

# FUDGE: Buffy The Vampire Slayer

**In every generation, there is a Chosen One. She alone will stand against the vampires, the demons, and the forces of darkness. She is the Slayer.**

*Magnus waited outside the door of the nightclub for his prey, the beautiful young blond he had spied from across the dance floor. He had not approached her inside. She did not know him, and he did not want her to be afraid. If she were afraid, she would be on her guard. It was much easier to hunt when the prey was convinced there was no danger, secure in the safety of their idyllic suburban existence.*

*Ah, there she was. Leaving alone, at that. These were the moments that made his unlife worth living. He waited in the shadows, giving her a half block head start before he began trailing her. He followed her west, toward the more affluent section of town. His thirst was beginning to overwhelm him. If he were alive, his heart would have been pounding. His face changed, revealing his demonic countenance; the feeding was fully upon him.*

*The girl turned toward the cemetery; apparently she was taking the shortcut home. Magnus couldn't help but chuckle at the irony as he quickened his pace. He wanted to have her before she emerged on the other side of the cemetery. The girl must have heard him chuckle, because she glanced over her shoulder. Now that she knew she was not alone, she began to walk faster. Again he quickened his pace, and when she noted this she broke into a dead sprint. Magnus gave chase, exhilarated all the more by the flat-out chase. He saw that her path would take her behind a nearby mausoleum, and he poured on the speed in order to meet her around the opposite side.*

*He made it around the other side, and was met to his surprise not by the girl but by a man in a tweed suit. Magnus paused for a moment from the shock, and the man stepped quickly aside, revealing Magnus' quarry, the young blond, standing behind him. She spun on her heel, delivering a roundhouse kick that caused a crimson explosion of pain in his head, originating at his jaw. He crumpled over backwards.*

*Magnus had been struck many times by mortals and barely even felt it. But here this girl, half his size, kicked him in the jaw, and it had really hurt. He pushed himself up, trying to curse the young woman, but it felt as though his jaw was broken. The man in the tweed suit reached into a satchel slung over his shoulder and produced a wooden stake, handing it to the girl. Suddenly Magnus realized what he was facing. The girl leapt at him, arm outstretched, so fast he could hardly follow her movement. He hadn't known there*

*was a Slayer in town. That was the last thought that occurred to him before his body burst into a shower of dust.*

## The World of the Slayer

As long as there have been humans, there have been vampires. Demons walked the earth long before the age of man. When they were finally banished from this plane, the last one to leave mixed his blood with that of a human, creating the first vampire, who infected another, and then another. Suffice it to say that there is a long history of such demons feeding off the life of humanity, using their immortality and supernatural strength to the maximum advantage. These forces of darkness are indeed powerful. But the forces of good are also powerful, and the innocents of humanity are not defenseless.

## Character Creation

This section deals with the creation of new characters whose stories will be played out using the *Buffy The Vampire Slayer* setting. There are a lot of interesting and fun character types that can be chosen, and several of the most basic are outlined here. They are mostly based on characters that have appeared on the show *Buffy The Vampire Slayer*. Basic background information and in some cases common personality traits are included with each character type merely as a guideline. They are certainly not meant as hard and fast rules, but they are included for a reason, and there is actually quite a lot of freedom to expand on these basic personalities.

To use characters from the show as an example, consider the basic traits common to most Watchers. The vast majority of Watchers are English, and their vocation, which requires constant study and research, means that their personalities tend toward bookishness and intellectualism. But that doesn't have to limit the character too greatly. The basic description above could be applied to either Rupert Giles or Wesley Wyndham-Pryce, but anyone who is familiar with these two characters can tell you that the similarities between them are superficial at best.

The basic character templates are the best starting point for creating a character. They describe in the broadest terms what your character is like, and what role they fulfill in the *Buffy* mythos, and in your game in particular. Those that were included are in here to help bring as much of the character of the show that we love into the game, and still leave room for creativity. You may notice that I have left out a character template for cursed vampires, like Angel. The reason for this is because Angel, as far as we know, is unique and that is what makes him interesting as a character. I may add it at a later date, but for now I am leaving it out.

The types of characters you can create are really limited only by your imagination. There are plenty of nemeses included in the section on enemies, and with a little creative work, you can have player character fish men, she-mantises, mummies, ghosts, and demons. Even vampires. You may even choose to run an entire Chronicle from the point of view

of the bad guys... your Players take on the roles of the forces of evil, fighting a desperate nightly battle against the Slayer and her allies. It's up to you.

## Character Creation Outline

### Step One: Choose Character Template

- **Slayer**-You are the Chosen One, with the strength to fight the vampires, the demons, and the forces of darkness
- **Watcher**-Your sacred duty is to train and assist the Slayer
- **Witch**-You are a student of the magic arts, well versed in general supernatural lore.
- **Werewolf**-You are a regular person most of the time, but there is a beast inside you waiting to get out.
- **Hunter**-You have dedicated your life to eradicating evil supernatural forces from the world.
- **Psychic**- You have mysterious and powerful mental abilities.
- **Demon**- You are a demon, or have demon heritage.
- **Ghost**- You are a restless spirit, bound to wander the earth in search of transcendence.
- **Zeppo** -You have few or no special abilities to offer, save your loyalty and friendship.

### Step Two: Character Concept: Who are you?

- **Concept:** Your character in a nutshell. A little more specific than the Character Template. Just a couple of words.
- **Motivation:** What is it that drives your character to battle the forces of darkness?
- **Personality Archetype:** If an objective third party picked one word to describe your character's personality, what would that word be?

### Step Three: What are your basic capabilities?

- **Define your Attributes:** Attributes are the basic traits that everyone has.

### Step Four: Select Abilities: What do you know?

- **Define your Skills:** A skill is any trait that is not a Attribute, but can be improved with practice.
- **Define Powers:** What supernatural abilities do you have?
- **Define Gifts:** A Gift is something that is neither an Attribute nor a Skill, but is beneficial to the character.
- **Define Faults:** Any trait that limits a character's actions or earns them an unfavorable reaction from other people.

## Slayer

*"In every generation, there is a Chosen One. She alone will*

*stand against the vampires, the demons, and the forces of darkness. She is the Slayer."*

Slayers are young women who are gifted with extraordinary speed, strength and resilience necessary to battle the forces of darkness. In every generation, many are called, but only one is Chosen. At the beginning of the Buffy mythos, we were led to believe that there was only one Slayer in each generation. This has turned out to be far from true. For every "active" Slayer, there are many young women from all walks of life in reserve, who devote their time to training, honing their Slayer skills for the day when the Council may call them to active duty. When Buffy died, only to be revived by Xander, she was technically dead, and thus Kendra was "activated" as the Slayer. The exact mechanics of this process are unknown, but it is presumably mystical rather than clerical, and seems to be automated and irreversible. If it were a matter of paperwork, the Council would likely have removed one of the Slayers from active duty when they realized they had two. But this was not the case, even to the point that when Kendra died, yet another Slayer was called to take her place. So for some time now there have been two Slayers on active duty, and only the Council knows how many are in reserve and they're not telling). Unless your Storyteller has something against Buffy (or Faith), your Slayer character will most likely be a Slayer-in-training.

**Character Creation:** Slayers are exclusively female, and most are called to active duty at fifteen or sixteen, if they are ever called. Slayers who are never called to active duty often become Watchers as they grow up. Many Slayers literally train all their lives in the hopes of one day being called, such as Kendra, whose parents placed her in the care of her Watcher at such a young age that she scarcely even remembers them. Therefore a Slayer character can really be any age you like. Though many tend to be mature beyond their years, usually due to the rigors of their training and the harsh realities of the dangers they have to face, there is a wide range of personalities among them. In the three Slayers we have known through the TV show, we have seen one who is devoted to her calling beyond all else, disdaining her need for fun and relaxation and even for emotions. There is another who just plain loves her job, an adrenaline junkie who just spun more and more rapidly out of control. Then there was Buffy, who takes her calling seriously enough to get the job done but still knows how to be a regular teenager. Perhaps in her case this is due to the fact that she was made aware of her destiny relatively late in her life, and according to Merrick, her first watcher, "missed years of training."

**Attributes:** Slayers are gifted with extraordinary strength, endurance, and speed, and this is reflected in her Physical Attributes. A character usually has a default rating of Fair for all Attributes. A Slayer's Physical Attributes are all at a default level of Good. All Attribute assignments for Physical Attributes are therefore shifted up one level. Fair becomes Good, Good becomes Great, Great becomes Superb. Superb

is still the maximum; no PC may begin the game at the Legendary level.

**Gifts/Faults:** It is highly recommended for any Slayer character to take the Gift: Slayer Training. All Slayers have the Fault: Secret Identity to some extent.

**Powers:** Sense Vampires, Extraordinary Strength (Scale 2), Rapid Healing, Extraordinary Reflexes. Slayers cannot choose additional powers at initial character creation.

## Watcher

*"Buffy, I have volumes of lore, of prophecies and predictions. But I don't have an instruction manual. We feel our way as we go along. And I must say, as a Slayer you're doing pretty well."—Rupert Giles, in "Never Kill A Boy On The First Date"*

As long as there have been Slayers, there has been the Council. A mysterious, arcane organization that is currently based in England, the Council remains ever-watchful, keeping its eyes open for signs of new Slayers in the world, and overseeing the training and implementation of the Slayer. The Watchers are the Council's eyes and ears, ranging throughout the world and reporting back to their superiors. Every Slayer has a Watcher, but not every Watcher has a Slayer. Many Watchers are assigned to keep an eye on potentially troublesome spots, such as Hellmouths, awaiting the birth of a new Slayer for them to train or the relocation of an active Slayer. Watchers are trained in the arts of magic and in hand-to-hand combat, so that they are competent to train the Slayer.

**Character Creation:** Watchers can be male or female, although many more of them are male than female, and the Council has been at times considered something of a "boys' club." Watchers tend to be English, but this is by no means a rule. Watchers can come from all nations, all backgrounds, and all walks of life. There is evidence to support the idea that Watchers do not have a choice in their vocation, rather that they are divinely chosen in much the same way as Slayers. Also, being a Watcher is also a tradition that is handed down through the family, as in the case of Rupert Giles, whose father and grandmother were both Watchers.

**Attributes:** Assigned as normal, but in addition to the normal allowance of skills, the Watcher gets two additional Great levels which must be spent on Knowledge Skills.

**Gifts/Faults:** Bookish (Gift)

**Powers:** Assigned as normal.

## Witch

*"Plus, I have a shot at being a bad-ass Wicca. And what better*

*place to learn?" —Willow Rosenberg, in "Choices"*

Witches in the world of *Buffy The Vampire Slayer* are a varied bunch. The term "witch" is loosely applied for the purposes of this template to those who specialize in magic regardless of their spiritual beliefs. Having a witch on your side can be quite a help. There is a spell out there for everything, if you can take the time to track it down.

**Character Creation:** Witches can be male or female, and can come from many different backgrounds. They can have all kinds of character concepts and any Personality Archetype. The main difference between witches and other templates is that they are the only templates that can buy skill in Magic as a part of base character creation, apart from Watchers. Any other character types can only buy these skills through FUDGE points.

**Attributes:** Assigned as normal

**Gifts/Faults:** Assigned as normal

**Powers:** Assigned as normal

## Werewolf

Giles: *"You see, the werewolf is such a potent, extreme representation of our inborn animalistic traits that it emerges for three full consecutive nights; the full moon, and the two nights surrounding it."*

Willow: *"Quite the party animal."*

Giles: *"Quite."* —From "Phases"

Werewolves are victims of an unfortunate curse, which in spread from person to person by the bite of a werewolf. For three days out of every month -the day before the full moon, the day after, and the full moon itself—the cursed person becomes an inhuman beast. The wolf form is extremely fast, strong, and agile. It is also unbelievably vicious and bloodthirsty. Only by locking up a werewolf under careful supervision can one expect to avoid human deaths.

**Character Creation:** Werewolves can be of any background and any personality archetype. They can be any age and come from any social background. The curse is not selective.

**Attributes:** Assigned as normal

**Gifts/Faults:** Werewolf characters automatically have the Fault "Werewolf," but do not receive any FUDGE points for it. They still begin with 7 FUDGE points just like anyone else, however they also get the Gift, "Animal Magnetism" at no cost.

**Powers:** Heightened Senses (plus Extraordinary Strength [Scale 2], Rapid Healing, Spikey Bits(fangs and claws) when

in Wolf Form).

**Other:** There are drawbacks to being a werewolf, naturally. For three days out of each month—the full moon, and the nights before and after—the cursed person transforms into their lupine form. The change occurs instantly at the precise moment the sun sets on each of those nights and reverses itself at sunrise. Any clothing that the lycanthrope is wearing at the time of transformation, if it is not torn to shreds by the metamorphosis, will be crudely removed by the wolf form. In wolf form, the werewolf's conscious mind is completely submerged in the bestial cravings of the wolf. In the words of the Watcher Rupert Giles, "...it acts on pure instinct, no conscience; predatory and aggressive." The metabolism required to make such a transformation and to sustain the level of activity that the wolf form customarily enjoys requires vast amounts of fuel. Werewolves prefer live food, however a werewolf in captivity will eat any raw meat if it is reasonably fresh and at room temperature or preferably slightly warmed.

In wolf form, the physical traits of the werewolf—Strength, Speed, Dexterity, and Stamina—are increased by one level on the nights before and after the full moon, and increased by two levels on the full moon itself. In addition, the werewolf also gains the Power "Extraordinary Strength" in wolf form, at Scale 2, with the resulting increase in Damage Capacity, as well as the Power "Rapid Healing." This can result in a very powerful creature. The addition of claws and teeth make the beast even more formidable. Biting damage for a werewolf is at +1 for sharpness. The werewolf also prefers to run apeline on all fours, greatly increasing its land speed. Speed is increased to Scale 2 for purposes of foot speed.

Finally, a werewolf cannot be killed by any mundane means except silver. There are certain mystical weapons that can cause serious harm to werewolves, though they are not made of silver, and the bite of a vampire or another werewolf also cannot be easily healed by a werewolf. Any wounds inflicted by these things heal as a normal person would heal them. A werewolf who is killed in wolf form remains in their wolf form, contrary to popular mythology. The werewolf's healing abilities make them slightly resistant to tranquilizers and toxins... a good rule of thumb is that it takes twice as much to affect a werewolf as one would use on a normal person.

## Demon Hunter

*Wesley: "I'm a rogue demon hunter now."  
Cordelia: "What's a Rogue Demon?"*

Slayers and their Watchers are not the only people who have dedicated their lives to hunting down and destroying vampires and demons. There are those few brave souls that operate outside of the jurisdiction of the Council, regular folks who have dedicated their lives to protecting the

innocent from the spawn of the underworld. Hunters sometimes specialize in a specific type of supernatural threat, such as Gib Cain the werewolf hunter from "Phases." They can specialize in werewolves, vampires, demons, or even a specific breed of demon. They also have their own motivations for what they do, again a good example being Cain who hunted werewolves for their pelts, which apparently "fetch a pretty penny in Sri Lanka."

**Character Creation:** Hunters can be male or female, and come from any background, and have any personality archetype. As mentioned above, their motives vary from individual to individual.

**Attributes:** Assigned as normal.

**Gifts/Faults:** A Hunter character may choose the Gift: "Slayer Training" to reflect the countless hours they have spent honing their physical skills.

**Powers:** Assigned as normal

## Psychic

Your mind is capable of far more than the average person, and through concentrated mental focus you can make extraordinary things happen. This template was introduced to bring more variety to the types of characters that are available.

**Character Creation:** Psychics can be of either gender, and have any Personality Archetype and concept. The main difference for a Psychic character is that they are free to choose more than one Psychic Ability when choosing powers. They are the *only* characters that may do so. After these are chosen, they may buy more psychic abilities with FUDGE points; 14 points for a brand new ability, and 7 points to buy new levels in an ability they already have. After initial FUDGE points are spent, new abilities may be purchased in the future through experience. A new ability will cost 14 FUDGE points, and a skill can be increased at a cost of the current skill level times 3.

**Attributes:** Assigned as normal.

**Gifts/Faults:** Assigned as normal.

**Powers:** Choice of two psychic abilities.

## Demon

*"I'm not a bad guy, really. Not all demons are dedicated to the destruction of all life."—Whistler*

Demons abound in the Buffy universe. They were around long before humans, and while the vocal majority are unhappy with their world being overrun by mortal animals, there are some groups and tribes of demons who have

embraced the human world, even to the point of interbreeding with humans. A demon Player Character in FUDGE: Buffy The Vampire Slayer will be one of these "domesticated" demon types. They have lost touch with their demon roots, and prefer the human world which is much more familiar to them. That doesn't necessarily mean that they are fluffy demonic kittens; it just means that they are possessed of a human intellect and they don't have a desire to bring Hell back to Earth.

**Character Creation:** Demons can be a lot of fun to create, because in addition to determining character background and such, you get to invent a fanciful or frightening appearance for them. Demons are at least as varied as humans, if not more so. There are countless species of demons, each with their own appearance, abilities, and habits. Some are horrifying to look at, some are beautiful. The only limit on demonic appearance is that they are more or less human-sized, and their general appearance is clearly not human. Beyond that, have a field day. Demons come from all walks of life. Some of them are raised in demon families, and some are raised by a human parent, only to discover their demon heritage later in life. Some embrace it, some run from it. To some, being a demon is merely an ethnicity.

**Attributes:** Attributes are chosen as normal.

**Gifts/Faults:** The Gift "Human Appearance" is only available to Demon characters.

**Powers:** Demon characters may choose two Powers in Character Creation; any additional powers must be paid for with FUDGE points.

## Ghost

*"Oh, I have a roommate. It's cool, though, I never see him."—Cordelia*

Sometimes, people die in a way that is shockingly violent or really unfair. Sometimes, there is something in their life that they love so much that they cannot move on to the next plane of existence. Occasionally, the Powers That Be may not allow a soul to move on, as a punishment for some heinous crime or for some other inscrutable reason. For whatever reason, your character is an earthbound spirit.

