives a great view of the surrounding blocks, and let's them pick-off the ghouls before they can get too close to the school. Unfortunately, there are a lot of elderly in the camp. They've been taking care of them as best they can, but don't have any means of getting them out of the area or transporting them to a safer place. There might be cars or vans that work, but unless they have the keys, they don't know how to start them.

Perhaps, one of the men says, the characters could fit them into their vehicles and help them?

Commander Morrison tells the men that the team has to discuss it, and motions everyone into the hallway.

Although Alexandro opens his mouth to speak, Morrison cuts him off by immediately stating that they don't have the room for more people. Several members of Alexandro's team nod their heads in agreement, and Alexandro states that he wasn't going to suggest that. However, they could help get them out of the school and the area, and maybe assist them in finding vehicles.

If the characters don't argue against sticking their necks on the line, Caitlin will. She tells Alexandro that they've already done enough, and helped enough people. It's why they're raiding this area in the first place. She was a cop, she understands. The world is changed, though. Things are different. It's survive or die. They can't go around playing superman for everyone.

For Alexandro, though, it isn't about being a Good Samaritan. There are things the group lacks. They could use more mechanics. They could use more medically trained people than just Alicia. Given the sheer volume of Living Dead at large in the world, they can always use more combat personnel to replace those lost through attrition. There are personnel resources the group still needs, and you never know what you'll find in other survivors. The group at the school might have some resources they could use, and if they get them out of there and into vehicles, they can follow the convoy. Everyone wins.

Even if the characters disagree with risking their necks, a Common Knowledge roll based on their pre-

vious two months of experience tells them that he's right. There is still personnel they need, and more than ever with so many vehicles, pregnant women, and children in the group.

Once it's settled, the two men agree to the terms, and tell the group to follow them to the school.

As is typical in the area, have everyone make a Stealth roll versus Inactive Guards to avoid drawing the attention of the Living Dead. On a failure, the character in question does something to get the attention of 5 Shamblers that are 8" away in the darkness between two houses. The group has 1 round to destroy the ghouls before their moan draws 20 more into the area.

Once they get to the school, they are led around to the cafeteria entrance. The men knock rapidly four times, and another man with a pistol opens the door. He looks from his two friends to the group, and back again. The men tell him that the group is going to help them escape.

Once everyone is inside, the guard closes and locks the door with a padlock.

---

*The cafeteria is relatively small, about what you would expect for your average elementary school. Candles are lit throughout the place, giving it a strange, sort of oppressed feeling. The flickering flames cast dancing shadows on the walls and ceiling, and the entire prospect sets your hairs on end. The smell of unwashed bodies— the result of weeks without running water— is thick.*

*Several men, all in their 20's, stare at you from where they sit on the small benches meant for much younger people.*

*"What the hell is this, Tom?" one of the men asks, a rather large guy, shirt stained with dried blood and jeans so filthy they look almost brown.*

*"They're with the vehicles we saw zip past a little while ago. They can help us."*

---

Tom introduces the other man that led them here as Chuck, and the big man is Mike. He tells the group that they are what serve as protection around here. If asked about the elderly, Tom tells them that they are in their rooms. See, they've been here since the first week, and they've done what they could to make some of the classrooms and offices into rooms for the old folks. It's best to keep them comfortable. They complain less that way, especially because some of them



aren't in the best health.

Tom tells Mike that they need to get the old folks awake and together, as the group is going to help get them out of here. Mike nods and comments, "Thank god, I don't know how much longer I could take those people."

Mike then tells a few of the other men to come with him and Tom to get everyone ready. He tells the group that he could use their help, too. That way they can be out of here as fast as possible. Some of the people are in wheelchairs, or need walkers to move around.

As the group leaves the cafeteria, read the following:

---

*The stench that hit you in the cafeteria is even thicker in the corridors, almost to the point that it's like you can taste unwashed bodies and rotted meat. Tom clicks on a flashlight. The walls and floor are covered in dust and grime. Several men line the hallways at odd intervals, all of them in their 20's. Some of them have pistols strapped to their hips, others have makeshift spears and swords.*

*You are led down the hallway from the cafeteria, and through a series of connecting corridors. Finally, you approach a small room— what looks to have been a faculty lounge— off to your right. The flickering light of candles sends shadows into the corridor.*

*"We have a few in here," Tom says as you approach the open door.*

*The stench increases to the point you feel like you're about to vomit.*

*Then you see the source. Your stomach twists and your vision almost goes black from the sudden increase in blood pressure.*

*Inside the room, unconscious or dead, you aren't sure which, is an elderly man. He is thin, sickly so, and he's tied spread-eagled to the bed with a filthy gag in his mouth. His legs below the knees are caked in dried blood and festering with infection. His flesh has been carved and filleted, exposing the bones underneath.*

*These men aren't caring for the elderly . . . they are eating them!*

---

Have each character make a Guts check for fear/nausea.

