

BLOOD ON THE TRAIL



SHOSHANA KESSOCK

A WORLD OF
ADVENTURE FOR

FATE
CORE SYSTEM

This adventure was made awesome thanks to our Patreon patrons at patreon.com/evilhat—thanks guys!

INSIDERS

Alan Bartholet	Christopher Vollick	Graham Owens	Joe Trzos	Marty Choderek	Nick Daly	Rick Jakins	Troy Ray
Andrew Dunne	Clyde Clark	Graham Willis	John Rudd	Matt and Nykki	Nick Reale	Robert Hanz	Tyler Allen
Andrew Pomfret	D.C. Upton	Haakon	Jon-Pierre Gentil	Boersma	Nicola Urbinati	Robert Kemp	Tyler Hunt
Anne-Sylvie Betsch	Daniel Gallant	Thunestvedt	Joshua Lutz	Matt Anderson	Nicolas Marjanovic	Rogee Edge	vargr1
Antero Garcia	Daniel Slack	Isabelle Parsley	Justin Evans	Matthew	Osyse Pritchett	Ryan Singer	Will Goring
Arjun Comar	David Dorward	J Quincy Sperber	Katie Ramsey	Whiteacre	Patrick	Sarah Vakos	William J. White
Ario B Evans	David L Kinney	J.M.	Keith Stanley	Michael Bowman	Mueller-Best	Sean M. Dunstan	William Lee
Bartolome Mayol	Demian Buckle	Jason Cotton	Ken Ditto	Michael Cambata	Peter Gates	Sean O'Dell	William McDuff
Ben Mullen	Dusan Frokovic	Jeff Chaffee	Kieren Martin	Michael Dean	Peter Woodworth	Selene O'Rourke	Zach
Brett Abbott	Dustin Evermore	Jeff Craig	Laura	Hannah	Philip Nicholls	Stephen Rider	
brian allred	Edward MacGregor	Jefwfunk	Liifluff	Michael Merivan	Rachael Hixon	Svalander	
Bryan Milstid	Frank	Jeremy DeVore	Lore Graham	Michael Monahan	Randy Oest	Thom Terrific	
C. J. Hunter	Frédéri POCHARD	Jeremy Tidwell	Lowell Francis	Michael Pedersen	Rhel	Tim L Nutting	
C.K. Lee	Garrett Rooney	Jim Hart	MAINGUET Francois	Mitchell Evans	Richard	Timothy Carroll	
Christopher	Gavran	Jim Nicholson	Marc Mundet	Morgan Ellis	Bellingham	Timothy	
Gunning	Glenn Mochon	Joakim Andersson	Mark	Nicholas Hopkins	Rick	Masamitsu	