**Character Creation:** Everybody dies. Therefore, ghosts can be from all walks of life. They can be any age you want, and they can have been ghosts for as long as you like.

**Attributes:** Attributes are chosen as normal. The physical attributes can only be used against other ghosts, unless the Manifest power is purchased as well.

**Powers:** Ghosts are immaterial and invisible, and this can be considered a power in itself. They may also purchase Psychic

Powers if they wish, and they require the power Manifest if they wish to affect the physical world. A ghost may also have one object that either meant something very personal to them in life or that was on their person when they died. If it is a weapon, it will only be able to affect the physical world to the extent that the Ghost can, although it will appear physically on someone the ghost has possessed, disappearing when the ghost surrenders possession of the body.

## Zeppo

Xander: *"I happen to be an integral part of that group. I happen to have a lot to offer."*

Cordelia: *"An integral part of the group? Xander, please. You're a useless part of the group. You're the Zeppo."* —from *"The Zeppo"*

The Zeppo character template represents a true rarity in the world of *Buffy The Vampire Slayer*—a regular person. A Zeppo, named for the Marx Brothers' straight man, is by definition someone who has no supernatural aspect to their character, and no fantastically useful skills. Why would anyone want to play a Zeppo? Because they can be a lot of fun to play; not having "superpowers" forces them to be clever. It also highlights their bravery (or recklessness) when they join the fray. The Zeppo can bring many interesting dramatic (and comedic) elements to a game.

**Character Creation:** A Zeppo can be of any age, any background, and be of either gender. The only rules for a Zeppo is that they cannot start the game with any type of supernatural abilities, Gifts, or Faults. No magic, no psionics, no lycanthropy. They cannot start with any special training (GM's discretion what constitutes "special training"). They must be the very definition of normal. They may, however, gain these abilities through spending FUDGE points. For example, if the *Buffy* series were a role playing campaign, beginning at the first season, certain characters such as Willow and Oz technically started the game as Zeppos. Over the course of the last three seasons, they have grown and become more than mere mortals. Xander is the classic example of the Zeppo, in fact the template was named for a phrase once used to describe him. The episode by that name is a great example of how a Zeppo can really shine. Cordelia is also technically a Zeppo. Just don't tell her that.

**Attributes:** A Zeppo assigns the following Attribute levels: Two Great, four at Good, and two at Fair. A Zeppo may not start with any Superb Attributes.

**Gifts/Faults:** In addition to not having any supernatural skills, the following Gifts and Faults are restricted for Zeppos: Unflappable, Secret Identity. In addition, the Supernatural Flaw: Public Residence *can* be applied to a Zeppo at character creation, because it is not strictly supernatural in origin.

**Powers:** Dumb Luck

## Step Two: Character Concept

### Concept

The character concept is a simple phrase to sum up your character in a nutshell. What would someone think of your character after only having met them for a few minutes? This is just real basic stuff, it's not the end-all, be-all of your character's personality. Check the Sample Characters for examples of character concepts.

### Motivation

The character's motivation, at least at this level should be able to be summed up in a single word. Different people fight for different reasons, whether it be duty, guilt, love, altruism, loyalty, blackmail, revenge, profit, lack of options or whatever. Some examples from the show:

**Buffy:** Duty (she's the Slayer; she knows if she doesn't do her job, people die)

**Giles:** Duty (due to a long-standing family tradition)

**Willow:** Altruism (now that she knows about the evil in the world, she can't sit by and do nothing—this is why she stayed in Sunnydale at the end of Season 3)

**Xander:** Loyalty (he can't just watch his friends go off into battle without offering his help)

**Angel:** Guilt (trying to make up for the damage he did when he was evil)

**Spike:** Blackmail (has to hang around with Buffy and the Scoobies because he can't feed on his own)

**Anya:** Love (she could care less that people are suffering, but she gets involved because Xander is involved)

**Cordelia:** Lack Of Options (Presently, she's involved in the fight against evil because she doesn't know how to do anything else) Step Three: What are your basic capabilities?

### Defining Attributes

Attributes in FUDGE are traits that all characters have to some extent. Unlike most role playing games, FUDGE does not use numbers to describe a character's traits. There are seven levels available for each trait, described by common adjectives as follows, from best down to worst:

**Superb**  
**Great**  
**Good**  
**Fair**  
**Mediocre**  
**Poor**  
**Terrible**

In this scale, an average score for a human is Fair. Anything above or below is exceptionally good or bad in varying degrees, all the way up to Superb, representing the 98th-99th percentile in whatever Attribute (or Skill) is being rated.

There is an eighth level above Superb, the Legendary level, which is not listed above. It represents the 99.9th percentile, people with Legendary attributes tend to show up in World Record books. Players should not be allowed to begin the game with any attributes at the Legendary level. If the Superb level represents the 98-99th percentile, that ought to be enough for any beginning player. Anything more powerful than that would just make it too easy on the players, and a bit too hard for the GM to come up with a challenging situation for them.

The attributes themselves are defined to give an overall picture of your character's abilities, which are then further defined by Skills. Some of them are self-explanatory (but I'll explain them anyway) and some of them need a little clarification. They are not necessarily meant to be ultimately realistic; they are meant to be comprehensive in that they cover all the possibilities that might come up, while still being playable.

### Physical Attributes

**Strength:** A measure of raw physical strength. It will be used to determine how much you can lift, how much damage you will cause in physical combat, etc. Because there are relative levels of strength in the *Buffy* universe (for example, a human of Fair Strength is still not as strong as a vampire of Fair Strength), Strength is rated in Scales, human-scale being Scale 0. More on this later.

**Speed:** Not only measuring foot speed, but also reaction time and reflexes. Handy for resolving chase scenes and races, as well as for determining who goes first in combat.

**Stamina:** How much punishment can one person take? That is what this attribute determines. Tells you how much damage you can take, how long you can keep up physical activity, and how long you can go without rest before burning out and things like that. Damage Capacity will be covered more in-depth in the Combat section. The following table shows how to determine someone's Damage Capacity based on their Stamina Attribute.

Stamina	Scratch	Hurt	Very Hurt	Incapacitated	Near Death
Superb	OOOO	OO	OO	O	O
Great	OOOO	OO	O	O	O
Good	OOOO	O	O	O	O
Fair	OOO	O	O	O	O
Mediocre	OO	O	O	O	O
Poor	OO		O	O	O

Each "O" represents a wound level that the character can take... again, this will be explained in the Combat section.

**Dexterity:** This trait covers things like dodging, aim, manual dexterity, and driving. Basically anything physical that is not handled by the other traits would be covered here.

### Mental Attributes

**Intelligence:** This is raw, problem-solving brain power. Figuring out puzzles, traps, deciphering magic spells, etc., are all handled using Intelligence.

**Perception:** How well do you notice things? Subtle clues can be found using this Attribute, as can hidden adversaries or pursuers.

**Wits:** This measures on-your-feet thinking. How Intelligent and Perceptive are you when the heat is on? Often comes in handy for snappy comebacks.

**Psyche:** This Attribute refers to your mental strength or willpower. You will use this Attribute to determine how well you resist mental control, being duped by illusions, having your mind read, or possession.

Any attribute that is not assigned a value has a default value of Fair. In order to keep in the spirit of the TV show, *Buffy The Vampire Slayer* campaigns should be played in *epic*, or *cinematic* fashion. This style of play is slightly unrealistic in that is designed to maintain drama while at the same time skewing results somewhat in favor of the player characters. After all they are the heroes, the good guys. Buffy rarely fights just one vampire (and if she does, it's a very skilled or strong vamp... otherwise, they don't last very long). She usually fights at least three. In a realistic game, there's really no way to cover this. The epic style makes it possible to let the characters shine.

For that purpose, when creating your character you can assign one Attribute at the Superb level, two at Great, three at Good, and two at Fair. Or, if a player wishes, they can monkey with this by trading levels on a 2 for 1 basis. If you feel your character doesn't need a Superb Attribute (and remember that on average, someone with a Fair Attribute will succeed at a task 62% of the time, which isn't too bad—and the odds increase from there), you can "sell" your Superb Attribute and get two more Attributes at Great in its place, resulting in four Greats and three Goods. Conversely, you could sell a Great Attribute to get two Goods and end up with 1 Superb, 1 Great, and five Goods. You can customize it any way you like, but bear in mind that the GM has final say in the Attribute assignments. If the GM feels you are abusing the system to make a mega-powerful character, expect them to put a stop to it. Step Four: Abilities: What do you know?

## Selecting Abilities

Abilities in this game cover four categories: Skills, Powers, Gifts, and Faults.

### Skills

Skills in *Buffy The Vampire Slayer* are handled much in the same way as Attributes. They are measured on the same seven-level scale, from Terrible to Superb. In the game, they are used in the same way as Attributes and are meant to be used as substitutes for your traits. For example, aiming missile weapons is governed by the Dexterity Attribute. But let's suppose your customer has a Fair Dexterity and a Skill level of Great in Crossbow; if you were firing a crossbow, you would be much better off using your Crossbow Skill. Unlike many game systems, the Attribute and the Skill are not combined to yield a result; the Skill supersedes the Attribute when the Skill is applicable.

An undefined Attribute has a default level of Fair. Most Skills, if they are not specifically assigned to a character, have a default level of Poor, although there are some harder skills that will have a default of Terrible, and some less challenging skills with a default level of Mediocre. Still other skills will be Non-Existent if they are not specifically chosen by the player. Each skill has a code next to it indicating the default level or citing an appropriate Attribute to use in place of the skill. P stands for Poor, T for Terrible, and M for mediocre.

A player can choose two Superb skills, three Great skills, and eight Good. This should be more than enough to equip a well-rounded character with plenty of skills. If the player wishes, and if the GM allows it, they can also gain more skill levels by selling skills down below the default of Poor (or Mediocre—you can't go below Terrible, though). This indicates an ineptitude at the Skill that goes beyond mere ignorance. For every skill level you give up in this manner, you can apply one to another skill. For example, the Visual Arts skill has a default of Poor. One could sell their Visual Arts skill down to Terrible and use the level to raise Performing Arts from the default of Poor up to Mediocre, or to raise a Good skill to Great.

### Gifts and Faults

These are lumped together here because they work in exactly the same way. On the Gifts and Faults page, there is a list of Gifts and Faults, their effects, and their points value. Each Gift and Fault is assigned a points value because although you start out the game with seven points' worth of gifts, you may choose more than seven points of Gifts if you balance the rest with Faults. If you want to balance the Gifts with Faults, the points value of the Faults must equal the points value of the Gifts. You can't take on a 1-point Fault in order to obtain a 5-point Gift.

### Powers

There are some abilities that fall somewhere between Gifts and Skills. Some of them have are rated on the same seven-point scale that Skills are rated in, and some are simply abilities that you either have or don't have. Most of the Character Templates have powers included. However, some people may choose not to use a character sheet. In this case, you can choose one power for free from the list. If you used a Character Template, it will tell you what powers you begin

the game with. If you want any additional powers, you can trade two Attribute levels for each Power. You could also cash in four Skill levels in exchange for one Power, or spend 5 FUDGE points which would have otherwise been spent on Gifts. Buying Powers after Character Creation is only possible for certain powers, and only at the GM's discretion. All Powers that are rated in Power Levels start at the Fair level. To improve this, one could trade in two Skill Levels or one Attribute Level, or three FUDGE points. They could also sell the Power down to Mediocre for a similar exchange.

## Skills

There is no way I could present a comprehensive list of all possible skills. What follows are some ideas to get the ball rolling. You can obtain Skill in whatever you want, within reason and with GM approval.

Existing skills can be specialized at will, also. Etiquette, for example could be specified as a focus on Council Etiquette for dealing with senior members of the Council, or Demon Etiquette for dealing with summoned demons or adversaries, it could even be applied to Street Etiquette for dealing with mortals in urban environments.

Bear in mind that in the *Buffy* universe, many of the featured characters may be teenagers, making certain skills more or less important than others. Driving, for example. In a campaign where all the characters are adults, it is usually safe to assume that most characters can at least operate an automobile, whether they have purchased skill in it or not. If the characters are all teenagers of varying ages, this may not be the case.

### Animal Skills

**Animal Care (P):** You know how to take care of animals, mostly the domestic kind. What to feed them, some first aid, etc.

**Animal Training (P):** You are skilled at teaching animals to obey your commands.

**Riding (T):** You have knowledge of riding and controlling a mount, in this day and age probably only horses.

### Artistic Skills

**Aesthetics (M):** You have a general sense of what looks good. Which colors go together, things like that.

**Cosmetology (P):** This covers using cosmetic techniques to improve general physical appearance.

**Culinary Arts (M):** Skill in planning, preparing, and presenting meals.

**Performing Arts (P):** You can choose to specialize in different arts, such as music, storytelling, singing, acting,

dancing, etc.)

**Visual Arts (P):** Choose from specialties in painting, drawing, sculpting, etc.

### Athletic Skills

**Acrobatics (P):** This is a broad skill category that allows you to do all sorts of tumbling, flips, handstands, etc.

**Balance Skills (P):** Skill in performing feats of balance such as walking along very narrow surfaces.

**Climbing (P):** The ability to scale surfaces ranging from chain-link fences to sheer rock faces.

**Jumping (M):** Applies to vertical and/or horizontal leaps. Higher skill means you can jump further.

**Pole-vaulting (P):** Simply the ability to Pole-vault

**Running (M):** The higher skill you have, the faster and further you can run.

**Swimming (P):** For game purposes, handled just like running, but in the water.

**Sports (M):** Each skill level you invest applies to one sport. You can invest a Good skill and be good at one sport, or split that same Good and be Fair at two sports.

### Combat Skills

**Ambush (T):** The ability to set up lay in wait for someone to happen by so you can attack them before they see you.

**Demolitions (T):** Knowledge of explosions, how to create them, and what materials to use. Also how to disarm explosive devices.

**Dodge (P):** Getting out of harm's way.

**Firearms (T):** Covers not only combat use, but also general knowledge and care of guns.

**Melee Combat (T):** Armed close-combat. The skill can apply to using melee weapons in general, in which case the skill level is limited to Good. Choosing a particular weapon allows to have Great (or better) skill with that particular weapon.

**Quick-Draw (T):** The art of getting your weapon ready to hurt before your opponent can. Doesn't only apply to firearms.

**Thrown Weapons (T):** Can apply to knives, axes, stakes, or any weapon that is designed to be thrown or is at least small enough to throw. Like Melee Combat, Skill Level is limited



to Good unless applied to a specific weapon.

**Unarmed Combat (P):** Rather than go into painful and lengthy detail regarding different fighting styles, there is just the one skill that defines how well you fight hand-to-hand. This can be described in character background however the player wishes. For example, Angel has a high skill in unarmed combat because he studies Tai Chi. Spike on the other hand, lacks the patience or discipline to learn a specific martial art but his ferocity in combat makes him a formidable opponent regardless. Whatever style you use, the outcome in game terms is basically you win, or you don't.

### Covert Skills

**Acting (P):** Also included under "Performing Arts" under Artistic Skills, included here as it also applies to acting in a less professional sense, pretending to be someone or something you're not in order to dupe someone.

**Breaking & Entering (T):** The ability to get in and out of places you are not supposed to be in, without being noticed and without leaving proof of your deeds behind.

**Detect Traps (P):** Helps you to spot hidden traps, alarms, and ambushes before it's too late.

**Deactivate Traps (T):** Now that you know the trap/alarm/ambush is there, what are you going to do about it?

**Disguise (T):** Used in conjunction with Acting, helps you convince people you are someone you're not.

**Forgery (P):** The ability to fake documents and signatures. Perfect for faking notes from the parents.

**Pickpocketing (T):** Being able to take something from someone's person without them knowing until it's too late.

**Shadowing (P):** The ability to follow someone without them realizing it.

**Sleight Of Hand (T):** This allows you to make things appear from nowhere, or to make them disappear, although it's only an illusion. Very handy when used in conjunction with pickpocketing. Also fun at parties.

**Stealth (P):** Simply put, the ability to pass unnoticed.

### Knowledge Skills

**Bureaucracy (P):** You know the ins and outs of political, legal and business organizations and this helps you in any dealings with them. Handy for setting up meetings with important people, and would help in organizing and running a bureaucracy of your own.

**Computer (P):** You understand how computers work and can get them to do what you want. This can be applied to everything from research to programming and archiving to sabotage, depending on your skill levels.

**Finance (P):** With this skill you have the ability to organize financial matters, such as balancing the books for a business or making investment choices.

**Investigation (P):** This skill allows you to notice vital clues that others might miss. It also can be made to apply to research.

**Language (T):** This should be specified as skill in a specific language, or may be applied to a group of languages (Romance languages, Demonic languages, Ancient languages, etc.) in which case the skill is limited to Good.

**Law (P):** Knowledge of the workings of the legal system and how to use it to your advantage. Helpful in getting out of jail or speeding tickets, or to prevent either of those things happening in the first place.

**Magic (T):** This applies to researching and deciphering magic spells and incantations. At Good or better, you can start experimenting with writing your own spells. At Superb, you will soon become well-known and your spells highly sought after. Only characters made with the Witch and Watcher templates may begin the game with this Skill. Other character types must buy it later on with FUDGE points if they want it.

**Medicine (P):** Knowledge of the human body and how to fix it when it is damaged. Anyone with skill of Fair in this field can perform basic First Aid. Good or better means you are specifically trained at life-saving techniques, while Great means you are at least an EMT. Anyone with Superb skill in this area would have to be a licensed medical doctor.

**Occult Lore (P):** Tells what you know about the supernatural goings-on in the world, including current events and world history.

**Science (P):** This skill deals with the practical application of science, and measures your working knowledge of physics, biology, geology, and anatomy.