Meanwhile, 24 men fill the corridor, drawing firearms and makeshift weapons, surrounding the group.

At the same time, the radio connected with the one left at the camp suddenly comes to life. The character

can hear gunfire in the background as the soldier reports that the Living Dead are swarming the place!

## SCENE THREE: MASKS REMOVED

This scene is relatively short on the scripting, but long on the action as the characters need to escape the school, get back to the motel, and get everyone the heck out of dodge. It's impossible for the group to save the elderly and escape with their lives, so once again they have to make the tough moral choice to leave people behind or die.

**Escape from the School:** Tom admits that they are tired of eating aged meat, and want something a bit tenderer. Some of his friends are leading a bunch of ghouls to the motel, and once the Living Dead take care of the other survivors, Tom and his camp will take the RV and vehicles and get out of this place.

Of the 24 men, there are only 6 with pistols, and each one only contains 6 shots (36 shots in all). The rest of the men have melee weapons that do Str+d4 damage. Treat all the men as a Typical Raider. Half of the mob are Extras, the other half are Wild Cards.

The characters will have to escape through one of the doors, all of which are padlocked (the locks are Toughness 10).

**The Neighborhood:** Once out of the school, they will have to make it through the neighborhood by making a Stealth check against Active Guards to avoid the Living Dead. Each failure indicates they attract 5-8 ghouls that block their path.

Any surviving cannibals will pursue the characters. In that case, treat it as a foot chase and use the Loss of Footing chart from Week 6 as necessary. The two sides start 8 Range Increments apart, and each Range Increment is 1". Agility is the trait used during the chase.

**Battle at the Motel:** Once back at the motel, they discover 100 remaining Living Dead swarming the place. Keep the battle focused on the characters instead of using the Mass Battle rules, hitting them with smaller groups of 3 per character (so having 4 characters in a single group would result in 12 Living Dead attacking them). The objective is to get everyone from the hotel rooms, retreat to the vehicles, and escape the area.



## NEW HINDRANCE: EMOTIONALLY COLD (MINOR OR MAJOR)

The character has suffered through too much pain and suffering, watched loved ones die, or been forced too often to sacrifice others for his own survival. As a result, he's growing emotionally distant from his fellow man, and finds it easier and easier to remain detached from those around him.

For a Minor Hindrance, the character's Charisma is lowered by -1. For a Major Hindrance, the character's Charisma is lowered by -2.

The cannibals abandon the fight at this point, refusing to get caught in a battle with the Living Dead.

## ACT THREE: MILES TO GO

With the motel and raiders behind them, the group discovers that Shannon Carlson is going into the early stages of premature labor, and that getting the survivors to Colorado is more imperative than ever.

### SCENE ONE: TICKING CLOCK

A half-hour later, the convoy is miles away from the motel, being forced to travel the secondary roads since the main highways are choked with wrecks, abandoned vehicles, and military damage.

Finally, the RV pulls over and calls everyone else to a halt.

Fortunately, the characters still have their backpacks of supplies. The cannibals were accustomed to taking on the elderly, and were convinced the team would be easy pickings. It didn't occur to them to strip them of supplies and gear before they tipped their hand.

Unfortunately, the group had to leave behind innocent victims, and so soon after the disaster at Sanctuary. Everyone that was on the team must make a Spirit check. On a success, they handle the situation just fine and pack it away. On a Failure, the emotional strain is becoming too much for them, and they gain the Emotionally Cold (Minor) Hindrance (see sidebar). If the Spirit die is a 1 (regardless of the Wild Die), then they gain the Emotionally Cold (Major) Hindrance.