### Magic Disciplines

**Breaking (T):** Not just breaking physical things, but undoing other magics, banishing unwanted spirits and the like.

**Conjuring (T):** Creating something from nothing. Along with Transformation, this is one of the two more difficult disciplines to master. Each level costs two levels' worth of points to obtain.

**Control (T):** To make someone or something perform an

action that it could perform normally, but on your terms.

**Communication (T):** This discipline governs willing communication. You wouldn't read someone's mind against their will with Communication; that would be a Knowledge Spell.

**Enhancement (T):** Makes things better. It can repair broken items, make not-broken items stronger, and increase a person's abilities.

**Healing (T):** Governs the repair, growth, and reproduction of living things.

**Knowledge (T):** Used to learn the unknown, this can help one see across great distances, read minds, or learn the history of an object.

**Movement (T):** The motion of objects through space. Examples include telekinesis, flying, moving faster than normal, or teleportation.

**Protection (T):** Protects against physical harm as well as mundane, magic, or psychic intrusion.

**Transformation (T):** Changes the size, shape, or chemical composition of something. This is one of the more difficult disciplines to learn. Each level in this discipline costs twice the usual amount to buy.

### Manipulation Skills

**Intimidation (P):** The art of scaring someone, either into backing down from a fight or giving up information.

**Persuasion (M):** Simply convincing someone that your point of view is correct in a given situation.

**Seduction (P):** This is skill at creating false intimacy with a member of the opposite sex (or of the same sex when sexual orientation allows it). This intimacy can be used to gain information, loyalty, physical intimacy, or simply to distract.

**Subterfuge (P):** You know how to conceal your motives while at the same time discerning those of others. You can walk away from what seems like a casual conversation knowing all about a person's strengths, weaknesses, and motives.

### Outdoor Skills

**Camouflage (P):** Allows you to go unseen in the outdoors.

**Camping (P):** Knowledge of how to spend a night in the wilderness. How to choose a campsite, how to set up a tent properly, how to set up a safe and effective campfire, and things like that.

**Fishing (M):** Basically, you know how to catch fish. Covers baiting, choosing the best locations, how to work with tackle, which fish are good for eating, and how to clean and cook them.

**Foraging (P):** Skill at gleaned food from the wilderness. How to distinguish edible berries and roots, where to look for them, etc.

**Herb Lore (P):** Helps somewhat in foraging, but usually more helpful to the magic user than anyone else. Allows one to know where to look to find certain herbs, and what to do with them. Also handy in avoiding poison ivy, poison oak, etc.

**Hunting (T):** Similar to Foraging, but governs the shooting/trapping, cleaning and preparing of animals.

**Tracking (T):** The ability to follow someone or something by noting the signs of its passage. Can also be used to cover the signs of one's own passage to prevent oneself being tracked, or to purposely leave tell-tale signs in order to be tracked more easily.

## Gifts and Faults

Every *Buffy The Vampire Slayer* character is given seven FUDGE points to spend on Gifts. At this juncture, each FUDGE point is traded for one point's worth of Gift. Later on, after initial character creation, the cost will increase. Each Gift and Fault is assigned a cost in terms of these points, assigned based on the relative impact of the Gift.

Gifts and Faults are optional Traits that you can give your character in order to flesh them out a little more, enriching their personality and perhaps giving them some additional advantages. Each Gift costs the listed amount in points to buy, and when Faults are purchased you earn points back. Thus, by purchasing Faults you actually increase your number of FUDGE points. No more than seven points can be earned in this way, hence your starting points can never rise above fourteen. Certain Gifts and Faults can be purchased later on, after character development, by spending FUDGE points. These will be noted in the description.

Some of these Gifts and Faults are inspired by characters or situations in the TV series *Buffy The Vampire Slayer*. Where possible, I have included quotes from the episodes to show where I got the idea.

### Psychological

#### Unflappable (2 Point Gift)

*"Is Jordy a werewolf? Uh-huh... and how long has that been going on? Uh-huh... no reason. Thanks. Love to Uncle Ken."b —Oz, in "Phases"*

*"I'm shot. Wow. It's odd. And painful."font — Oz, in "What's My Line, Pt. 2"*

You are possessed of a level of poise that is almost mystical. In even the most profoundly disturbing situations, you remain calm and collected. Never let 'em see you sweat. That's your motto. Any negative modifiers to a dice roll which arise from fear, distraction or other unsettling circumstances are limited to one level. A -1 modifier is ignored.

#### **Compulsion (1 point Fault)**

You have a compulsive habit that you must indulge at any opportunity. The compulsion can be for anything that the GM will allow, from cleanliness, thievery, lying, sex, talking, etc. You can avoid it temporarily by spending a FUDGE point and making a Superb Psyche roll.

#### **Fearless (3 Point Fault)**

Whenever faced with combat situation, make a Psyche roll against a Great difficulty. If you fail the roll, you must charge headlong into the fray, regardless of the odds.

#### **A.D.D. (2 Point Fault)**

*Spike: "I had a plan."*

*Angel: "You? A plan?"*

*Spike: "Yeah. Smart. Carefully laid out. But I got bored. My legs started to cramp."*

*—from "The Harsh Light of Day"*

You are a classic case of Attention Deficit Disorder. Any time you are forced to wait for something, you have to make a successful Psyche roll against a Great difficulty. If you fail, you will abandon the original course of action to seek a quicker resolution. If you do manage to stay focused long enough to come up with any kind of plan, you will have to make a second roll in order to stay put while the plan falls into place.

#### **Intolerance (1 Point Fault)**

There is one thing against which you have an illogical disdain. It can be an animal, a class of person, a demon species, a situation, or just about anything. You have a +2 level of difficulty when in a situation confronted by the object of your intolerance.

#### **Low Self-Image (2 Point Fault)**

You have a poor opinion of yourself, and will roll at -2 to applicable skills in a situation where you might expect yourself to fail. This is at the GM's discretion, but if you willingly point out to the GM times that this Fault might

affect you, he may be kind enough to reduce the penalty to -1.

#### **Nightmares (1 Point Fault)**

You are haunted by terrifying dreams whenever you sleep. Sometimes the nightmares are so bad, they cause you to suffer a -1 penalty to all skills the next day (Storyteller's discretion). The nightmares are sometimes so vivid that you may mistake them for reality.

#### **Phobia (3 Point Fault)**

You have a crippling fear of something fairly common, such as insects, crowds, heights, or confined spaces. You must pass a Psyche roll of a difficulty determined by the GM. If you fail the roll, you may not take any action; if you fail by more than one level, you will attempt to retreat from the object. Even if you pass the roll, you must spend a FUDGE point to take any action.

#### **Over-Confident (1 Point Fault)**

You have an unrealistic view of yourself and your abilities, and you will not hesitate to put yourself in a position where your abilities would be the most beneficial. Unfortunately, your actual abilities are not what you think they are and this often lands you in trouble. This Fault comes into play through role playing rather than bonuses, but be prepared to miss out on Experience points if you do not play this Fault in character.

#### **Shy (1 Point Fault)**

You are uncomfortable dealing with people, and try to avoid social interaction. Any roll you make involving social interaction is at -1, and any roll made when you are the center of attention is at -2.

#### **Speech Impediment (1 Point Fault)**

You have a stutter or other speech impediment that hampers verbal communication. All rolls that would involve speaking are at -1, or at -2 in times of extreme stress or when dealing with strangers.

#### **Split Personality (5 Point Fault)**

You have one additional personality for each 5 points penalty you take. Your physical attributes remain the same, but the mental attributes and all Skills, and some Gifts & Faults can be different. Even the template can be different. Each personality earns experience separately, so you have to keep track of who did what. Certain Physical Gifts and Faults, such as Drop-Dead Gorgeous, Mute, and Uncoordinated, might differ from one personality to another. You and the GM must decide what triggers your personality changes.

#### **Vengeance (2 Point Fault)**

You have a score to settle, and this is your motivation in most endeavors. This burning need can be overcome by a spent FUDGE point and a successful Psyche roll. You may have your revenge someday, but only as the result of a long

quest.

## Mental

### Amnesia (2 Point Fault)

You are unable to remember your past, or anything about who you are or your family. Your life is a complete blank. Here is the very scary part: the GM now gets to choose 5 points of additional Faults on your behalf, without telling you what they are. You get to discover them slowly over the course of the game. Be careful about choosing this gift if you know your GM has a mean streak.

### Battle Confusion (4 Point Fault)

Whenever you are fighting more than one opponent, you must make a Perception roll every round. If you score lower than your Attribute score, you are momentarily confused and can take no action that turn.

### Common Sense (3 Point Gift)

You are uncommonly pragmatic. Whenever you are about to do something that defies practicality, the GM should warn you (out of character), citing why your character can't or shouldn't do what you had intended.

### Photographic Memory (2 Point Gift)

With a successful Perception roll at a difficulty of your Perception +1, you can recall anything you have seen, heard, or read with perfect clarity and detail. If you succeed on the roll, the GM will describe to you exactly what you need to remember.

### Time Sense (1 Point Gift)

You have an instinctive sense of the passage of time, and can guess the time of day without using any kind of timepiece within a minute or two.

### Wild At Heart (3 Point Gift)

You are free-willed in the extreme and refuse to be commanded or cajoled; you have a +2 bonus on all rolls to resist any opposed social interaction such as Intimidation, Persuasion, or Seduction, and are immune to any magic or telepathic mind control.

### Whipped (3 Point Fault)

You are especially susceptible to the will of other people; any opposed roll in social interaction you make at -2.

## Aptitudes

### Bookish (1 Point Gift)

*Buffy: "If you're up for it, we're going into deep research mode."*

*Willow: "I'd be offended if you hadn't already counted me in."*

—from "The Zeppo"

You love books. Research in the library is your thing, and you are darn good at it. What's more, you enjoy it. Any rolls involving research have their result raised by one level.

### Net Girl (or Boy) (1 Point Gift)

*"I'm SO the Net girl." —Willow, in "Lie To Me"*

Similar to the *Bookish* Gift, you have a natural affinity for surfing the Internet and seem to always find what you are looking for. Any rolls involving research that can use the Internet have their end result raised by one level.

### Ambidextrous (1 Point Gift)

You can use either of your hands with equal amounts of manual dexterity.

### Computer Aptitude (1 Point Gift)

Unlike Net Girl(/Boy), this Gift deals with the construction, repair and programming of computers. Any rolls involving these areas are at +1.

### Crack Driver (1 Point Gift)

You have a special skill for driving like mad; all rolls for risky or difficult maneuvers have their result raised by one.

### Daredevil (3 Point Gift)

Not only do you love taking risks, you seem to have a knack for surviving them. Whenever you do something extremely brave/foolhardy, you may re-roll any negative die rolls one time; the final result has its level raised by one.

### Fast Learner (3 Point Gift)

You learn quickly and pick up new skills faster than most people; gain an extra experience point at the end of each session.

### Mechanical Aptitude (1 Point Gift)

You are naturally gifted with mechanics; your rolls involving understanding, repairing or operating machinery have their results increased by two. This does not apply to driving motorized vehicles.

### Polyglot (2 Point Gift)

Used in conjunction with a Language skill, this Gift allows you to roll six dice instead of four for any roll involving languages that you speak, and ignore the two lowest rolls.

### Know-It-All (5 Point Gift)

You seem to know a little about everything, and you automatically have one level above the default for every skill in the list.

### **Musically Gifted (1 Point Gift)**

You can reproduce most any sound you hear, with perfect pitch; if it is not a sound that can be reproduced by your vocal cords, you can produce it on the appropriate instrument. You can play any song you heard once, although you may not know all the words unless you also have the Gift: Photographic Memory.

## **Training**

### **Slayer Training (10 Point Gift)**

*"You must become proficient with the basic tools of combat. Let's begin with the quarterstaff. Which, incidentally, requires countless hours of rigorous training. I speak from experience.—Giles, in "Angel"*

This background is for Slayers only. It is a curriculum of physical training designed to enhance and optimize the Slayer's supernatural strengths. All rolls to target a vampire's heart with a stake are at +2, and the Slayer receives an extra level in Athletics, Unarmed Combat, Melee Combat, and Acrobatics. Still think ten points is a lot? This Gift may be purchased with FUDGE points after character creation, but requires long hours (months, even) of work to obtain and this must be brought into consideration in story terms.

### **Acrobat (5 Point Gift)**

You have focused especially on developing your agility; all costs for skill increases in Acrobatics are cut in half.

### **Weapon Mastery (5 Point Gift)**

To reflect countless hours of training and concentration, you may choose a specific type of melee weapon; all costs for skill increases with that weapons are halved.

### **Martial Arts Training (5 Point Gift)**

You have paid special attention to your martial arts training; all costs for skill increases in Unarmed Combat are at half.

### **Underground Upbringing (7 Point Gift)**

With this Gift, your skill increase costs for Subterfuge, Stealth, and Breaking and Entering are all cut in half. This reflects a life of growing up among thieves or gangs.

### **Crack Shot (3 Point Gift)**

You receive a bonus of +2 on all rolls involving missile weapons or thrown weapons.

## **Physical**

### **Drop-Dead Gorgeous (3 Point Gift)**

You are extremely attractive. Any Manipulation Skill

rolls involving the opposite sex have their results increased by one level.

### **Mute (4 Point Fault)**

You cannot speak at all. You may communicate by other means such as signing, writing, or telepathy.

### **Short (1 Point Fault)**

You are well below average height, and this should be taken into account by the GM in all situations. You receive a -2 penalty on all pursuit rolls.

### **Minor (1 Point Fault)**

You are under 18 and are still in high school (or, you should be). You are therefore subject to parental control, curfews, and truancy laws.

### **Child (3 Point Fault)**

You are a small child. You automatically have the Fault: Short, and all the effects of having the Fault: Minor.

### **Hammer hands (2 Point Gift)**

Your punches are so powerful, you add an extra point to your Damage Factor for Unarmed Combat.

### **Natural Physique (5 Point Gift)**

You are naturally muscular and tend to build muscle mass quickly; all costs to increase Strength, Speed, or Stamina Attributes are reduced by one-third (round down).

### **Neutral Odor (3 Point Gift)**

Your body strangely produces no scent. You cannot be tracked by anyone or anything using heightened senses.

### **Quiet Stride (4 Point Gift)**

You naturally have a quiet gait, and can add +2 to all rolls for Stealth, Shadowing, and Ambush.

### **Anosmia (2 Point Fault)**

You have no sense of taste or smell, and cannot make any Perception rolls that involve those senses. Werewolves cannot take this Fault.

### **Uncoordinated (4 Point Fault)**

You are just plain clumsy. Physical and Combat skills are limited to Fair for you, with the exception of Unarmed Combat and Melee Combat, which are limited to Mediocre.

## **Ties**

### **Animal Magnetism (3 Point Gift)**

There is something about you, not your looks necessarily, that attracts and influences the opposite sex. All Manipulation Skill rolls involving the opposite sex get a bonus of plus one level.

### **Popular (3 Point Gift)**

Let's face it, a lot of the action in *Buffy The Vampire*

*Slayer* revolves around high school life. Characters with this trait are well liked or at least revered by the general populace of their school, and enjoy a result increase of one level on all Manipulation difficulties when dealing with someone who attends their school. This Gift could conceivably be purchased with FUDGE points after character creation, but could also be taken away and the FUDGE points returned if the story warrants it.

### **Secret Identity (0-2 Point Fault)**

Having this Fault means that your identity as a Slayer/Witch/Werewolf/etc. is not generally known. A rating of zero means that you have a couple of friends you have confided in or who have discovered your secret by some other means, as well as your parents who are aware that you are special. A rating of one means that you have friends who know, but your parents do not. A rating of two means that no one knows your secret, except your Watcher. This comes into play mainly through role-playing, having to think of explanations for parents, teachers, and friends. Not having this Fault can actually work against a Slayer; if it was a matter of common knowledge that one was a Slayer, there would be a rather annoying problem of having all kinds of monsters coming after you to make a name for themselves. That is why there is a zero-level for this Fault. The player can reveal the secret to whomever they choose at any point, but since they are effectively lessening the level of a Fault they will have to figure out how to make up for it in FUDGE points.

### **Car Guy (or Gal) (1-3 Point Gift)**

*"It's my thing that makes me cool, you know, that makes me unique. I'm 'Car Guy'—Guy with a Car."  
—Xander, in "The Zeppo"*

You have a car, which allows you to be more mobile and independent. The rating determines what kind of car you have. A 1 means your car is either notoriously unreliable, or it is actually a motorcycle or a small enough car that you are limited to one passenger. A 2 indicates a fairly middle of the road vehicle, which will seat about four passengers, or more if you want to be really uncomfortable. A 3 indicates either a pristine condition classic car, a top of the line luxury model, or a larger vehicle such as a van that holds a great deal of people and/or cargo. You may barter the points value of the vehicle you wish with your Storyteller, at their discretion. For example, a large van that is notoriously unreliable might be worth two points. A mint condition 1950s BSA (a British motorcycle) with a double sidecar might be worth 2 or 3. This Gift may be purchased with FUDGE points at any time after character creation.

### **Dark Secret (1 Point Fault)**

You have a secret that would cause an extreme reaction among your peers, probably resulting in outrage and

ostracism, if it ever came to light. The secret weighs on your mind at all times, and may come up at the most inopportune times. The secret can be anything from having murdered someone to having cast a spell on someone without their knowledge.

### **Expelled from the Council (3 Point Fault)**

This Fault obviously applies mainly to Watchers, but it can be taken by a Slayer as well. You have been relieved of your position by the Council. This means that you are cut off from a great deal of support services, and it may mean that you are unemployed. Any rolls involving research into the occult have their results reduced by one level. If you do not keep a low profile, the Council may take action to keep you from interfering with the Slayer. Additionally, you know it is only a matter of time before the Council sends a new Watcher to mind your Slayer. This does not affect any rating your Slayer may have in the Watcher Background. This Fault can be taken after character creation, either to balance a new Gift or merely to obtain FUDGE points. The player and the GM must agree on a way to role play the obtaining of this Gift in the game. Or, the GM may simply thrust it on the player against their will if the story calls for it.

### **True Love (1 Point Gift)**

You are in love, and this provides you with some joy and strength in difficult times. As terrible as things get, as long as your love is out there somewhere, you have something to keep fighting for. You automatically succeed any Psyche roll where you are striving to protect or come closer to your true love. Any situation where you would normally have to spend a FUDGE point to overcome a Fault, you may succeed without spending the point. Be careful, true loves can also complicate things, and they may need aid or even rescue from time to time.

### **Enemy (1-5 Point Fault)**

Someone out there is out to do harm to you specifically. They may be of any power level; if you spend one point, the enemy will have a level of power and influence roughly equal to your own. If you spend 5 points, the enemy will be a very powerful individual, such as a Master Vampire or an evil mayor, or they could be an organization (like a secret military organization).

### **Notoriety (3 Point Gift)**

You have a rep among the supernatural community for being a bad-ass. The mention of your name inspires fear and dread, and this gives you a bonus of +2 to all rolls of Intimidation and Persuasion involving applicable parties.

### **Church Contacts (1 Point Gift)**

You have some contacts in the local church community, and can use these to obtain assistance with such mundane things as meeting places and fundraising to getting a hold of arcane religious artifacts and having exorcisms performed. You should let the GM know who in the church you have contact with, how it began and what the relationship is.

### **Police Contacts (1 Point Gift)**

This Gift helps you to get the inside scoop on investigations and other police happenings, and helps you to get out of parking tickets and other minor offenses. You should let the GM know who in the Police department you have contact with, how it began and what the relationship is.

### **Street Contacts (1 Point Gift)**

You have friends and acquaintances among the local lowlifes. This can help you organize muscle or to score contraband materials. You should let the GM know who in the local crime scene you have contact with, how it began and what the relationship is. You may have to be pretty creative if the game is set in a small town. The contacts may, at the GM's discretion, have information about the seedier side of local supernatural goings-on.

### **Ward (3 Point Fault)**

You are obligated to protect someone. The person should be someone human, and unaware or only peripherally aware of the supernatural world. They cannot be another player character. They can be a relative or friend, or someone else you care about. Wards can be caught up in the action at the worst times, and can be sometimes irresistible to one's enemies.

### **Prestigious Mentor (1 Point Gift)**

You grew up under the tutelage of a well-respected mentor. For a Slayer, this could mean you learned from a well-respected Watcher. A vampire character with this Gift might have been sired by an especially famous or notorious vampire. This can increase your chances of getting help or influencing people who might have known your mentor. They may seek you out to offer their aid, but remember it will become a two-way street.

### **Evil Mentor (3 Point Fault)**

Your mentor had cruel intentions and tried to steer you the wrong way to further their own purposes. They taught you all the wrong things about the supernatural world. They encouraged you to believe all the wrong myths, and may have turned you against those who would be your allies. You and the GM have to decide what form these misleads should take. These misconceptions can be overcome, but only after some time and lots of role playing.

### **Mansion (3 Point Gift)**

You own a large house—25 rooms or more. It can be in as good shape or in as much disrepair as you want, but bear in mind that while a ghost house won't attract IRS attention, it may attract police attention if a bunch of kids are always hanging around there, and may also attract the attention of demons or vampires looking to build a nest. The house comes with the surrounding estate, and can have a perimeter fence and security system at your discretion.

### **Commanding Presence (2 Point Gift)**

People look up to you; they either trust you or fear you,

depending on your demeanor and your intent. Any friend or ally automatically passes any Psyche test when they are in your presence, and you get a bonus of +1 to all social interactions.

### **Rich Kid (4 Point Gift)**

Your parents are/were extremely wealthy, and shower you with material possessions. This confers on you the effect of the Gift: Car Guy and allows you to buy the Gifts: Popular and Mansion for only one point each.

### **Orphan (2 Point Fault)**

This fault can only be taken by those who are either Minors or Children. You have no family and no records of who they might be. If you are lucky, you are emancipated and living on your own, but more likely you are in a foster home. You almost certainly have emotional scars from spending your young life bouncing from one foster home to another.

### **Wanted (4 Point Fault)**

You have been wrongly accused of a very serious offense such as murder. There is a significantly powerful force looking for you, and they may use unorthodox methods to track you down. It is up to you to evade the authorities and try to clear your name.

## **Supernatural**

### **Awakened (14 Point Gift)**

*"I am reborn each time with the full knowledge of my destiny as the Watcher."font —Merrick, in the Buffy movie*

This is a very powerful Gift, and you should check with your Storyteller before you purchase it. This usually applies to Watchers, but can apply to Witches as well and on rare occasions to a Slayer. You do not forget your past lives after you have been reincarnated. Thus, you have more than a lifetime's worth of experience. This is reflected by automatically giving yourself a Fair level in each available Skill, and doubling the number of Skills you can purchase at each level. This Gift could be purchased after character creation, in which case the player and GM have to agree on a way to roleplay the obtaining of this gift in the game. All Skills would then be upgraded to at least Fair and the player may then choose additional skills with their new free skill levels.

### **Past Life Recall (7 Point Gift)**

Similar to Awakened, but in this case you can recall only one of your past lives. Create an entirely distinct character, with different or additional Skills and Powers. In times of need, with a spent FUDGE point and a successful Psyche roll, you can channel this past persona and use their skills. You

cannot use your own skills, you are completely submerged in your past life. This can be dangerous; prolonged or repeated use of this Gift can lead to serious identity issues.

### **Protected from On High (5 Point Gift)**

You are somehow protected from danger by the Powers That Be. You may re-roll a single negative die on any roll you make.

### **Portents (5 Point Fault)**

You are haunted by visions of your own terrible demise, plagued by the certainty that these events will someday come to pass. In the end, you know you are doomed and there is nothing you can do about it. The depression brought on by your visions can be overcome only with the expenditure of a FUDGE point and a successful Psyche roll. It is up to you and the GM to decide what your ultimate fate will be, and how you will deal with the journey in the meantime.

### **Demonic Favor (2 Point Gift)**

*Demon: "This restores the balance between us, Rupert Giles. My debt to you is now repaid in full. Do not call upon me again."*

*Giles: "I shan't. Peace with you."*

*Demon: "And with you." The demon disappears.*

*Willow: "His debt to you is repaid? What did you do?"*

*Giles: "I introduced him to his wife."—from "Enemies"*

A powerful demon or other supernatural being owes you a favor. This can be called upon at any time, and it will be honored, but remember you may only cash it in once. If you call on the demon to do something that is beyond their power, they may let it slide and not count it against you the first time, but more than once and they will get irritated. Be very careful how you use this Gift. Can be purchased with FUDGE points if the story makes it logical.

### **Dark Pact (2 Point Fault)**

This Fault is the inverse of "Demonic Favor;" you made a deal with a dark or demonic force which resulted in your most powerful talent or your highest attribute. In fact, taking this Fault may help the GM in deciding whether to allow you a Legendary score in an attribute. This force will visit you from time to time to remind you of the deal. This force will never help you, but it may hinder you out of spite or for kicks. The specifics of this deal are between you and the GM.

### **Destiny (4 Point Gift)**

The opposite of Portents. Your birth and life were foretold long before your time, and the prophets wrote of the great accomplishments you will make in the fight against darkness. The sense of purpose that this gives you the courage to overcome setbacks, fear, and discouragement caused by anything unrelated to your destiny. It is up to the

GM to decide what your destiny is.

### **Haunted (3 Point Gift/Fault)**

You have a ghost that is attached to you or your living place (or both). This can go either way; if you purchase it as a Gift, then the spirit is benevolent or even protective of you. If you take it as a Fault, then the spirit has bad intentions toward you and will try to make your life difficult. The ghost will be able to do things such as flinging small items around (which can be dangerous if those small items are knives), tripping people up, making noises and affecting environmental changes such as making it very cold.

### **Guardian Angel (4 Point Gift)**

You are watched over by someone or something which is intent on keeping you from harm. You don't know who, and your character may not even be aware of the mysterious ally. The guardian angel cannot be counted on; it is up to the GM to decide when they appear and who or what they are.

### **Human Appearance (3/5 Point Gift)**

Available only to Demon characters, this gift grants the ability to shift back and forth between your demon appearance and a human-seeming form. Creatures with the Power Heightened Senses will be able to tell that your scent is not human, but normal humans will never be able to tell the difference. If you spend five points on this Gift, you are in complete control of your change. If you spend only three points, then there is some outside influence that can cause you to "slip" out of your human disguise. It can be anything from a sudden shock, a rush of adrenaline from fear or anger, or an inability to retain human form when drunk or unconscious. Doyle, for example, involuntarily changed to his demon form every time he sneezed. No matter how many points you spend on this Gift, your powers are only available for you to use when in your demon form.

### **Magic Aptitude (5 Point Gift)**

You seem to have a natural affinity for the magic arts. All difficulties for rolls involving magic of any kind are reduced by 2. Mostly good for witches, but also very handy for Watchers.

### **Public Residence (3 Point Fault)**

This Fault is not supernatural in origin, but it does have a supernatural repercussion. You do not live in a private residence, you instead live in a public place like a boarding house, a youth hostel, or a residential motel. This means that a vampire can enter your dwelling without being invited. Can be taken after character creation to obtain FUDGE points, but it must have a logical reason for happening in the story. The living situation can also be changed at some point to do away with this Fault, but the FUDGE points have to come from somewhere.

### **Werewolf (7 Point Fault)**

*"It's not every day you find out you're a werewolf. That's*



*fairly freaksome." —Oz, in "Phases"*

You are a werewolf, and therefore for three days every month (the full moon and the two nights surrounding it) you must lock yourself up from sundown to sunup in order to avoid killing people. There is a plus side, though... in your human form you have keen, wolf like senses.

### **Vampire Contact (5 Point Gift)**

There is a vampire with whom you have established a cease-fire of sorts. The reasons could be varied; the vampire may be cursed with a human soul, or may be magically or scientifically prevented from harming people. Or, they could just be aware that you could kick their ass easily and trade non-violence for their own continued existence. In any event, it's a risky relationship; peers on either side would certainly not approve, and the undead are not exactly known for being trustworthy. As long as the relationship stands, the vampire can be approached for information, assistance, and sometimes muscle.

### **Ensorcellment Cure (14 Point Gift)**

You have a powerful gift from the Powers that Be. When you touch a target permanently affected by some supernatural ailment (lycanthropy, a curse, etc.), score a Legendary success against your Psyche, and spend a FUDGE point, the ailment is permanently dispelled. Make sure to run this one by the GM first.

## **Powers**

### **Astral Projection (Psychic Power)**

Someone with this power has the ability to leave their body in a death-like trance, while their consciousness moves about outside of it. No longer bound by their physical form, they can travel anywhere they can see or anyplace they have been before instantly; they exist wherever their attention is. They can also fix their location to a specific person. They cannot, however, communicate with other people while in astral form unless they or the person they wish to communicate with has Telepathy. They cannot interact with the physical world unless they have Telekinesis.

### **Clairvoyance (Psychic Power)**

The ability to use your senses at a range, and see or hear things that are happening in other places. Usually it requires a focus, such as a person you know being at the place to be observed, or touching an object that is connected somehow to the person or thing you wish to observe—a photograph of the person will do fine, or some personal possession of theirs. Clairvoyance is rolled against a difficulty of Great. While sensing what is happening in other places, you cannot see things where your body is. You also cannot affect the events you are witnessing in any way, you may only observe. This is a psychic power and may only be chosen as part of initial character creation by PC's from the "Psychic" template,

although other character types may purchase it later. The following chart shows how what you can accomplish provided you have the necessary Power Level and make a successful roll against it.

Mediocre	You can see things, in a dreamlike manner, within any room in the house that you are in. These visions are hazy and easy to misinterpret.
Fair	You can see things anywhere in your town and sometimes hear them as well (with a Great result), though the sound may be distorted.
Good	You can see or hear things anywhere within your state or province. You can touch things also (with a Great result) although they will feel vague and amorphous. With a Superb roll, you can also see events that took place in the recent past (within a couple of months at the most) by touching the focus object.
Great	You can see, hear, and touch anything in the country. With a Great roll, you can see into the recent past as long as you hold onto the focus object. With a Superb roll you can reach indefinitely back into the past. The further into the past you reach, the less distinct the images are.
Superb	You can use all five senses anywhere in the world. By touching an object, you can observe its surroundings at any time in the past with near perfect clarity with a Great roll.

### **Controlled Lycanthropy**

Whether through magic, rigorous self-discipline, or some other means, some werewolves are able to reign in their wolf side and transform any time they wish, regardless of the lunar phase. The strength increases during a voluntary transformation will be as though it were the night before or after the full moon (see the Werewolf Template for details). They can also will themselves not to transform during the full moon. However, doing so will cause the wolf inside to be bottled up, and it will tend to burst forth at inopportune times. When the werewolf is faced with extreme emotional stress, they will have to make a Psyche roll to keep from shifting into wolf form, regardless of the time of day or lunar phase. If they skipped the transformation for one night, the difficulty for this roll is Superb. After two nights, the difficulty becomes Legendary. If they skip the third night as well, the difficulty to keep the wolf in check is Legendary +1. If they manage to hold out for an entire lunar cycle, they will not be able to control the wolf on the next full moon.

### **Dumb Luck**

This is the only power available to characters created with the Zeppo template. This power allows a character to act as if they were spending a FUDGE point, twice per gaming session, without having to actually spend a FUDGE point.

### **Empathy (Psychic Power)**

An Empath can "see" the emotions of others. They can choose a specific target, or scan a general area searching for someone who feels a specific emotion. If the person being read knows what is happening, they can attempt to mask their emotions with a successful Psyche roll, the difficulty of which is equal to the Empath's psyche. Please note that the Empath can only read the target's emotions, they do not actually feel them. So please, no Counsellor Troi-style overacting. Please.

If the player spends two points on this power, they will gain the ability to induce emotions on others. With a successful Opposed roll against the target's Psyche, the Empath can suggest whatever emotion they wish, from confusion to fear, to love or hate or trust.

### **Extraordinary Reflexes**

A character with this power has reflexes above and beyond the norm for humans. Those with Extraordinary Reflexes automatically go first in combat, regardless of what is rolled on Initiative. They should still roll Initiative, because if a character with this power scores Legendary or better on an Initiative roll, they get to act twice in that round. Once at the top of the round and then again at the end. If more than one character in the combat has Extraordinary Reflexes, they work out the Initiative between them as normal.

### **Extraordinary Strength**

A character with this power has strength beyond the human norm, at either Scale 1 or Scale 2. (See Scale). A Scale 2 strength increase counts as two powers, Scale 1 as only one.

### **Heightened Senses**

Werewolves often retain their lupine senses while in their human form, and vampires have their senses supernaturally augmented, ostensibly to help them hunt. This can come in very handy at many times, usually through role-playing. Your character can see in the dark, and he can smell and hear things that are far beyond the reach of normal human senses. However, humans have no instinct that prepares them for the use of these sense, so they need to develop skill in their use. The main reason there is a skill rating in Heightened Senses is so that there can be game mechanics for tracking by scent. Heightened Senses is rated with the standard 7-level rating system. Each character who has or purchases this power begins with a Fair Power Level.

The system used to track people and things is as follows:

Roll Heightened Senses. The difficulty is decided by the GM based on weather conditions but usually starts at Good. Each success lowers the difficulty of the next roll by one

level. At any time the GM has the option of inserting a difficult obstacle such as running water, and raising the difficulty up to Great or even Superb. The character needs to obtain a number of successful rolls determined by the GM, depending on the length of the trail (each roll represents about five minutes of tracking time). If the character misses a roll, they can try again, but the difficulty is raised by one level. Once the difficulty goes above Superb in this way, the character has lost the trail. A werewolf who changes to wolf form via the Power: Controlled Lycanthropy may also use this skill, but their senses are heightened even further resulting in difficulties being reduced by two.

### **Hydrokinesis (Psychic Power)**

A Hydrokinetic person has the ability to create and control water, which can be used to a variety of effects depending on the skill of the user. To employ one of these power effects, the psychic must make a successful Psyche roll against the appropriate power level of the effect.

**Mediocre** You can cause moisture in the air to condense enough to create enough fog to fill a room. Those in the fog cannot see out of it, and all vision-based skills and rolls are at -1

**Fair** At this level, a hydrokinetic can condense moisture enough to create true liquid water in a sudden drenching downpour. It can cover an area as wide as 60 ft. radius, or be focused in as small an area as one wishes. No more than 300 gallons (that's a ton of water) can be created with a single use of this power.

**Good** You can shoot a jet of water from the palm of your hand that has the force of a fire hose.

**Great** The character can create a swirling wall of water, up to 12 ft. high, 12 ft. wide, and 1 ft. thick. It will slow bullets and other ranged attacks, reducing their damage by three levels. It will also obscure vision (muddy water will be completely opaque).

**Superb** The character can solidify water (not freeze it) forming it into solid shapes. They can also use this skill to walk on water or push water aside.

### **Manifest**

This is a power exclusively for Ghost characters, which allows them to affect the physical world. Each level of this power also gives them the advantage of having corresponding level of Telekinesis.

**Mediocre** The Ghost can make their voice heard in the

material world, but it will be no more than a whisper. They can also extend a light touch, strong enough to flip a light switch or change the volume on a radio for example.

Fair	With this level of control, the ghost may manifest as a shadowy, translucent figure, although they are still intangible.
Good	At this level, the ghost can affect the physical world as if their bodies were tangible. They can also, with a successful Opposed Psyche roll, possess a person or animal, acting through their body.
Great	The character can create atmospheric effects, resulting in cold, heat, or wind where there would otherwise be none.
Superb	The ghost may at this level create special supernatural effects, such as causing inanimate objects to bleed, or summoning swarms of insects or other vermin. They can also possess inanimate objects, making them appear to come to life.