This scene wraps up the adventure and sets-up the major point for the final week of Chapter 2. After Alicia tends to any wounded from the battle at the school and motel (and the group has to decide what to do with any infected), she drops a bomb: Shannon Carlson is showing the early signs of labor. To make matters worse, if Shannon is right in regards to her time-

line, then she is only 8 months pregnant. The baby is going to be a premature birth, and will require greater medical attention than she can give it in the convoy. It is more imperative than ever that they make it to Colorado, and fast!

Commander Morrison argues that rushing could cost lives. It's too dangerous, and they still have hundreds of miles to go. Pushing too hard will force them to be sloppy, and being sloppy will cost even more lives.

Alicia stares at the group with a cold expression. She tells them that either they get to Colorado as soon as humanly possible, or if that infant dies, the blood is on all their hands!

Leaving them with that thought, she turns and walks away.

## TO BE CONTINUED NEXT WEEK



# WAR OF THE DEAD

LEE F. SZCZEPANIK, JR.

CHAPTER TWO: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 TWO:

## SANCTUARY AND LOSS [WEEK 13]

## GM'S SUMMARY

The characters' lives have gone through significant change in a very short period of time. The world has been plunged into absolute anarchy due to the rise of the Living Dead. Cities have crumbled and governments have fallen. The military as they once knew it is a thing of the past, and lawlessness rules the landscape.

Since returning to the mainland from being trapped aboard the Pinnacle cruise ship, the characters have made friends, and watched as betrayal and tragedy destroyed them. First, the survivors of the North Carolina church were taken by the machinations of Dalesbury. Next, Hirshbeck Estates fell due to a combination of the Living Dead and Raiders. Perhaps the largest, and most significant loss, however, was the hundreds they were forced to leave behind in Sanctuary as they barely managed to escape a horde of millions of Living Dead.

Determined to make it to the Citizen Relocation Zone in Colorado—a promised infection-free haven established by the remnants of the Federal Government—the characters now find themselves the de facto leaders of a growing convoy of survivors composed of families, children, pregnant women, and abandoned military personnel. Are they ready for such a burden? Can they look beyond their own survival, and to the well being of those that have come to depend on them? And when tragedy again strikes, will they have what it takes to hold everyone together?

## ACT ONE: A FACT OF NATURE

The convoy is only a few hours away from the battle at the motel when Alicia calls a halt. Shannon is dilated and will be going to into full labor soon. After deciding to turn around and make camp at a farm they passed a few miles back, the convoy must convince the owners to trust them enough to give them sanctuary until the baby is born.

## SCENE ONE: NECESSARY DELAYS

The final adventure of Chapter Two continues a few hours after the conclusion of the Week 12 adventure. To set the stage, begin with the following narrative:

*Alicia's words still echo with you: "If the infant dies, the blood is on all your hands," as the convoy slowly heads west. Unfortunately, without a miracle or a severe Act of God, there is little chance of reaching the Citizen Relocation Zone in time, if Shannon is indeed showing signs of a birth coming soon. There are still hundreds of miles to travel. With major highways and routes death traps congested with the Living Dead and the remains of man's crumbled domination over the world, it means the secondary and back roads are the only real means of travel. Even in normal times, that would be slower progress. In the new world, that means extremely slow progress and a whole new host of potential dangers.*

## RUNNING THE ADVENTURE

The Chapter Two finale contains a lot of role-playing scenes designed to give the group time to establish the personalities of those in the convoy with them. The characters have reached a point in the story where the personalities of those around them, and the actions they take, will provide key adventure elements for them to solve. This is going to be especially true in some Chapter Three adventures.

Additionally, keep in mind that the group probably has more people in the convoy than the adventure focuses on (since it is taking time to develop the new arrivals), such as residents from Hirshbeck Estates, friends and family, and any others that might have continued to travel with the characters. Including those NPCs is also an easy way for you to add your own subplots and encounters to the adventure.



# WAR OF THE DEAD

It is night, the same night as the escape from the motel. Clouds have rolled into the area, threatening rain, and the temperature has dropped as the first, truly cold night hits the convoy. The group travels along the back roads, and has passed numerous dark, apparently abandoned, farms along the way.

The brake lights of the RV illuminate the dark road as the vehicle pulls to a stop, causing the rest of the convoy to follow suit. A moment later, Alexandro and Alicia step down, and Commander Morrison gets out of his vehicle to meet them as a few soldiers step out, weapons ready. The night is silent except for the idling engines.