### Pyrokinesis (Psychic Power)

The character can create heat and fire by sheer force of will. How much damage is done is determined by the skill of the character.

Mediocre	Character can generate heat in any object they touch or come within six inches of. They can heat matter to the boiling point (212&deg;F, 100&deg;C).
Fair	Character can cause combustible materials to burst into flame.
Good	At this level, the character can increase temperatures far more radically, enough to melt metal in an instant.
Great	The character can create and hurl balls of fire from thin air.
Superb	Can create a wall or circle of flame. The flame will ignite anything it touches as ordinary flame would, and anyone attempting to pass through it will obviously be damaged as normal fire would damage them.

### Rapid Healing

A character with Rapid Healing takes damage as normal, but the damage heals very quickly. If the character's Wound Level is no worse than Hurt, they will automatically recover one wound level every round that they are at rest. If the Wound Level is Very Hurt, they will recover a wound level every hour, until they reach Hurt when the healing

accelerates. If the wound level is Incapacitated, it takes a day to recover the wound level with no assistance. At Near Death, it will take a character a week of rest with no medical assistance to heal. Note that without this power, no one recovers from Near Death without medical intervention.

### Sense Vampire

One of the many abilities granted to a Slayer is a sixth sense that warns them of the presence of vampires. It is an ability that must be honed, lest it atrophy, but can come in very handy, although the effect of it is not always pleasant; the physical sensation has been likened to menstrual cramps. The Slayer must roll their Sense Vampire level against a Good difficulty to determine their success. The following chart shows just how sensitive the Slayer's perception is.

Mediocre	Upon close inspection of an unconscious or sleeping person, you can determine whether they are a vampire.
Fair	You could pick out a vampire in a line-up, or spot one from across the room.
Good	You could pick a vampire out of a noisy crowd.
Great	At this point, you don't even need to roll. You can automatically "feel" when there is a vampire within 20 yards.
Superb	At this level, the power helps you to sense all kinds of demons and supernatural beings.

### Spikey Bits

This is a catch-all power that can be applied in many ways. It can also be purchased in varying levels. One Power spent on Spikey Bits will give you something like claws or sharp teeth. Werewolves automatically get two levels of Spikey Bits (because they have claws and sharp teeth). Vampires get one level automatically, but they can purchase another if they want claws as well (which Drusilla apparently did). Demon characters can buy whatever levels they can afford. With demon characters, this can take the form of fangs, claws, small horns, etc. Brachen demons (such as Doyle) have faces that are covered with spikey bits, which must make them big fans of the head-butt. If you want bits like stabby bone spurs that jut out of your arm like a Polgara demon, or big-ass Tim Curry-style horns you can use to gore your enemies, you'd better have two powers to spend. Each level of Spikey Bits adds +1 to the Offensive Total in combat, due to sharpness.

### Star

This Power is available in the cinematic campaign style, and is more of a meta-game Power; that is, no character within the game is conscious of anyone's status as a Star, but the GM and the players certainly are. If there are Slayers in

the group, they are automatically Stars. If your GM allows PC vampires, such a character may also be Star, but they will have to buy the power. Certain NPC vampires or demons can also be Stars.

A Star is a character who is, well like the Star of a TV show. The Star is not going to die a senseless random death; they will always come out on top. A Star will never be taken out by a lowly henchman. A dozen of them, *maybe*. If the PC rolls badly. The only character who can really give them a run for their money in combat is another Star. Some examples of Stars from the show would be Buffy, Angel, Darla, The Master, Spike, Drusilla, Kendra, Mr. Trick, Faith, and possibly Riley (the jury is still out on him). Yes, there are many characters that appear in the show more than these characters, but the Star power for game purposes pertains to combat only.

When a Star faces another Star in combat, use the regular combat rules.

When a Star faces masses of NPC's, they may fight the NPC's one at a time, as many as they wish. They face the first one at their basic combat ability, the second at -1, the third at -2, and so on. Any hit that the PC makes on an NPC, even a Scratch, is assumed to Incapacitate the NPC. The Star chooses how many NPC's to fight at the beginning of the round, and if there is a mob of them the Star is assumed to be holding the rest of them off, provided there is not another Star in the crowd. The Star may step or run in any direction after each successful combat, and may therefore work their way towards a goal. They may take another action besides fighting, but the GM may rule that they need to work their way through a certain number of opponents to do so. In this case, whatever skill they are trying to use will be reduced by one level for each NPC they had to fight.

On their action, the NPC's attack the Star as the GM sees fit. A single NPC counts as a single opponent with Poor Combat Skill and Scale 0. Each additional opponent counts as Scale +1. So two opponents counts as a single opponent with Poor Combat Skills and Scale 1. Three foes counts as a single opponent, Poor Skill, Scale 2. This helps keep combat brief, and the Scale bonus only applies to the NPC's when they *attack*, it does not figure into their Defensive score.

### Telekinesis (Psychic Power)

This is the ability to move objects in the physical world with your mind by thinking about it. Roll Telekinesis against a difficulty of Great. A Terrible or worse result means that your unconscious desires take over, hurling objects at anyone or anything you have a grudge against. You must maintain line of sight in order to pick up an object, but once you are holding it you no longer need to see it.

Mediocre You can levitate small objects off a table with great concentration. Physical gestures help(throwing, lifting, etc.). Without them, difficulty is one higher.

Fair You can affect small objects, such as bending

a spoon. Again, gesturing helps.

Good You can pick up an object in the next room and throw it around. Gesturing in the direction you want it moved helps. You can lift things that require half your Psyche (as if your Psyche were your Strength) to lift.

Great You can lift things that require your full Psyche to lift, and you no longer need to gesture. You can pick up anything on the same block as you, and can pick up multiple objects with concentration.

Superb Anything in sight can be picked up, as long as it is not heavier than your Psyche + 2 can handle. You can manipulate as many objects as you have levels of Dexterity.

### Telepathy (Psychic Power)

The ability to read minds. It is handled as an Opposed Action, the telepath must roll their Telepathy against the target's Psyche to read the target's mind. You roll at +2 if you are touching the person's head or face. The person whose mind was read is unaware of the fact, unless the Psychic rolls a Terrible result (touching their head or face may also tip them off).

Mediocre Can feel basic emotions and current mood of the target, if you can see the target.

Fair The character can now read the surface thoughts of people—generally, what they are thinking about at the time, provided you can see the person. You may also manipulate the base emotions and mood of the target, making them feel inexplicably angry or sad or whatever.

Good Can read some recent memories or plans for the future. You still need to be able to see the person.

Great You can read deep thoughts and distant future plans. The amount of information you get depends on your successes. You can now read the minds of people in adjoining rooms without having to look at them, but you will be at +1 if you have a description of them, and at +2 if you have a picture. You can create or manipulate simple short-term memories. Nothing complex, you cannot cause someone to memorize a speech or forget their own name but you could cause them to remember locking a door when they really didn't or make them forget the face of

someone they just met.

**Superb** You can read multiple minds at once or discover the deepest secrets of people, even things that are unknown to themselves or repressed by them. You can read the mind of someone across the world if you can see them, for example if they are on live television. You could even read the mind of a clairvoyant who is observing someone across the globe and use that mental image to read the mind of the person being observed. (Freaky). Your manipulation of thoughts and memories at this point is frighteningly advanced. You can remove, manipulate or create real-as-life memories for your target, placing these memories at any point in their life. Another telepath or a hypnotist will be able to tell that these memories are manufactured, and the memories can be removed or restored by a telepath with a level as low as Good.

## Action Resolution

Actions in the FUDGE system can be resolved in a number of ways, using a number of different dice combinations: 3d6, 4d6, d%, and of course 4dF (the famous and popular FUDGE dice). It can even be played diceless. This is all covered in the Dice Section.

The great thing is, for purposes of explaining how actions get resolved, it doesn't matter! Whatever dice method (or lack thereof) that you use, the results will still be measured in the familiar seven-level scale. This system is used to determine the level of success in anything your players want their characters to do, whether fighting a vampire or tracking down an important clue.

Bear some of the following terms in mind as you read through this section:

**Unopposed:** Some actions will be unopposed, meaning the outcome is not affected by any other character. The player simply rolls the dice and reads the results.

**Rolled Degree:** The level of success indicated by the die roll, after taking the appropriate Trait into consideration. For example, Xander is firing a crossbow at a demon. Let's say he has a Fair crossbow skill. His player rolls and gets -1, 1, 0, 1 for a total of +1, the successful roll augmenting Xander's skill and making it a Good shot.

**Difficulty Level:** When a character tries an Unopposed action, the GM must assign a difficulty level to the task. For example, if the GM assigns a difficulty of Great, the player must make a rolled degree of Great in order to succeed.

**Opposed Actions:** Some actions are Opposed, meaning another character has an impact on the outcome. In this case, the two players roll their dice and the results are compared to determine the outcome. Examples of Opposed Actions include combat, seduction attempts, intimidation, tug-of-war, etc.

**Relative Degree:** The level of success compared to the other character involved in an Opposed Action. Unlike Rolled Degree, it is expressed not by the name of the level, but by the number of levels between the two results. For example, Buffy is fighting a vampire and gets a rolled degree result of Good. The vamp gets a rolled degree of Mediocre. She has beaten him by two levels. Buffy's relative degree of success is +2. From the vamp's standpoint, his relative degree is -2.

**Situational Roll:** Occasionally, you will have to roll for something to which none of your character's traits apply. This is a situational roll, and is expressed simply in terms of the rolled degree without taking any Traits into account.

**Beyond Superb:** Although it is impossible for characters to begin the game with a Legendary Trait (and some GM's will never allow them to obtain a Legendary Trait, ever), it is possible to roll a result beyond Superb. If you have a superb skill and roll a +1 result, you've made a Legendary rolled degree. Levels of up to Legendary +3 are possible in this way.

**Beyond Terrible:** Likewise, it is also possible to roll so badly involving a skill you are Terrible at to begin with, that it goes off the bottom end of the scale to Terrible -1 (also known as Abysmal). Scores as embarrassing as Terrible -4 are possible in this way.

## Dice

There is no need to force the player to roll dice for simple actions. It bogs down the game, making it unplayable. Similarly, some actions are so difficult they can simply not be done, in which case it makes no difference how fantastically you roll or how many FUDGE points you spend. The GM has the final say in these matters. In some cases, there will be actions that are automatic, but you may still be interested in knowing the degree of success, in which case you might want to go ahead and roll. Just remember: it's a role playing game, not a roll playing game.

As for the dice themselves, there are several possible methods for dice rolling in FUDGE. The simplest method is FUDGE dice, or dF. FUDGE dice are six-sided dice with two sides marked -1, two sides marked 0, and two sides marked +1. These dice can be purchased from Grey Ghost Games, or you can make your own without too much trouble. Just get four blank d6's (which you should be able to find anywhere you get gaming dice), and write -1 on two sides of each one, 0 on two sides of each, and +1 on two sides of each. *Voila!* FUDGE dice.

FUDGE dice could also be represented by four regular six-sided dice, which you can scavenge from just about any board game, and read the results as follows:

1,2 = -1  
3,4 = 0  
5,6 = +1

This will produce the same results, but you also would be surprised how much the extra thought involved (as little as it

is) slows down the game and intrudes on role playing.

## How to read the dice

Whichever method you use, the point is that you will end up with a result between -4 and +4. With FUDGE dice or d6's, just roll the four dice and total the amount. Since a -1 and a +1 cancel each other, you can make the adding easier by just removing them both from the table *as long as you do so in matching pairs*. For example, if you roll (-1, +1, 0, +1), you could remove the -1 and *one* of the +1's. This would leave 0 and +1 on the table, which is easily added up to +1.

Once again, the result is somewhere between -4 and +4. For the sake of reference, every character sheet should contain a simple chart of the attribute levels, which once again are:

Superb  
Great  
Good  
Fair  
Mediocre  
Poor  
Terrible

Just put your finger on whatever level you have in the applicable trait and shift up(for plus results) or down(for minus results) the number of levels indicated by the result.

Oz, who has a Good Crossbow skill, is trying to shoot a vampire. He rolls 4dF and ends up with -1, +1, 0, & +1. The -1 cancels out one of the +1's, so he removes them from the table, leaving him with 0, +1. He looks at the Trait Level chart. Since it is a +1 result, he moves one level up from his Crossbow skill level of Good. One level up from Good is Great. Oz has just pulled off a Great shot! Of course, it could have gone the other way. If he were to roll a -1, +1, -1, -1, it would total up to -2. Two levels down from Good is Mediocre, meaning Oz managed a completely unremarkable shot.

## Other Dice Methods

You can also work by rolling three six-sided dice and consulting the following table:

Rolled	3-4	5	6-7	8-9	10-11	12-13	14-15	16	17-18
Result	-4	-3	-2	-1	0	+1	+2	+3	+4

There is a very similar method using percentile dice, or d%. This is done by rolling two ten-sided dice, deciding first which one will be the tens digit and which will be the ones (this is obviously easier if the dice are different colors), which will result in a number between 1 and 100. The FUDGE results are as follows:

Rolled	1	2-6	7-18	19-38	39-62	63-82	83-94	95-99	00
Result	-4	-3	-2	-1	0	+1	+2	+3	+4

## Odds of achieving...

If you are wondering what your chances of success are and how much they vary from one dice method to another, here is a handy chart.

Chances of achieving: 4dF or d% 3d6

+4 or better	1%	2%
+3 or better	6%	5%
+2 or better	18%	16%
+1 or better	38%	38%
0 or better	62%	62%
-1 or better	82%	84%
-2 or better	94%	95%
-3 or better	99%	98%
-4 or better	100%	100%

If you don't have blank dice handy, but you plan on having your PC handy and you have Internet access, you can use Irony Games' online FUDGE dice roller. If you have a Palm Pilot, you can also download these fantastic dice rolling apps:

DicePro, which supports any type of die you can imagine, from all the standard gaming polyhedrals to custom-designed N-sided polyhedrals. It handles FUDGE dice and stores macros that you can create ahead of time for any situation. If you're a gamer with a Palm Pilot, you are cheating yourself by not having this app.

FUDGE Dice v. 1.1, this one is actually better for FUDGE gaming. It supports FUDGE dice only. Whereas DicePro expresses FUDGE rolls in terms of +4 to -4, this app gives you the numerical and the verbal result. It also handles Opposed Action rolls by allowing you to enter the opposing trait. This one is invaluable for FUDGE gamers.

## Action Modifiers

There may be situations or circumstances that affect the outcome of your actions. Action Modifiers effectively reduce or increase a character's Traits. Psychological influences, physical injuries, and the like can impose Trait reductions. Things like specially crafted or magical weapons, spells, and taking extra time to be very careful and do something right can all offer Trait increases. There are a myriad of things that

could be covered here. Players can petition the GM if they feel that they are in a special circumstance where they feel they should get a favorable action modifier. Ultimately, the decision on such modifiers is in the hands of the GM.

Examples: Buffy's arm was sprained during a fight with a vampire, resulting in a "Hurt" wounded level. Normally, she has Superb skill in Unarmed Combat. However, the result of a Hurt wound level is "-1 to all actions." Her normally Superb fighting skill is now merely Great.

or...

Giles has a Fair skill at Lockpicking (he was quite the youthful offender), but an exceptionally well-crafted set of lock picks gives him a Good Lockpicking skill as long as he uses it.

Sometimes there may be more than one Trait that could contribute significantly to the action. If the secondary Trait is Good or better, the GM may allow a +1 Action Modifier.

Willow is in the library doing research into the newest demon on the block. She has a Good skill in Investigation, and a Good skill in Occult Lore. The GM agrees that the two skills can be combined for the purpose of the particular task and she therefore researches with Great skill.

Many other conditions may grant +1/-1 to Traits. +2/-2, in FUDGE terms, is a whopping great huge modifier. +3/-3 should be the absolute limit, and should be used only in dire circumstances.

## Unopposed Actions

For an Unopposed Action, the GM must assign a difficulty for the task and decide which Trait should be rolled against it. If there are no appropriate Skills to roll against, then the GM should roll using the most applicable Attribute. If there is a relevant Skill, but the character doesn't have that Skill, then use the default level for that Skill which can be found in the Skills page. If an exceptionally high Attribute could apply to the situation, the GM may permit a +1 modifier in the untrained Skill.

Buffy wants to palm an ancient coin which she believes to be a clue without anyone seeing her take it. The GM declares that she should use the Sleight of Hand skill. Buffy is untrained at Sleight of Hand, but the player points out that Buffy's Dexterity Attribute is Legendary (Superb +1). The GM graciously allows her to make the roll at Poor level, rather than the default value of Terrible.

The player then tries to match or beat the difficulty set by the GM. In the aforementioned example, if the GM decided that the difficulty for Buffy to palm that coin was Good, that would mean her roll plus her skill level in Sleight of Hand (which is Poor) must add up to Good or better. She rolls: -1,

0, -1, 0. Buffy the Klutz strikes again as she does a worse-than-Terrible job palming the coin. The GM rules that not only is she seen picking up the coin, but she also drops it and it bounces away and can't be found again.

In setting difficulty levels, the GM needs to bear in mind that Poor is the default for most skills. A person untrained in any skill will usually get a Poor result. To set a difficulty level, just think: how good would someone have to be to pull this off without trying too hard? In the example with Buffy and that coin, the GM ruled that a person would have to be Good at Sleight of Hand in order to succeed. Buffy didn't make the grade in this case.

Occasionally, for certain types of rolls the GM may roll on the player's behalf in secret. This is most often used for Perception rolls. When the player rolls Perception and gets a failing result, the character notices nothing out of the ordinary. But the player will know that there is something going on that his character did not notice. By making the roll in secret, the GM can help prevent the players from abusing out-of-character knowledge.

## Opposed Actions

When there are two characters involved in a struggle of some sort (it can physical, mental, social, etc.) each player rolls against the appropriate Trait (they might not necessarily both use the same Trait) and compare the results.

A seduction attempt would be resolved against the Seduction skill of the active participant against the Psyche Attribute of the resisting participant. There can always be modifiers to this, of course. If the would-be seducer in this example had the Gift "Drop-Dead Gorgeous" or maybe even "Popular," the nature of those Gifts could confer a bonus towards their success.

Once the GM decided what Traits are to be rolled against for each character, they roll and the rolled degrees are compared to net a relative degree.

In the third-season opener, *Anne*, there is a scene where Buffy is trying to con her way into the demon Ken's stronghold by convincing the henchdemon who answers the door that she has come to them for help in getting herself cleaned up. Buffy has a Poor Skill in Acting (since by her own admission, she sucks at undercover), and the demon has Fair Intelligence. Buffy rolls (0, 0, 1, 0), giving her a rolled result of Poor +1, which is Mediocre. The demon rolls (-1, 1, 1, 0) which ends up being Good. Since Good is two levels above Mediocre, the relative result is +2 in the demon's favor. He is not convinced by Buffy's charade, and there is no way he is going to willingly let her in.

This mechanic can be used to resolve almost any conflict

between two characters. Got two people grabbing for the same object? Roll Dexterity vs. Dexterity, winner gets it. One character trying to shove another down? Roll Strength vs. Strength (or any applicable Skill) to see who remains standing. Trying to hide from somebody? Roll your Stealth or Camouflage Skill against their Perception. The list goes on and on.

Some Opposed Actions may require a minimum rolled result. If the Opposed Action requires a Fair result, for example, you will not succeed with a Mediocre roll, even if the resisting participant rolled only a Poor result. If you do roll Fair, then the resisting participant will have to do better than Fair in order to win the conflict. Most Combat is handled in this manner (see Combat). For examples of Opposed Actions involving more than two characters, see the Combat section's "Multiple Combatants in Melee" section.

The GM also has the option of handling Opposed Actions against NPC's as Unopposed Actions, with the NPC's Trait as the Difficulty Level. This method emphasizes PC performance and reduces the chance of an NPC's lucky roll altering the outcome of a game. It can also make the game move much quicker.

## Critical Results

Some GM's like to use this optional rule. A *natural* roll of +4 (that is, +1, +1, +1, +1) is considered a critical success, meaning the character not only succeeded but did as well as can be imagined and with quite a bit of style to boot. A roll of -4 is a critical failure, in which case the character has performed as poorly as they possibly could so that it literally couldn't get worse short of death. In either case, the character has done spectacularly well(or poorly), beyond what a normal rolled result would do. In the case of a critical roll, the GM ignores the rolled result and automatically treats the action as a Legendary or Terrible -1 result. In this way, even characters with below-average stats can yield fantastic results once in a while, and even the most skilled of characters will occasionally make a boneheaded blunder.

The GM will have to be creative in the case of Critical Results, in order to describe the Critical effect. This can be especially fun in the case of a critical failure.

Critical results in combat can be tricky. Critical failures can mean that the character drops their weapon, falls down, or is knocked unconscious or any number of things that can spell disaster during a fight. A critical success can result in a serious trouncing of one's hapless opponent, or even a killing blow such as a beheading or a stake through the heart. Again, the GM will have to be creative, at least until the forthcoming Combat Critical Results Chart is completed.

All this should cover everything you need to resolve run-of-the-mill actions and decisions. These basic premises are built upon in Combat, where things get a little more complicated.

## Combat

The easiest way to handle combat in FUDGE is as a series

of opposed actions. The original rules for FUDGE included several different options for how to handle combat. As author of this supplement, I took the liberty of choosing the one that I prefer and that I feel best reflects the cinematic nature of the *Buffy* universe. It's actually a mish-mash containing elements of more than one, actually, along with certain elements of other games that I feel work well.

## Combat Terms

**Melee:** Any attack that involves hitting the opponent with your own body or with a hand held weapon.

**Combat Round:** an indeterminate length of time set by the GM. Different games assign different lengths to combat rounds, usually somewhere between 3 and 12 seconds. The technical in-game length of a combat round is mostly academic. Regardless of the length of the round, most GM's declare a round over when all the characters involved have had a chance to act. Still, it's good to have a rough idea how long your rounds really are, because sometimes a character may want to perform some action such as a spell that takes more than one round to accomplish. FUDGE creator Steffan O' Sullivan opines that the ideal combat round is 3.14 seconds, or *pi* seconds. Which might explain why they are called *rounds*.

**Offensive Damage Factors:** factors which contribute to damaging an opponent: Strength (if using a melee weapon or fisticuffs), Scale, and deadliness of the weapon.

**Defensive Damage Factors:** Those which contribute to reducing the severity of a wound : Scale, armor, and Stamina

**Total Damage Factor:** The Offensive Damage Factor of the attacker minus the defender's Defensive Damage Factor.

## Melee Combat

The first thing to happen in combat is to determine Initiative, or who goes first. This is done by rolling against the character's Speed. Once each character's result is determined, the players may declare their actions. The action may be anything the character is capable of doing. In combat, this would usually be some form of fighting, but certain characters might take other action such as casting spells, running away, screaming, fainting, etc. The character with the highest Initiative result goes first. If two characters end up with the same Initiative result, compare their Dexterity Attributes. If those are also the same, just roll one die. Whoever rolls highest, wins. If they tie again, for crying out loud, just keep rolling the darn thing until someone wins.

Players may then declare their character's actions, starting with the player with the highest result. They can really take any action they want, but since this is the Combat section, we will now cover what happens if they decide to fight. It's a fairly simple process. Once they have chosen their opponent(s), all combatants involved in the fight with that character make Opposed Action rolls against using the applicable Skills. If the attack is being made with weapons, the attacker would use the Melee Skill. If the defending character is armed with a melee weapon, they may use their Melee or even Unarmed Combat Skill to parry, or they can



use their Dodge Skill to just get the heck out of the way(of course, if you roll against your Dodge skill, you forfeit the chance to cause damage to your opponent). If the Opposed Action roll results in a 0, then the round is a standoff. No damage is dealt to either character, and the next character on the Initiative list gets their turn. Repeat these steps as necessary. If a combatant is unable to fight for any reason, then the fight becomes an Unopposed action for their attacker. Many game systems have the attacker attack when it's his turn, at which time the defender may defend. Then after he is done, the other combatant attacks. This system does not work this way, with the opponents taking turns smacking each other around. All the action in a given round occurs simultaneously, as each round represents however many seconds the round is, during which time both characters are punching, kicking, dodging and weaving trying to score a hit on their opponent. A combatant may also roll against their Melee or Unarmed Combat Skill but choose to take a purely defensive stance. This will add a +2 to the combat skill, but they cannot harm their foe except with a critical result.

A minimum result of Poor is needed to hit an opponent of roughly equal size. Meaning, a human needs to obtain a rolled degree of at least Poor (*and* win the Opposed Action) to hit a human-sized opponent. If both combatants roll less than Poor, the round is a standoff. Targeting a specific body part will require a Good to Superb roll. For example, it's easier to hit someone in the arm (Good) than to put their eye out (Superb).

If the the defender is significantly larger than the attacker, then the attacker may need only a Terrible roll to hit them. Conversely, if the defender is much smaller than the attacker, then they may need a Good or even Great result to make contact. This will usually apply when fighting demons of various sizes, like the Mayor in his incarnation as the demon Olvikon or the six-inch fear demon Gachnar, in "Fear, Itself."

If the result of the Opposed Action is something other than 0 *and* the minimum to-hit result is surpassed, then you have to figure out how much damage was dealt (see Determining Wounds below).

Just as in the Action Resolution section, the GM has the option of treating combat with an NPC as an Unopposed Action. The PC has to match the NPC's Trait Level to have a stand-off round, and beat the NPC's Trait Level to inflict damage. This option stresses the skill of the PC's while preventing fluke rolls by NPC's. The PC's can only take damage in this way if they roll Terrible or worse.

## Multiple Combatants in Melee

The average person would not want to take on more than one opponent. It only makes sense to do so if you are a Star. But if circumstances make it impossible to avoid, the lone fighter will be at -1 to his skill for each additional foe beyond the first.

The lone combatant rolls once, and the GM rolls once for each NPC. The player compares his rolled degree with with the rolled result of each of the foes, one after the other. He

has to defeat or tie *all* of the opponents in order to inflict a wound on one of them. If he beats all of them, he may hit a foe of his choice. He cannot cause damage to an opponent he tied, he can only wound an opponent whose rolled result was at least two levels less than his.

Example: Giles, with a Good Unarmed Combat Skill, is facing three thugs, reducing his skill to Mediocre. The thugs have rolled Good, Great, and Mediocre respectively. Giles' roll is a Great result, tying the best of his three opponents. He hits the thug who rolled Mediocre (two levels below his roll) and is not hit himself (he tied the best of them).

The single fighter takes multiple wounds if he is struck by two or more enemies, although he can inflict damage on only one foe in any given round. There is a limit to how many attackers can besiege a single fighter at one time. Animals or animal-like monsters like werewolves, depending on size, could attack as many as six at a time. People wielding pole arms or similar longer-ranged melee weapons could also attack six at a time. People using martial arts or close-combat weapons that require more maneuvering space can only attack in groups of three or four. A lone fighter standing in a doorway could only be attacked by one or two people (on each side of the doorway).

## Ranged Combat

Ranged attacks can be either Opposed or Unopposed Actions. It will obviously be Unopposed if the target is unaware of their attacker or unable to move. In this case, the attacker simply rolls against his skill in the ranged weapon, with the Difficulty Level set by the GM according to range, lighting, cover, etc. Equipment such as laser scopes might add to the character's skill.

If the action is Opposed, then the attacker must roll their skill against the target's defensive Trait... either the Dexterity Attribute or the Dodge Skill if they have it. Of course, characters aren't going to be able to dodge bullets(with a few notable exceptions), but they will be able to dodge the presumed path of the bullet when their opponent brings the weapon to bear. For thrown weapons, there is no modifier to the evasive roll. Propelled weapons such as arrows and slings have a -2 modifier to the evasive roll, while guns have a -3 modifier.

The target may also opt not to Dodge (!?), but shoot back instead, counting on the other guy to miss. In this case, the action for both shooters will be Unopposed.

The following table represents suggestions for difficulty based on some vaguely defined ranges:

Range	Difficulty
Arm's length	Poor
Spitting distance	Mediocre
Across the room	Fair
Across the street	Good

Pretty far away    Great  
Very far away    Superb

## Wounds

Keeping track of wounds in a completely realistic manner, in any role playing game, is cumbersome and limiting at best, and impossible most of the time. The human body is simply too complex to have a playable system that accurately tracks damage to it. Some systems try to do this, but usually these systems make life very difficult for players and their characters. Broken bones and other such injuries are common in those types of systems, and an injury that takes weeks to heal can take months in game time to get back to normal (just in time to get busted up again). So either you spend all your time being injured, or you cheat the system so that you either get hurt less or heal faster, negating the purpose of the extremely detailed and realistic wound system anyway.

In FUDGE: Buffy The Vampire Slayer, the wound system is designed to work simply and let the story flow, maintaining the "cinematic" feel.

Like everything else in FUDGE: *Buffy The Vampire Slayer*, wound levels are described in a seven-level scale, but not the same one. The seven wound levels are:

Undamaged: not wounded at all.

Just a Scratch: No real game effect, apart from dramatic tension.

Hurt: The character is hurt enough to slow them down; -1 to all Traits which would logically be affected.

Very Hurt: Seriously injured, possibly reeling or stumbling. -2 to all Traits that would logically be affected.

Incapacitated: The character is so badly wounded that they cannot take any action at all except maybe to drag themselves a few feet or gasp out an important message, depending on how lenient the GM is. The character may very well be unconscious.

Near Death: The character is not only unconscious, but they will die in less than an hour without real medical help. Normal people simply can't recover from near death on their own. Vampires can and do, since they cannot be killed by most mundane means. Slayers can recover from near death on their own given enough time to rest, but it could be weeks or months before they are back at the top of their game.

Dead: Well, duh.

## Determining Wounds

Once you determine who hit who in combat, you have to determine how badly they hurt each other. This is, in fact, why there is a wound system at all. To begin with, each attacking character will have to determine their Damage Factor. There is a series of bonuses for various contributing factors to help determine this.

### Offensive Factors

For the character's Strength Attribute (where applicable):

- + 3 for Superb Strength
- +2 for Great Strength
- +1 for Good Strength
- +0 for Fair Strength
- 1 for Mediocre Strength
- 2 for Poor Strength
- 3 for Terrible Strength

For Attacker's Scale:

Add the Attacker's Scale (see Non-human scale in combat). Like the Strength Attribute Bonus, this only applies to fisticuffs and melee weapons.

For projectile weapons(guns, crossbows, composite bows, etc.):

+/- Strength of the weapon (see the sample weapons table)

For Melee Combat:

- 1 for no weapon and no Unarmed Combat Skill
- +0 Unarmed Combat Skill or small weapon (blackjack, knife, brass knuckles, stake, steel-toed boots, etc.)
- +1 for medium weight one-handed weapons (Billy club, machete, short sword, hatchet, rock, etc.)
- +2 for large one-handed weapons (broadsword, axe, large clubs, etc.)
- +3 for most two-handed weapons (pole arm, two-handed sword, battleaxe, etc.)
- +1 for sharpness (add to other weapon damage: knife or stake becomes +1, short sword +2, etc.)

### Defensive Factors

For the character's Stamina Attribute:

- +3 for Superb Stamina
- +2 for Great Stamina
- +1 for Good Stamina
- +0 for Fair Stamina
- 1 for Mediocre Stamina
- 2 for Poor Stamina
- 3 for Terrible Stamina

For Armor:

- +1 for light, pliable non-metal armor such as leather (a good thick leather coat could count)
- +2 for heavy, rigid non-metal armor
- +2 for light metal armor
- +3 for medium metal armor or Kevlar
- +4 for heavy metal armor

For Defender's Scale:

add the Defender's Scale (see Non-human Scale in Combat)

This may seem like a lot of math for such a rules-light

game, but the up side is that most of it can be done well in advance of a combat encounter; in fact, most of it could be done at character creation. You can include on your character sheet your character's Damage Factor with various generic weapons (i.e., one-handed edged, one-handed blunt, etc.) so you are ready to go when combat comes up, even if you are picking up a makeshift weapon or one unexpectedly dropped by a foe. Defensive Factors are easier to pre-calculate, because they won't vary except with the addition of armor (or some other form of protection... magical, maybe).

So, now that you have all those numbers, what do you do with them? Once the results of the combat round is resolved so that you know who hit who, you compare the attacker's Damage Factor with the defender's Defensive Factor. The result is the Relative Damage Factor. You then take the relative rolled degree (the amount by which the attacker beat the defender's roll) and add your Relative Damage Factor. The result is the number of Wounds inflicted on the defender. Each character has a number of Wounds determined by their Stamina rating, as illustrated on the following chart:

Stamina	Just a Scratch	Hurt	Very Hurt	Incapacitated	Near Death
Superb	OOOO	OO	OO	O	O
Great	OOOO	OO	O	O	O
Good	OOOO	O	O	O	O
Fair	OOO	O	O	O	O
Mediocre	OO	O	O	O	O
Poor	OO		O	O	O

Each "O" in the table represents a Wound. As you can see, the higher your Stamina score, the more wounds you can take before degenerating to the next lowest Wound Level. Someone with Legendary Stamina will take four Wounds and still be merely Scratched, whereas by the time someone with Poor Stamina takes four Wounds, they will be incapacitated. This is the number of Wounds it takes to take you down to that Wound Level *with one hit*. The effect is not necessarily cumulative. A character with Good Stamina who takes five Wounds in the first round of combat is now Hurt. If in the next combat round, he takes only one Wound, he does not become Very Hurt, even though it is the next Wound level in line... he ticks off one of his Scratched Wound levels, unless they are already gone, in which case he would have no choice but to move down to Very Hurt. Likewise if he took another five-Wound hit... Hurt is already taken, so he would have to go for Very Hurt. In this way, a character can take a fairly grievous wound and still keep fighting. In cinematic action, a kick in the shin shouldn't become a killing blow just because you've got an unrelated knife wound in your chest.

*Example:* Buffy is facing off against one of the nameless hordes of vampires that infest the otherwise-lovely Sunnydale. Before combat proper begins, they each look over their Damage and Defensive Factors and see the following:

## Buffy

Superb Strength (+3)

Scale 2 (+2)

Stake (+0 for size, +1 for sharpness=+1 weapon)

Unarmed Combat Skill (+1)

Offensive Damage Factor:  $3+2+1+1=7$ . (Ouch)

Scale 2 (+2)

Superb Stamina (+3)

Defensive Factor:  $2+3=5$

## Vampire

Great Strength: (+2)

Scale 2 (+2)

No Unarmed Combat skill, no weapon (-1)

Offensive Damage Factor:  $2+2-1=3$

Scale 2 (+2)

Good Stamina (+1)

Defensive Factor:  $2+1=3$

Buffy sees that her Relative Damage Factor against the Vampire is 4 (her Damage Factor of 7 less his Defense Factor of 3), and the Combat begins... Buffy and the vamp both attack and enter a hand-to-hand combat situation. This vampire is a novice, recently turned. He doesn't even know what he is up against. They both roll... Buffy rolls her Superb Unarmed Combat Skill and rolls a Fair (+0) result, which equals out to Superb anyway. The Vamp, not having any Unarmed Combat skill per se, rolls his Dexterity, which is Good. He rolls a Mediocre result, ending with a Fair Rolled Degree. Buffy's Superb beats his Fair by 3 levels, a Relative Degree of 3. To this she adds her Relative Damage Factor of 4, resulting in 7 Wounds for our Vampire friend. With his Good Stamina, this would normally mean he was Incapacitated. But it doesn't matter, because Buffy's Superb result was good enough to drive a stake through his heart (see Vampires in Combat). He would be Incapacitated if he wasn't currently a pile of dust.