Once the characters have assembled with Morrison and the others, Alicia briefs them all. Shannon is suffering contractions and is already dilated. Although she isn't an obstetrician, she's certain that the child is going to be born sooner than they'd hoped. There's no way they are going to make it to Colorado in time, and she can't deliver the baby in the RV. Both the child and Shannon are going to need rest afterward, and the baby— if it survives— is going to have to remain stable given its early birth.

If the characters don't mention the farms they've passed, Alexandro will bring them up. It is probably best if they head back and use one of the houses as a temporary camp until everything is stable. There's wide territory around the houses, so they'll be able to spot any Living Dead before they get on top of them. If they are assaulted by outlaws, the houses are also defensible. While not completely ideal, it'll serve the purpose well enough.

Commander Morrison isn't thrilled about stopping, especially until the baby is able to travel. During the conversation, it almost seems like he is hinting at the possibility of wanting to leave Shannon and the child behind, but won't come out and directly say it. Alicia seems to sense it, however, and tells him that he and his men can always continue on their own. They don't have to stay and protect anyone. Morrison shakes his head, stating that he made a commitment to these people, and he'll see it through to Colorado.

Once the vehicles have turned around, the RV leads them to the nearest farm (roughly two miles away). As they arrive, read the following:

---

*The convoy turns down the long, winding driveway to the nearest farm, the oppressive darkness pushing down on you like a heavy weight thanks to the hidden moon. Overgrown fields reach out on either side; the occasional breeze stirring the grasses . . . or . . . is there*

*something in them? Something set into motion by the loud rumble of the engines and tanks?*

*The driveway is unpaved, and the Humvees bounce over the small stones that form its surface as you follow the question mark design to the house situated on top of a small hill. As you approach the top, a garage with a tractor is to your right, a two-story barn to your left. Two parked trucks stand silent sentinel in the parking area between the barn and the walkway to the house.*

*The house is a three-story affair that looks like something out of a children's horror tale, painted a faded red-orange with black trim. Several low-hanging trees press near it, their leaves already covering the grass in a dull, brown carpet.*

---

Once all the vehicles find a place to stop, Commander Morrison and Alexandro step out with the characters. Morrison orders his men to keep the Humvees running and ready to pull out if it becomes necessary. Dallas remains inside the RV, the engine idling. The rest of the team, except for Alicia and Damaris, join him.

Alexandro suggests that he and his team, and the characters, check out the house while Morrison and the soldiers cover them on the outside. Just as he finishes his sentence, Damaris steps to the RV's door and announces that there is something wrong, they are all in danger.

Just as she says that, a gunshot rings out, striking the ground near the characters' feet.

There are two gunmen, though only one has fired so far. If the characters can succeed at a Notice roll with a -2 penalty, they'll know immediately that the shot came from a third-story window. On a failure, they'll have to wait for the gunman to shoot again. The second gunman is on the second floor. Both are well hidden by the darkness and cover, causing any return fire to suffer a -6 penalty to the Shooting roll (-2 for the Dark lighting condition, and -4 due to heavy cover). Using night vision goggles will reduce the penalty to a -4.

At this stage, the gunmen aren't trying to actually hit the characters, but rather scare them off. Allow everyone to take cover, and then another shot rings out— this one also from the third floor. The bullet ricochets off one of the Humvees.

---

*"Bastards are dug in," Commander Morrison observes. "We can find another place, or I can send a team in. Your call." He looks to each of you, awaiting an answer.*



*"Get the hell back in your vehicles and leave!" A male voice yells from somewhere on the second floor. "We're armed, and there're several of us. We'll kill all of you before we let you rob us!" As though to punctuate the threat, another shot rings out from the third floor, hitting the driveway.*

Make sure the group realizes that the people in the house are merely protecting themselves, under the impression that the convoy is a team of raiders come to do them harm.

Meanwhile, in the field behind them, the view blocked by the bulk of the barn, they hear the unmistakable moan of the Living Dead. A second or two later, the moan is repeated by other ghouls.

Commander Morrison curses under his breath. Inside the RV, Shannon yells in pain. Alicia comes to the RV's door and tells the characters that Shannon needs medical attention; they don't have time for this. If the characters haven't already done so, she tells them to inform the people in the house that they have a pregnant woman about to give birth, and need help!