## Subduing Damage

A character may opt to subdue their opponent by knocking them out. If they declare that this is the case, then for that combat a Hurt result becomes a Stun. Stunned character cannot attack, and is at -1 to defend for one combat round. Even after the -1 modifier is over, the Stun result stays on the character sheet. Another Stun result any time in the same combat encounter will cause the character to become Very Stunned.

A Very Hurt result also cause a character to become Very Stunned. A Very Stunned character cannot attack and is at -2

to all actions for two combat rounds.

A result of Incapacitated or an additional Very Stunned result will result in a knockout.

A character can also choose to pull their punch, thereby voluntarily causing less damage. You can set the damage level anywhere you wish once damage is worked out, but only if you declared that you were pulling your punch before you rolled.

### Healing from Damage

Wounds are healed through the use of the skill: Medicine or through magick.

A Scratch is an insignificant wound. After combat is over, all characters may simply remove Scratch results from their sheet. Any more severe wounds will be healed for each successful roll against the Medicine skill of whoever is doing the healing. A Good result on the Medicine roll will heal all wounds up one level, a Great result will heal all wounds up two levels, and a Superb result heals three levels. Once the treatment is done, the wounds will take time to actually heal. Assume about a day of game time per wound level. This may not be realistic, but it will have your character back on their feet soon so you can get back in the game.

Any untreated wound will take one week of bed rest to heal each wound level. Remember that a Near Death Wound Level, left untreated, will not heal at all but will rapidly become a Dead Wound Level.

## Magic

The trickiest thing thus far in the writing of the Buffy supplement for FUDGE was implementing a set of magic rules that would reflect the way magic is portrayed in the show while still being playable and giving magic-using characters something to add to the game. What I didn't want was a static list of spells to choose from. In Buffy the Vampire Slayer, there's a whole world of freaky magic out there. Sure, there are tons of books that contain spells and rituals and such. But those books exist because someone wrote them. I wanted magic in this game to be a matter of player ingenuity. Now, we don't see too many people on the show casting spells on the fly, but someone out there has got to be doing it. Amy did it, and so did her mother—that was before Amy was a rat and her mother was a cheerleading trophy. As long as someone has mastery over the elements, knows the proper deities to invoke, and what spell ingredients are associated with what general effects, they should be able to improvise a spell to do whatever they want. That, after all, is the point of magic.

Since I am using FUDGE rules in the first place, you may have noticed I am not the type to re-invent the wheel. So I poked around on the 'net and discovered Carl D. Craven's Gramarye, which with some modification suits what I was looking for just fine. All kudos and praise to Carl for writing this excellent system, and thanks for allowing me to mine it for "inspiration."P

Now, any character can perform magic rites with adequate preparation and instruction, but it is much more

challenging for the layperson and is best left to seasoned practitioners.

## How Magic Works

First, the basic forces of the universe all fall into certain categories. These are traditionally known as elements. The elements are still commonly referred to by their more archaic names, but the scope of each element is greater than its name indicates. Mastery over the elements can be purchased during character creation as though they were powers. Only characters whose templates specifically state that they can purchase mastery in elements may do so. The elements are as follows:

*Earth:* Not just dirt and rocks, but anything solid and inanimate.

*Water:* Not just water, but any liquid.

*Air:* All gases

*Fire:* All forms of energy, including flame, electricity, light, and plain heat.

*Spirit:* Includes the body and the mind, as well as the spirit itself.

*Time:* Tapping into and controlling the flow of time. This is the most difficult element to harness, since time has built up a hell of a lot of momentum in the one direction it's traveling. The Powers That Be endeavor to keep intimate knowledge of time out of the hands of all but the wisest of sorcerers. No character can buy Time mastery at initial character creation; it should only be bought at great expense and, of course, GM approval.

The elements in their natural state are a formless, chaotic whirl of energy. In order to tap them for a desired effect, a magic user must have the discipline to channel this chaos into a structure. Different effects require different types of discipline. Disciplines are purchased as skills, and a section on Magic Disciplines is included in the Skills section. The Disciplines are:

*Breaking:* Not just breaking physical things, but undoing other magics, banishing unwanted spirits and the like.

*Conjuring:* Creating something from nothing. Along with Transformation, this is one of the two more difficult disciplines to master. Each level costs two levels' worth of points to obtain.

*Control:* To make someone or something perform an action that it could perform normally, but on your terms.

*Communication:* This discipline governs willing communication. You wouldn't read someone's mind against their will with Communication; that would be a Knowledge Spell.

*Enhancement:* Makes things better. It can repair broken items, make not-broken items stronger, and increase a person's abilities.

*Healing:* Governs the repair, growth, and reproduction of living things.

*Knowledge:* Used to learn the unknown, this can help one see across great distances, read minds, or learn the history of an object.

*Movement:* The motion of objects through space.

Examples include telekinesis, flying, moving faster than normal, or teleportation.

*Protection:* Protects against physical harm as well as mundane, magic, or psychic intrusion.

*Transformation:* Changes the size, shape, or chemical composition of something. This is one of the more difficult disciplines to learn. Each level in this discipline costs twice the usual amount to buy.

A character must have at least a Fair skill level in the Knowledge skill: Magic in order to learn spell casting at all. Once that requirement is taken care of, the skill level in the Discipline takes over for the purpose of actual spell casting. Spells are cast by combining one's mastery of an element with one's skill in a particular discipline. For example, to heal someone of a stab wound, you would need mastery over Spirit and skill in the discipline of Healing. Conjuring a concealing fog would call for mastery of Air and the discipline of Creation, etc.

A basic spell, of Fair difficulty:

- Is limited to close range (hand-to-hand fighting range)
- Results in zero damage or a Mediocre effect.
- Affects one man-sized target or one cubic meter of material.
- Takes 5 seconds to cast, and lasts five seconds.
- Requires incantation and ingredients.

Some examples of Mediocre effects:

*Breaking:* Shatter glass, cause minor discomfort

*Communication:* Speak a local dialect of a known language; empathy

*Control:* Cause target to sneeze or itch.

*Conjuring:* simple illusion (simple stationary image or a sound)

*Enhancement:* amplify voice, make someone beautiful, strengthen fragile material

*Healing:* relieve fatigue, a minor infection, or a Scratch wound.

*Knowledge:* Provide information obtainable through simple observation

*Movement:* cause fire to spread faster than normal

*Protection:* keep insects away, protect from minor weather effects

*Transformation:* change someone's hair color

Building on this basic spell, there are various factors which affect the difficulty of the spell. In Carl Craven's original Gramarye rules, there was an additional trait for

magic users called mana, which described the amount of magical energy they had to draw on in order to work their spells. The more complex a spell, the more mana it takes to cast it. In FUDGE: BtVS, there is no mana trait. Magic in this mythology is not something you store up inside yourself. It is a outside force that one can manage to channel and control. The more radical the effect though, the stronger the force that must be channeled to create it. The stronger that force is, the harder it is to control, thus the difficulty is raised, rather than the mana cost. The most basic way to increase the difficulty of a spell is to change the effect. The base difficulty will always be one level higher than the effect; for example, a Mediocre effect will have a Mediocre difficulty.

### **Some examples of Fair effects:**

Anything meant to cause Fair damage.

*Breaking:* Shatter or tear material such as leather or wood.

*Communication:* Understand an unknown language, telepathically communicate with another person

*Control:* Cause target to do something it's inclined to do.

*Conjuring:* Detailed illusion (stationary person), creating any of the four physical elements (fire, earth, air, water) from nothing.

*Enhancement:* Temporarily increase a target's attribute by one level. Repair a material such as wood or leather

*Healing:* Cure major infection or minor disease

*Knowledge:* provide information available through mundane research

*Movement:* Move something telekinetically, allow target to levitate.

*Protection:* Shield against severe weather, small weapons or hand-to-hand damage

*Transformation:* Make a man look like another man

### **Some examples of Good effects:**

Anything meant to cause Good damage.

*Breaking:* Shatter resistant material such as bone or strong wood

*Communication:* Speak to/understand a creature with no language, telepathy with an alien mind.

*Control:* Cause target to do something it's mildly opposed to.

*Conjuring:* Complex illusion, such as a person fighting

*Enhancement:* Temporarily increase target's attribute by two

levels. Repair resistant material such bone or strong wood.

*Healing:* Cure major disease or poison

*Knowledge:* Access information that could have been obtained through dangerous, lengthy, or complex mundane means

*Movement:* Allow target to move faster, allow target to cling to walls like a spider.

*Protection:* Shield from heavy weapons

*Transformation:* Turn a man into a woman

### **Some examples of Great effects:**

Anything meant to cause Great damage.

*Breaking:* shatter hard material (metal)

*Communication:* speak with spirits, trees, or rocks

*Control:* Cause target to do something it is strongly opposed to

*Conjuring:* Very complex illusions: a band of knights fighting a dragon

*Enhancement:* Temporarily increase a target's attributes by three levels. Repair hard material (metal)

*Healing:* reattach a severed hand

*Knowledge:* Provide information the caster could not possibly have attained otherwise

*Movement:* Allow target to fly or walk through walls

*Protection:* Shield from any physical harm

*Transformation:* Turn a man into a mouse

### **Some examples of Superb effects:**

Anything meant to cause Superb damage.

*Breaking:* Shatter magically-enhanced material

*Communication:* Speak with an extra-planar being

*Control:* Cause target to do something it would never do of its own volition

*Conjuring:* totally submersive, world-altering illusion (change setting)

*Enhancement:* Temporarily increase a target's attribute by four levels. Repair magically enhance material

*Healing:* reattach a severed arm/leg

*Knowledge:* get information that no one could have obtained otherwise.

*Movement:* allow target to teleport

*Protection:* Shield from most magical effects

*Transformation:* Turn a man into a demon

### **Number of Targets or Area Covered**

Another way to modify the difficulty of a spell is by changing the area to be affected. For example, using Creation and Fire to set a human sized object aflame should be a Fair difficulty. This difficulty would change depending on the size of the desired flame. The same size modifiers apply not only to the creation of materials, but also to spells that affect an area or affect multiple targets. Simply shift the difficulty up or down on the chart as follows:

- -1— a bread box
- +0— a single person
- +1— 2-4 people, a closet-sized space
- +2— 5-10 people, a whole room
- +3— a small crowd, a small building
- +4— large crowd, large building

### **Range**

The more remote the target of your spell, the trickier it is to pull off the desired effect. Adjust the difficulty for range as follows:

- -1— Touch, you must be in physical contact with the target.
- +0— in hand to hand combat range
- +1— within thrown weapon range
- +2— within sight range
- +3— out of sight

### **Miscellaneous Difficulty Modifiers**

- +1— +2 Damage on a direct attack spell
- +1— +1 to Defense
- -1— Increase casting time one level on Time Chart
- +1— Decrease casting time one level on Time Chart
- +2— Not using an incantation

### **Duration**

The duration by nature is equal to the casting time. If you want to increase the duration, add +1 difficulty for each level you move up the the time chart.

### **Time Chart**

Difficulty of Spell   Casting Time

Mediocre                      1 Second

Fair                              5 Seconds

Good	10 Seconds
Great	25 Seconds
Superb	2 Minutes
Legendary	1 Hour
Legendary +1	5 Hours
Legendary +2	1 Day
Legendary +3	1 Week
Legendary +4	1 Month
Legendary +5	1 Season
Legendary+6	1 Year

### Using Incantations and Props

An incantation consists of magical words or prayers used to incite the desired effect. They can be memorized, or they can be improvised on the spot by a mage of Good or better skill. All one needs to know are the related words of power and the proper deities to invoke. There is power in speaking the words aloud; not using an incantation increases the Difficulty of the spell by two.

Props are tools and spell ingredients that assist in balancing the universal forces that the spell caster wishes to channel. Deciding what props are relevant to a spell can be decided by determining whether the prop relates according to the following Laws of magic:

*The Law of Similarity* states that things which are similar to one another affect each other; like produces like, effect resembles cause.

*The Law of Contact* says that things once in contact with each other still affect each other after they are separated.

*The Law of Sacrifice* says that giving up something of value to the caster or the target will make the magic more likely to succeed.

To apply the Law of Similarity, one must use material components that are in some way similar to the desired effect. Examples might include a feather for a flight spell, some sulfur to create flame, a drawing of a wolf to summon a real wolf, or a twig to be broken in a spell to break down a wooden door.

As a GM, you might encourage your players to be creative when choosing props. Sure, a pinch of sulfur might fuel a fire quite sufficiently for the traditionalists, but mightn't a dash of lighter fluid work just as well? How about a paper airplane for a flight spell if no feathers are available? Magic users also have a long-standing tradition of using herbs and other plants that correspond to the different elements; wormwood, for example, is closely tied to the element of fire and can be used as a prop in a fire spell.

To apply the law of contact, the caster needs to have something connected in some way to the target or the subject

of the spell. A lock of hair or fingernail clippings are a good example; a piece of jewelry worn by the target would work, or a piece of a door that needs to be broken down. The longer and more personal the contact, the better.

The Law of Sacrifice is a little tougher to enact. The component must be of personal value to either the caster or the target of the spell, *and* it must fulfill one of the other laws. Examples might include a piece of jewelry that is a family heirloom, or a lover's lock of hair. (Anything that is impersonal and/or easily replaced would most likely not apply in regards to this Law.

### Determining Bonuses for Props

Some objects can meet the requirements of both of the first two Laws, like a strand of hair used to make a voodoo doll. The hair of the victim fulfills the Law of Contact, while the doll itself fulfills the Law of Similarity. Using props will decrease the difficulty of the spell. The following table goes into greater detail on how to determine the extent to which the difficulty is decreased. Spellcasters should not be allowed to use more than two similar props for the same spell... otherwise, they will just keep heaping similar props on the pile until they need not even roll.

#### Base Value

*Similar Prop (Law of Similarity):* -1 Difficulty

*Contagious Prop (Law of Contact):* -1 Difficulty

*Sacrificial Prop (Law of Sacrifice):*

Meaningless to owner (a hair clipping) -0 Difficulty

Minor meaning to owner (a ring): -1 Difficulty

Major meaning to owner (a wedding ring): -2 Difficulty

Priceless to owner (a finger, severed): -3 Difficulty

Example: Ethan Rayne wants to cast a spell on Buffy. He steals the Claddagh ring that Angel gave her (this would have to take place during the second or third season). Since Buffy wore the ring it counts as a contagious prop (-1), and because it was given to her by her true love, it has Major value to Buffy (-2) Difficulty. Ethan's spell is at a -3 Difficulty total. Not too hard to pull off for a magician of his caliber.

### Casting the Spell

To cast a spell, a magic user must have any components they wish to use at hand, they must be able to perform any rituals or incantations involved, and they must have uninterrupted time to concentrate. They must also have mastery of the element(s) required to achieve the effect. Once the spell is begun, any interruption (GM's judgment what constitutes interruption) counts as an automatic failure of the spell just as if the spellcaster had failed the roll. The

mage may make a Psyche roll to avoid being interrupted by things that would normally interrupt, the difficulty of the roll being equal to the difficulty of the spell. If they want to cast a spell while wounded counts as being distracted also counts as in interruption, due to the pain. Normal wound penalties apply: -1 for Hurt, -2 for Very Hurt. After the spell is complete, the caster must make a successful check against their Magic skill in order for the spell to succeed.

The mage may voluntarily dismiss the spell at any time prior to the Skill check with no penalty. They may also hold the spell after passing the Skill check in order to delay the effect. This requires constant mental concentration, and interruptions here will cause the spell to "go off" rather than causing it to fail. Again, a Psyche roll may be made to fight the distraction. Also, every five rounds a spell is held, it has a negative effect on the caster's Psyche (see Spell Failure, below). There is no "to-hit" or other kind of roll involved in any spell, the success is determined solely by the mage's success in the casting.

### Spell Failure

On the show, Giles is always talking about magic is risky business and blah, blah, blah. He's always warning Willow against the danger of dealing with powers one cannot control. In FUDGE:BtVS, there is a clear and definite penalty for bungling a magic spell.

### Sample Spells

**Fireball:** creates a ball of flame that can be directed toward a target and will explode on impact, causing Good damage to all in its blast radius.

Disciplines required: *Conjuring* and *Control*

Elements required: *Fire*

Difficulty:

Good damage is a Good effect. (Good)

Add +2 for In-Sight range (Superb)

Add +2, Affects a room-sized area (Legendary +1)

Possible props:

a ball or something round that can be thrown (-1, Similar)

some sulfur or lighter fluid (-1, Similar)

some Wormwood (an herb associated with the element of fire—1, Similar)

A coat recently worn by the target (-1, Contact)

Since no more than 2 Similar props can be used, by choosing some of the sample props listed above, you could whittle the difficulty for this spell down to Great, and casting time of 25 seconds—that's just about 8 combat rounds. Hey, nobody said magic was easy. You could also decrease the difficulty by increasing the casting time..

**Guardian Beast:** creates an invisible monster that will guard

an item for you. If anyone moves toward the item, the beast will sound a warning of some kind to scare them away. If the person touches the item, the beast will attack with Good fighting ability and Good strength. The beast will stray no more than a few feet from the guarded item.

Disciplines required: *Conjuring* and *Control*

Elements required: *Spirit*

Difficulty:

Good damage and strength is a Good effect. (Good)

Add +1, Affects a small area (Great)

lasts 1 day (Great duration +5) (Legendary +3)

-1 for being in contact with the area to be affected (Legendary +2)

Possible props:

A statue in the shape you imagine the monster to be (-1)

If the statue is made of glass or other "invisible-ish" material (-2... it's twice as similar!)

This could get the difficulty as low as Legendary.

## Vampires

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

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

The legend of the vampire has roots in nearly every culture in the world. There are subtle differences in the legends from one region to the next, but by and large they agree on many major points. In the *Buffy* universe, there is a very good reason for this. Vampires are real.

There are untold novels, movies, and role playing games out there, each with their own take on the vampire mythology. Certain aspects are fairly constant, but there are enough discrepancies to make things confusing when trying to determine what *Buffy*'s vampires can and can't do. One of the main ways that legends can vary is where the procreation of the vampire "race" is involved.

*"To make you a vampire, they have to suck your blood and then you have to suck their blood; it's like a whole big sucking thing. Mostly they're just gonna kill you, just take all your*



*blood."—Buffy, in "Welcome To The Hellmouth"*

*"I have not drunk enough for it to change you. You must be near death."—Dracula, in "Buffy vs. Dracula"*

In many legends, anyone killed by a vampire's bite automatically becomes a vampire. If this were the case, Buffy's world would be completely overrun. As Buffy's comment above makes clear, someone whose blood is completely drained by a vampire, with no infusion of vampire blood, simply dies. An exchange of blood is required for the transformation to take place. It is unclear at what point exactly the exchange takes place. Most vampire conversions in the show have taken place off-screen. Vampires are clearly the walking dead, that much is clear. What is not entirely clear is the significance of the vampire drinking mortal blood. In every documented case, the vampire drinks the victim's blood first. Apparently, there are upper and lower limits to how much blood the mortal must lose in order to become a vampire. Not enough blood lost, and the mortal won't become a vampire. Too much blood lost, the mortal will die. According to Xander's Dark Master(bater) in Season 5's "Buffy vs. Dracula," the human must be near death (or at least Incapacitated) in order to be turned.

This theory is partially corroborated by the statement made by Zachary Kralik to the newly created vampire he'd just made in the episode "Helpless." He said he was glad to see his new friend awake... he was afraid he'd drained him too much. This would indicate that there has to be a *mix* of vampire and human blood for a vampire to be reborn. A person completely drained of blood has no more human blood in him, and therefore no mix of human and demon blood can be made. It would be reasonable to assume that there is something in vampiric blood that kills the victim, rather than them dying through loss of their own blood. In the *Buffy* episode, "Becoming, Part 1," Angel's conversion is seen on screen, and after Darla drains some of his blood, she cuts herself so that a clearly very much alive young Master Liam can drink of her blood. It is also unclear as yet whether the mortal's blood must be in the vampire's system in order for the change to take place. According to Xander's Dark Master(bater) in Season 5's "Buffy vs. Dracula," the human must be near death in order to be turned.

The amount of time required for the transformation to complete is similarly unclear. In the aforementioned "Helpless," the new vampire took less than a day to awake, apparently only a few hours actually. In "Phases," when Angelus brings across Teresa, a schoolmate of Buffy's, enough time passes so that her body was laid out in the funeral home before she woke up. And in the fourth season opener, "The Freshman," Buffy's friend Eddie is awake the next night after he is taken.

Like the writers on the show, a GM should simply pace the transformation as is dramatically appropriate. Until such time as the new vampire awakens to their "unlife," they will appear for all intents and purposes to be dead. A trained

person is apparently able to determine whether the victim of a vampire will rise again. The mechanics of this process were never made known, but in "Welcome To The Hellmouth," Giles asks Buffy if Darla's victim will "wake up" as if he really expects her to know, and she answers with great confidence that he won't, which he doesn't.

Any Slayer with the Gift "Slayer Training" can make this determination, as can any Watcher. Other character types will need a Great Skill in Occult Lore.

So now the transformation has taken place. What does that mean, exactly? A popular misconception is that your life is simply prolonged indefinitely in living death. It is not hard to see why this is so widely believed. When Buffy's friend Ford showed up in Sunnydale, hoping to convince Spike to make him a vampire so he could be immortal rather than die of brain cancer, she explains it to him as follows:

*"Well, I've got a newsflash for you, braintrust. That's not how it works. You die. And a demon sets up shop in your old house. And it walks and talks and remembers your life, but it's not you."—Buffy, in "Lie to Me"*

And as Giles explains:

*"A vampire isn't a person at all. It may have the movements, the memories, even the personality of the person it takes over, but it's a demon at the core. There's no halfway."—in "Angel" and...*

*"Xander, listen to me. Jesse is dead. You have to remember that if you see him, you're not looking at your friend. You're looking at the thing that killed him."—in "The Harvest"*

Even knowing this, many are unnerved by seeing a vampire wearing the face of a loved one. And vampires know this, using it to their advantage in many cases. They often enjoy playing the tortured creature of the night so as to gain the confidence of their prey before killing them.

*Spike: "Come up against this Slayer yet?"*

*Angel: "She's cute. Not too bright, though. Gave her the puppy-dog, 'I'm all tortured' act. Keeps her off my back when I feed."*

*Spike: "People still fall for that Anne Rice routine? What a world."—in "School Hard"*

Here are some more of the facts regarding vampires: Vampires cannot fly, turn to mist, or shape-shift in any

way—at least, not inherently. Spells that would accomplish these things can be learned and employed by a vampire just as they could by anyone.

Vampires do not cast reflections in mirrors, although they do cast shadows. They can also be photographed ("Helpless") and videotaped ("Halloween").

A vampire's thoughts cannot be read through telepathy.

Vampires do not need to breathe, but apparently, the diaphragm (the muscle that controls intake of air into the lungs, not the birth control device) is still under their conscious control. If it were not, vampires would not be able to speak, let alone smoke, which many do. However, vampires are unable to successfully perform CPR on a human (or at least Angel doesn't think they can—"Prophecy Girl").

Vampires do not need to eat or drink (beverages) but they can if they want to. Apparently, the sense of taste is the one sense that is not heightened by the transformation into a vampire; in fact, the taste buds of a vampire are not as acute as those of a human, as testified to by Angel in the *Angel* episode "I Will Remember You." While vampires derive no sustenance from normal food, they sometime derive comfort from eating it (Spike, in the fourth season, seemed to be eating Giles out of house and home... apparently he likes to crush up Weetabix into a mug of blood to "give it texture" Also, in season five's "Fool For Love," demanded a plate of spicy Buffalo wings from Buffy before he divulged any secrets from his past.). Mortal food substances seem to have the same effects on vampires as one would expect them to have on a human. For example, in "The Prom," Angel tells Joyce that he doesn't drink coffee because caffeine makes him jittery. And Spike spends the entire episode "Lovers Walk" blind, stinking drunk.

It seems that a vampire who cannot feed will not die from the lack of blood, at least not for a while. In the episode "Pangs," Spike describes blood-starved vampires as "walking skeletons—like those famine pictures from dusty countries, only not half as funny." He didn't say anything about whether he might die or how long it might take if he expected to. This one will have to be left up to the GM's discretion for now.

Vampires are far stronger than most humans. The precise extent of this strength is uncertain and it varies from one vampire to the next just as it does with humans. But there is clearly a supernatural augmentation to the vampire's strength. A vampire of average strength is clearly stronger than a human of greater than average strength.

Vampires have Scale 2 Strength, just like Slayers. See Scale for details on how this applies in-game.

Vampires cannot enter the private home of a living person without being invited. If they attempt to do so, they will find their entry blocked by an invisible barrier. Once a vampire had been invited in, they can return at any time. There are however, a few things to remember based on the mythology

set forth in the show:

What constitutes an invitation? Apparently, whatever power governs this rule plays it pretty loose when interpreting what counts as an invitation. A banner reading "Enter here, all ye who seek knowledge" served as the invitation to Angelus that resulted in the death of Jenny Calendar (in "*Passion*"). Presumably a "Welcome" mat would serve the same purpose. And, in the *Angel* episode "Room With a View," Cordelia tells Angel that when she eventually finds an apartment, he is "totally invited over." When she finally finds an apartment, she is shocked when Angel walks in uninvited—the unconditional invitation she had offered stood, even though she didn't yet have an apartment when she extended it.

An invitation counts only for the current residence. When someone moves to a new home, the vampire must be invited again.

An invitation is only required to enter the *private* residence of a *living* person. In the *Angel* episode "In The Dark," Angel agreed with Cordelia that Spike could not enter her apartment uninvited *as long as she is alive* (although he could, as Doyle was quick to point out, simply burn the building down). In that same episode, Spike is able to ransack Angel's apartment without being invited in, because Angel is not alive in the strictest sense. In the episode "Somnambulist," Angel explains plainly to Wesley that entering the lair of another vampire is no problem. In the *Angel* episode "The Prodigal," Angel is forced to watch Lockley die because he refused to invite Angel in. The very instant he was dead, however, Angel was able to cross the barrier. In the *Buffy* episode "Consequences," Angel enters Faith's motel room without an invitation. Any character shacking up in such a public residence (a motel, a youth hostel, the Y, etc.) would have to have the Fault: Public Residence.

There exists a fairly simple spell that can "uninvite" a vampire from a particular house ("*Passion*").

The invitation must be extended by a person who lives in the dwelling in question. ("*Real Me*").

Unlike many traditional vampires, *Buffy's* vampires can enter houses of worship, but they do fear religious symbols, especially the symbol of the crucifix. Now, some argue that there is no particular religious connotations to this. The image of the cross was used by numerous religions that predate Christianity to symbolize the quartering of the universe into active and passive principles, and it is possible that this basic symbol is somehow anathema to a vampire. Many mythologies attribute power not to the cross in itself, but rather to the faith the person puts in it, but it is clear that the effectiveness of the cross against vampires has nothing to do with the wielder's religious faith in Christ. For example:

Giles, who refers to Biblical stories as "mythology" ("*Welcome to the Hellmouth*"), has used crosses to repel vampires on a regular basis.

Willow Rosenberg, who is definitely Jewish, has also used them to keep vampires at bay, even nailing several of them to her door frame in an attempt to keep Angelus away.

Contact with a crucifix will burn the flesh of a vampire, leaving a wound that is not easily healed. Still, a vampire is not involuntarily forced away from a cross by invisible forces. Most vampires will attempt to keep from being burned of course, by distancing themselves from the cross or by knocking it out of the wielder's hands. Some vampires, either through masochism or bravado, will simply allow themselves to be burned (like Zachary Kralik in "Helpless"). The former type might enjoy the pain, while the latter may use the act to intimidate their enemies.

*"We are defined by what we fear. This symbol, these two planks of wood, it confounds me. Suffuses me with mortal dread. But fear is in the mind. Like pain, it can be controlled. If I can face my fear, it cannot master me." —The Master, in "Nightmares"*

Holy water has a similar effect. Contact with holy water will cause a vampire's skin to blister and burn, as if it were acid, while ingestion of holy water will destroy a vampire in a matter of seconds ("Helpless"). Again, the exact religious and/or supernatural reasons for this are unknown. It just works.

The *Angel* episode "Are You Now Or Have You Ever Been..." revealed that touching a Holy Bible has the same effect on vampires as crosses and Holy Water.

A vampire faced with a cross or threatened with holy water must make a Great roll against their Psyche attribute to ignore the threat. If they fail this roll, they will stand back. If they roll worse than Mediocre, they will automatically flee in terror. If the vampire has been burned during the same encounter, the difficulty is raised to Superb.

Vampires are highly resistant to injury and heal quickly. They will recover from any injury which does not kill them, no matter how severe. The extent of the injury will dictate how much time it will take to heal. When Spike was grievously injured in "What's My Line, Part 2," he spent most of the remainder of that season in a wheelchair. In "School Hard," Drusilla slashes a three-inch-long cut into Spike's cheek, and the wound closes before our eyes. And in the *Angel* episode "In The Dark," Marcus spends the better part of a day jamming red-hot poker into Angel's legs and torso. After a short time resting in the back of Oz's van, there are no longer any visible wounds on his body.

*"If I can go without getting shot or stabbed for a while, I'll be alright." —Angel, in "Angel"*

All vampires have the Power: Rapid Healing.

## Killing Vampires

*"Bullets can't kill vampires. They can hurt them like hell..." —Darla, in "Angel"*

Aside from the aforementioned ingestion of holy water, there are few ways to kill vampires.

The most commonly known way to kill a vampire is with a stake through the heart. Mind you, it *must be through the heart, and the piercing object must be made of wood*. As with many other things regarding vampires, the reason for this is not known. The implement need not be a stake, *per se*, and it doesn't even necessarily have to be sharp, as long as it can be made to pierce the heart. In both TV shows set in the *Buffyverse*, vampires have been killed using tree branches, wooden crossbow bolts, jagged boards, broomsticks, and pool cues. Once a vampire's heart is pierced, they immediately disintegrate into a pile of dust, leaving nothing but said dust behind. Some extremely ancient and powerful vampires have been known to leave their skeleton intact, however.

A common vampire will usually disintegrate unceremoniously, but a Star vampire will often be able to gasp out some dying words or in some instances simply stand there looking pissed for a second or three before they disappear (Mr. Trick in "Consequences," Angel in "The Wish," Willow in "Doppelgangland," Sunday in "The Freshman"). Very rarely, this also happens to a lesser vampire (Sunday's lackey in "The Freshman"). GM's can use this as much for comedic effect as dramatic, depending on the situation.

In game terms, an attacker must first declare that they are going for the heart, and after having done so must obtain a Superb result on their attack roll in order to precisely target the heart (it is after all a rather small target, about the size of the fist). If the Superb result is obtained, the vampire's only hope of survival is if they rolled better than a Superb in that round. Otherwise, they are dead, immediately.

Smart vampire hunters travel in groups. For each person you have assisting you, you may subtract one level from the staking difficulty. For example, if you have an ally holding the vampire still, you would only need a Great rolled result. With two friends holding him down, you would need to roll merely Good.

Of course, when using crossbows or throwing stakes the usual modifiers apply for distance, treating "Fair" as +0 and adjusting the required result up or down as needed.

A vampire can be similarly dusted by beheading. Any method of removing the head from the body should do the trick (Buffy claims to have once beheaded a vampire with a "little X-ACTO knife" — "Welcome to the Hellmouth"), and

the vamp will turn to dust as surely as if they had been staked.

In order to successfully behead a vampire, or anyone for that matter, with one clean stroke requires a Superb result on a combat roll which was declared a beheading attempt. True, the neck is a somewhat larger target than the heart, but it takes a fair degree of skill to make a clean swipe completely through the neck to take the head off. As with stakes, if the vampire beats the Superb roll with his result, his head remains his.

They are also vulnerable to both fire and direct sunlight. Exposure to direct sunlight will cause a vampire's flesh to burst into flame almost instantly. If the vampire remains in the sun, it will not be long before their body is completely immolated and they will disintegrate into a smoking pile of dust. When exposed to open flame, their fate depends on the strength of the flame. When exposed to ordinary flame, vampires do not appear to be especially flammable and so may stand a decent chance of extinguishing the flame before any lasting damage is done.

A vampire exposed to direct sunlight will start to sizzle right away as smoke begins to billow from their body. After one round, the exposed body parts will burst into flame, and they will receive wounds according to the following:

Exposure to sun/ location of burn	Wound Levels per round
Small part of the body (hand, top of the head, etc.)	One
Large areas exposed (arms, legs, torso)	Three
Entire body exposed	Six

Clearly, a vampire in direct sunlight or who is completely consumed with flame will not last long.

Even if they get away from direct sunlight, the fire will continue to burn and will have to be put out as a normal fire would. If they cannot rectify the situation, they will continue to take the per-round damage until the fire is extinguished. Anything from smothering to dousing or immersing the vampire in water will extinguish the fire—remember that once out of the sunlight, it is a regular fire. Immersion in water is also as effective a blocker of sunlight as shade.

The rarest known way to kill a vampire is a mystical poison known as "The Killer of The Dead." Through some unknown magical means, this poison will reduce a vampire to dust, but only after many hours of excruciating pain. The

identity of the creator is unknown. Either it was someone who wanted to see vampires suffer or else a vampire hunter who wanted to ensure that their quarry would die even if their arrow failed to pierce the heart. It is uncertain whether the poison can be ingested; the primary method of delivery is an arrow or crossbow bolt.

When the poison is introduced, the vampire will lose consciousness instantly. After a short time, they will awake and feel nothing more than an arrow wound for a short time, maybe about twenty minutes. After this time, the vampire will begin to suffer from reduced motor skills and dizziness. After about an hour, the fever will set in and the vampire will be unable to stand or move, and must be protected from sunlight and any other threats; they can do nothing to protect themselves. They will often be delirious at this stage, talking to people who aren't there or mistaking someone's identity and addressing them as someone else. In the last hour of infection the pain eases and mental clarity returns. Shortly thereafter the vampire will die, disintegrating as if they had died by any other means.

Either the one who created this poison has a finely developed sense of irony or they simply wanted to make the cure for this poison very difficult for a vampire to obtain, especially a sick one. The only cure for "The Killer Of The Dead" is to drain the blood of a Slayer. Not just a little bit, either. Only with the aid of modern medicine is it possible for both the vampire and Slayer to walk away from this disease alive, and even so it is a risky proposition.

A vampire injected with this poison will suffer a -5 penalty on all actions after the first twenty minutes. After the first hour is over, the vampire is effectively Incapacitated until they are cured or they die, which will occur within a matter of hours (how many hours should be determined by the GM as is dramatically appropriate. Three to five hours will usually suffice). In order to be cured, they must drain the blood of a Slayer, living or recently dead. Preferably, they will need all of the Slayer's blood, if this not possible, it must be enough to Incapacitate the Slayer.

### Vampire Character Creation

To create vampire characters as NPC's or player characters, one would follow the character creation guidelines as normal, and treat this section as a template for the Vampire character. Vampires can be either gender, from any background. The only restrictions on vampire characters are the limitations common to all vampires.

Attributes: Determined as normal.

Gifts/Faults: Choose as normal.

Powers: Extraordinary Strength (Scale 2), Rapid Healing, Heightened Senses, Extraordinary Reflexes, Spikey Bits(Fangs).