The characters can make a Persuasion roll to convince the people inside to help them. If they mention the baby, the roll is without a penalty. Otherwise, the Persuasion check suffers a -2 penalty.

Lucky for the characters, the people at the windows heard Shannon scream. The voice asks if that's what they heard a few moments ago. Once the characters reinforce that she is going into child labor, the front door opens. In a scene eerily similar to Chapter One (Week 5), an elderly woman steps out and walks quickly toward them. The voice on the second floor yells, "Becky! Get back in the house!" The woman keeps walking as she yells back, "Stop it, George! These people need help. Can't you see that?"

As Rebecca gets half way down the front walk way, a shot rings out from the third story again, this time striking a Living Dead behind the group in the chest. There are 12 Living Dead approaching the group, all of them Shamblers and all of them in various states of injury: ripped faces, organs hanging from torn bodies, clothing dirty, ripped and caked with blood. All in all, it should be easy for the convoy to dispatch the ghouls.

Once the Living Dead are destroyed, Rebecca tells the group to get the woman inside. They have a spare room she can lie down in. Alicia introduces herself, and tells her about Samantha. Rebecca actually looks saddened as she says that Samantha will have to remain in the RV. George and their son simply won't take the

risk of allowing her into the house. Even if the characters reveal her immunity and the fact that her body is simply fighting off a direct bite, Rebecca still can't allow her to be moved inside. Caitlin says that she understands, and that she will be staying in the RV with Samantha.

As Alicia helps Daniel get Shannon into the house, the characters over hear Alexandro ask Damaris if it's safe to trust them. Damaris seems to pause for a moment, as though she is seeing something that isn't there, and then tells her brother the danger has passed. If any of the characters question Alexandro, he'll simply state that she has a hunch that rarely fails. He won't say anything more, and still won't mention what their father did to her.

The house is illuminated by a combination of candles and lanterns, all of which Rebecca starts to relight as the group enters behind her. Two men come down the stairs. One is a little younger than Rebecca with gray hair and a full beard and mustache. Behind him is a man in his thirties, with black hair and also a beard and mustache. They both carry hunting rifles (Range 24/48/96, Damage: 2d8, ROF: 1, AP: 2). Rebecca introduces them as her husband and son, George and Scott Barrow.

Both men keep their rifles ready as Rebecca tells Scott to show Shannon and Daniel to the bedroom upstairs, something she has to do several times before George nods and Scott tells them to follow him. Commander Morrison nods to his soldiers, and two follow the expectant couple. George asks them what they're doing, and Morrison replies that given everything they've all been through, he trusts the three of them as much as George and Scott trust his group.

George is obviously not happy about the soldiers going upstairs, but sees that he is out manned and out gunned and keeps quiet on the topic. What he does say, though, is that their food supply is limited— they don't have anything to offer.

If the characters want to score a few brownie points, they can point out that they have some food and MREs in the vehicles, and offer to share if the trio needs food. It would, after all, be a fair offer given Rebecca's hospitality.

None of the NPCs will make the offer, so it's up to the characters to think of it.

The rest of the scene should play out through role-playing. The characters can get George and Scott to become more friendly with a Persuasion roll at -2. If they tell the story of battling cannibals/outlaws and rescu-



ing survivors from the airport, the Persuasion roll is without a penalty as they are showing themselves to be good people. If they offer the family some food, it'll also remove the penalty, or add a +2 to the roll of they offer food and tell the stories.

## ACT TWO: OUT ON THE FARM

The characters take a necessary break from traveling to Colorado while Shannon gives birth to her child. The group assists George and Scott in some deer hunting, and is then forced to deal with rising situations within the group, one of which brings tragedy yet again to the survivors.

### SCENE ONE: MISGUIDED BEHAVIOR

This scene picks-up a few hours later as dawn is breaking over the farm. It is assumed the group has mellowed George and Scott a bit, and that everyone is getting along.

Shannon and Daniel are in the bedroom, and Alicia comes and goes. Rebecca has set-up a kettle to boil some water over a fire outside when the time comes for the baby to be born. Although a few Living Dead have wandered onto the farm in response to the noise from the convoy, the group has been fortunate enough to not have drawn a significant horde.

With the sun cresting the horizon, George and Scott inform the group that they could use some help hunting a few deer. With the weather getting colder, they are coming onto the farm to forage. Commander Morrison tells the characters that he's remaining at the farm for security purposes, though he claims out loud that it is in case more Living Dead arrive. Alexandro states that he and his team are going to take the opportunity to go over the RV and the Humvees, and

### 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 in this adventure 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.

make sure everything is working okay. They still have hundreds of miles to go to reach Colorado. In truth, Alexandro is not about to take Damaris hunting, nor is he about to leave her at the farm while he goes away. Caitlin and Samantha are both asleep in the RV, and

### ALTERNATE CUT: CHARACTERS THAT REMAINED BEHIND

If any characters decide to remain behind on the farm, give them an opportunity to role-play with some of their fellow survivors. The tension is still thick between Kyle and Steve Elliot. Cathy and her children have really warmed up to Rebecca, especially after she gave the girls a piece of chocolate she had been saving— a real luxury in the new world. Caleb makes sure Breena has everything she needs to be comfortable, even bringing her water to drink so she doesn't have to walk around.

Richard is doing what he can to help reload weapons, and Hailey goes out for a walk. A little later, Phillip Clines innocently (and without raising suspicion) states that he needs to stretch his legs and breath in some air that isn't being filtered through the cars, for a change.

Later, Richard will also head outside. A little later, everyone hears Hailey scream, which should be timed for the event to take place as the other characters return to the farm later in the scene.



Samantha is still very sick.

That leaves the characters to accompany the two men.

The deer hunting expedition plays out just as it did in the Week 2 adventure. The sidebar is reprinted here for ease of reference. If the scene is playing out too slowly for your group, drop a few encounters with roaming Living Dead into the mix. Treat George and Scott as Community Militia, with the added skills of Stealth d4 and Tracking d4.

Once the characters have had an opportunity to do some hunting and get to know George and Scott better, they return to the farm and events start accelerating.

As far as George and Scott, both men were machinists before the outbreak, working for a company some 20 miles away. They are decent men that love farming, just realized a while ago that it wasn't a good thing to do as a business, at least not for them. They are very down to Earth and, despite initial appearances, actually help people and ask for little in return.

As the characters return to the farm, Caitlin staggers out of the RV, drunk. She approaches them and tells them that they better be right that Samantha is immune to the infection, because if her little girl turns, she's going to shoot all of them in the head. Any extended conversation with her simply shows that she is still grieving over her own daughters, and is using Samantha as a surrogate.

Since it is pivotal to have Caitlin and Samantha alone in the RV later, don't overplay her being drunk or a possible danger to Samantha. Instead, once you've established her current state, move on to the following:

---

*Caitlin stares at you as she takes another drink from the bottle. She looks like she is about to open her mouth to say something else, when a scream pierces the otherwise quiet farm— a blood curdling female scream coming from the far side of the barn!*

---

As the group investigates, they come upon a horrific scene:

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*You round the barn and come upon a wooden fence blocking off a field once used for livestock. Hailey is standing near the side of the barn, in the field, and the walls are splattered with red. Her shirt is torn and the right side of her face is swelling. Richard is growling like a feral beast as he raises the shovel and lowers it, embedding the blade repeatedly into Phillip's chest.*

---

*What was once a human body now looks like something better suited to a slaughterhouse, as blood, entrails, and bones cover the ground.*

---

Persuasion or Intimidation are not going to work on Richard, he is too far gone. The characters are going to have to pry him away from what's left of Phillip, and avoid getting hit with the shovel in the process. Treat Richard as a Hirshbeck Estates Survivor without the Yellow Hindrance.

Once Richard is restrained, Hailey is hysterical as she tells the group that Phillip attacked her and tried to pin her to the ground when Richard happened to find them. He and Phillip fought, and Richard grabbed the shovel and started beating him.

Richard, for his part, still wants to go after Phillip and will attempt to fight his way out of being restrained. The characters are going to have to knock him unconscious to stop him.

Meanwhile, Phillip moans as he reanimates, and George puts a bullet into his head. Commander Morrison and Alexandro arrive on the scene. After learning what happened, Morrison looks around and then tells the characters that they all need to talk: immediately.

George and Scott let everyone know that they will burn the body. They tell the characters to take Hailey and the boy inside the house.

## SCENE TWO: RULES TO LIVE BY

Inside the house, Rebecca, Breena, and Cathy take Hailey upstairs to Rebecca's bedroom after learning about what happened. Caleb tells the group to place Richard on the couch, and he'll keep an eye on him when he awakens. Kyle asks if there's anything he can do to help. Alicia is horrified over the event, and focuses on tending to Richard and Hailey. Steve, despite his age, states that he would have cut off his head and let just that part animate— would have served Phillip right.

Once everything is situated, Commander Morrison motions Alexandro and the characters to follow him outside. Smoke drifts over the barn from the far side, and George and Scott are on their way back to the house.

Since it's their farm, George and Scott will stand in on the meeting, despite a mild nudge from Morrison to go inside. The topic at hand is what to do about Richard. Despite what Phillip tried to do to Hailey, Richard murdered the man. They can't have people in the group killing each other, regardless of the reasons, and they can't have people doing what Phillip tried to do,







either. They have to establish rules, in essence laws, that will govern them. Of course, the question arises as to who will enforce the rules, how those people are chosen, and exactly how far their power extends.

This is a great opportunity for more role-playing, especially if there are conflicting points of view. Do the characters assume the position of law enforcement? Do Commander Morrison and Alexandro also have that power? Is the power granted to someone else, maybe someone like Kyle Elliot? Is it a might-makes-right situation, where those with the biggest guns or most training are in charge? What is the procedure for determining guilt? Will there be hearings? Which punishments are dished out for which crimes?

For every answer, there is most likely a new question. However, it is vital that the characters establish some sort of governing rules. With so many people now in the group, each with their own baggage and way of handling things, if something is not established then they risk situations like what just happened sending the survivors into chaos.

Once the characters have established at least a rough guideline of rules, it's time to take it before the rest of the group and let them know. Depending upon how the laws and their enforcement were determined, that meeting could easily lead to more debate and argument.

In the end, it's vital that the group establish rules before heading into Chapter Three, where situations with some survivors are going to require enforcement.

## SCENE THREE: MIRACLES AND TRAGEDIES

As the day heads toward evening, Alicia calls down the stairs for Rebecca to assist her and to bring hot water: Shannon's water just broke and she's already crowning.

Richard awakens and Hailey is by his side. It's time for the characters to inform him of what was determined in the previous scene. Is he going to suffer punishment, or is he given a pass on what happened with Phillip since the rules had not yet been established?

Only two major events happen in this scene, and the way they play out is really going to depend on the tone of your campaign thus far. You can focus on the positive point of the baby's birth, or focus on the tragedy of the murder/suicide of Caitlin and Samantha. Alternatively, you can balance the two to have a bittersweet style ending to Chapter Two.

**Shannon's Child Labor:** Probably unexpected given the constant tragedy of the story thus far,

Alicia and Rebecca successfully deliver the new baby. There is no infection, no death, and no bloodshed (outside of the normal). The baby is a little girl, and Shannon and Daniel name her Faith, which they say is what she represents for the future.

**Caitlin and Samantha:** As was stated in the Week 8 Adventure, Samantha is immune to the Living Dead infection, but not to the Rager strain. After the Living Dead bit her in the sewers, she was bitten by a Rager. As Faith is being brought into the world, the characters hear two gun shots come from outside. Dallas Paxton calls for Alexandro, and everyone learns that Caitlin and Samantha are dead. Dallas says he heard something from the bedroom compartment— a growl that reminded him of those things from Sanctuary— and then two gunshots. The door was locked, and by the time he got inside, Caitlin had shot both Samantha and herself in the head. There was a piece of paper on the floor by her chair (see: Player Handout).

Examining Samantha will reveal that she has the teeth and eyes of a Feral; the half-human, half-Rager forms some of those infected had taken.

Commander Morrison curses and walks away, but not before the characters see the tears in his eyes.

All of the survivors are happy for Faith's birth, but also shaken by Caitlin's actions. Although the new survivors did not get to know Samantha, the fact that a child was taken from the world is a sadness that hangs with them throughout the night.

Use the NPCs around the characters to help finish off Samantha's part in the story. Cathy's children especially take it hard, and the characters will have to assist in eventually getting the girls to fall asleep. Alexandro keeps Damaris close to him, as his sister had spent a lot of time in the RV with Samantha, helping Caitlin and Alicia take care of her. The kid tries to remain strong and hide her tears, but eventually breaks down in her brother's arms.

If the scene gets too gloomy, balance it with the joy of being able to visit Faith and hold the newborn.

## ACT THREE: THE HARD GOODBYE

The new world seems to have an extreme sense of balance, as the birth of a child has been tinged by the tragedy of death. With the convoy remaining at the farm while Shannon and Faith recover, the characters are forced to bury Caitlin and Samantha.



# WAR OF THE DEAD

## SCENE ONE: DUST IN THE WIND

The final scene picks-up as dawn breaks on the world for a new day. If Father Kenneth is still with the group, he'll perform a sermon, despite Caitlin's suicide. As Chapter Two comes to a close, read the following:

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*The sky turns slowly pink as the sun breaks on a new day. In the distance, thick, gray storm clouds are approaching, but they are still a ways off.*

*You stand in the field before two fresh mounds of dirt. George and Scott place the makeshift crosses upon them, and then step back and lower their heads.*

*Although it has been a short time, it seems like ages since you first met Caitlin Murray and her family. Despite the occasional difference you all faced, she had become a trusted ally— perhaps even a friend. Now you stand here over the grave of the last member of that family, the others already taken by the cold, dead thing the world has become.*

*Samantha had grown beyond her years in too short a time, her childhood ripped from her as quickly as her family had been. The girl had been through too much for someone so young, and although she is finally able to have peace, it isn't without a sense of sadness that it would have to come to her like this.*

*The wind picks up slightly as you stand there, blowing loose leaves across the graves. From inside the house, you hear Faith cry.*

*It will be a couple of weeks before Alicia will let the baby travel. George and Rebecca have agreed to let everyone stay at the farm, and they say there are a few towns nearby that might be worth checking out— something George and Scott couldn't do alone. Colorado is still hundreds of miles away, and the distance might as well be across the country given the dangers that inevitably await you.*

*Although it will take determination, cunning, and luck to reach the Citizen Relocation Zone, perhaps Shannon and Daniel are right... a little faith wouldn't be a bad thing, either.*

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## NEXT, IN WAR OF THE DEAD . . .

In War of the Dead: Chapter Three the group makes it to Colorado only to find the place destroyed by a combined outbreak of Living Dead and the Ragers. With the cold weather continuing to increase, the convoy expanding, and supplies dwindling, the group is left with little choice but to find a safe place to claim as a refuge.

Establishing a survivor society of their own, the characters quickly discover that the Living Dead are the least of their worries. Hell Fuerrie returns with an entire army behind him, and the group finds itself the target of a mysterious organization that claims to be the new government of the United States. With Samantha Hickman dead, the remaining character with the immunity to infection becomes the sole target of this dangerous new enemy, who will stop at nothing to harvest whatever genetic material is needed to stop the spread of the Living Dead.

Meanwhile, murder plagues the fledgling society as a serial killer is on the loose, pitting survivor against survivor as fear and paranoia threaten to shatter already weakening loyalties.

Can the group survive against the threat of humanity? Find out, in War of the Dead: Chapter Three!

## TO BE CONTINUED IN CHAPTER THREE



*I miss them so much. Not a ~~day~~ hour goes by that I don't think about them. The smile Jeff used to give me when he saw me looking at him from across the sofa. Selina used to love watching the Mickey Mouse Clubhouse. Christ, I hated that cartoon. It's all she would watch. Now I'd give ~~anything~~ my soul to see it again with her. Barbara and I used to cook dinner together on my days off. I loved our moments together.*

*I always bitched about the people I had to deal with on the job. The domestic calls. The drunks. The teenagers with too much stupidity and not enough common sense. It's funny how much I miss that shit now that it's ~~gone~~ dead.*

*Something is wrong with Samantha. She's sick and not getting better. I think you're wrong about being immune. She's going to die just like my other little girls. Die and become one of them. But I won't allow it. She ~~can't~~ won't become like Selina and Barbara.*

*Don't be mad at me. Maybe it is selfish to do what I did. But I just want to see my babies again. I want to hold Jeff. I want Samantha to be happy.*

*Through death, I can give her a better life. Isn't that worth it?*

*As Always,*

*Caitlin*



# WAR OF THE DEAD

LEE F. SZCZEPANIK, JR.

COMING, SPRING 2011



## CHAPTER THREE