ADVENTURERS

A Person	Bryan	Dianne	Ian Charlton	Jon C.	Matt Houck	Porter	Sophie Lagace
Aaron W Scott	Bryan Gillispie	Didier Bretin	Ian Toltz	Jon Smejkal	Matt Landis	R R Clark	Spencer Williams
Ada	Bryan Willgen	Dillard	Indi Latrani	Jonas Matser	Matt Timm	R Roy	Stefan Feltmann
Adam Buehler	Bryce Perry	Dirk Methner	Irene Strauss	Jonathan	Matthew Broome	Ralf Wagner	Stephan
Adam C.	Bud the Chud	Don Arnold	Istria Gray	Jonathan	Matthew Caron	Ralph Miller	Stephanie Bryant
Adam Gutschentritter	C	Don Bisdorf	J. Keith Wykowski	Jonathan Finke	Matthew J. Hanson	Randall Omdorff	(Mortaine)
Adrian Arias- Palomo	Candida Norwood	Don Schlaich	Jack Gulick	Jonathan Hobbs	Matthew Price	Randy Ekenrode	Stephen Figgins
Aharon sharim	Carl McLaughlin	donald murray	Jackson Hsieh	Jonathan Korman	Matthew Whalley	Randy M. Roberts	Stephen Hood
Aidan Grey	Carlos Flores	Drew Shiel	Jack Linford	Jonathan Young	Max	Raun Sedlock	Stephen Waugh
Al Billings	Cerity	Drew Smith	Jordan Deal	Jordan Deal	Max Kaehin	Rebecca Harbison	Steve Discont
Alan Phillips	Charles Albrecht	Duane Cathey	Jordan Dennis	Jordan Dennis	Melanie Palstone	Red Dice Diaries	Steve Kunc
Alan Timothy Rogers	Charles Evans	DudeInTheNight	Jordi Aldeguer	Jordi Aldeguer	Michal Davis	Remy Sanchez	Steve Radabaugh
Alan Twigg	Chip Dunning	Duncan	Jose A.	Joseph Formoso	Michael	Renzo Crispieri	Steven Code
Alexander Gräfe	Chirag	Dylan Green	Joseph Gambin	Joseph Gambin	Michael Barrett	Ricardo Boccato Alves	Steven D Warble
Alexander Newcombe	Chris Caporaso	Ebenezer Arvigenius	Josh McMillain	Josh McMillain	Michael Bradford	Rich Hewett	Steven Desjardins
Alexander Permann	Chris Mitchell	Edward Sturges	James Odom	James Odom	Michael Brewer	Rich Hillborn	Steven K. Watkins
Alexander R. Corbett	Chris Nolen	Ehedei	James Pacheco	James Pacheco	Michael Brewer	Richard	Steven Markley
Alexis Lee	Chris Rigaux	Eirch Mascariatu	James Winfield	James Winfield	Michael D. Blanchard	Richard Greene	Stuart Dollar
Alistair	Christian	Elliott M. Freeman	Jamie Wheeler	Jamie Wheeler	Michael D. Ranalli Jr.	Richard Lock	Svend Andersen
Allan Bray	Christoph Thill	Elsa S. Henry	Janet	Janet	Michael Hill	Riggah	Tara Zuber
Allan Samuelson	Christopher Allen	Elisada Amhransidhe	Jared Hunt	Jared Hunt	Michael Hoff	Rishi	Tatu Sara-aho
Alloyed	Christopher Hatty	EmmissaryOfZork	Jason	Jason	Michael Sawi	Rob Meyers	Teppo Pennanen
Amanda Valentine	Christopher Smith	Emmanuel	Jason Bean	Jason Bean	Michael Shumate	Rob Voss	Teresa O
Andrew	Adair	Emmanuel Genot	Jason Best	Jason Best	Michael Thompson	Robb Neumann	Terry Willits
Andrew Betts	Christopher Stilson	Enrique Esturillo Cano	Jason Heredia	Jason Heredia	Mike Bradley	Robert	Tevel Drinkwater
Andrew Dacey	Christopher	eric	Jason Pasch	Jason Pasch	Mike Vermont	Robert Biskin	The Roach
Andrew Grant	Stone-Bush	Eric Bontz	Jason Penney	Jason Penney	Kaarchin	Robert Huss	Thomas
Andrew Horn	Christopher W. Dolunt	Eric I	Jason Tocci	Jason Tocci	Karl Thiebolt	Robert Rees	Thomas Balls-Thomas
Andrew Loch	Chuck Dee	Eric Proton	Jayna Pavin	Jayna Pavin	Katherine Malloy	Robert Rydlo	Thomas Elmelbom
Andrew Turbott	Colin	Eric Willison	Jeff Mahood	Jeff Mahood	Keith Fannin	Robert Slaughter	Thomas Maund
Andy Arminio	Colin Matter	Erich Lichnock	Jeff Pitman	Jeff Pitman	Kenneth Benjamin	Rodrigo	Thomas O
Angus	Corey Johnston	Erik	Jeff Vincent	Jeff Vincent	Holbert	Roep Portal	Tim Davis
Anthony Damiani	Craig Maloney	Erik Ingersen	Jeffrey Boman	Jeffrey Boman	Kent Snyen	Roger Carbal	Tim Popelier
Antoine Pempie	Creative Play and	Erika Finbraaten	Jeffrey Colyer	Jeffrey Colyer	Kevin Lindgren	Ron Müller	Timothy Seiger
Antje Pereira	Podcast Network	Ernie Sawyer	Jeffrywithie	Jeffrywithie	Kevin McDermott	Roy	Todd Estabrook
Ariene Medder	Curt Meyer	Esteban Jauregui Lorda	Jens	Jens	Kevin oreilly	Ryan Smith-Zempel	Todd W. Cronle
Arthur Lace	Curtis Hay	Evan Ringo	Jens Allike	Jens Allike	Kris Vanohlyand	Ruben C. Christiansen	Todd Willey
ArthurDent	Cyrano Jones	Ezekiel Norton	Jeremiah McCoy	Jeremiah McCoy	Krista	Ryan Gigliotti	Tom Luongo
Aviv	Dain	Fabrice Breau	Jeremy	Jeremy	Krzysztof Chyla	Ryan Junk	Tony Ewing
B. Bredthauer	Damon Richard	FELT	Jeremy	Jeremy	Kurt Zdanio	Samuel Edwards	Tony Kelly
Barac. Wiley	Barac. Wiley	Fide	Jeremy Glick	Jeremy Glick	Nicholas Pilon	Samuel Hart	Torolf de Merriba
Bastien Daugas	Daniel Chapman	Florian Greß	Jeremy Hamaker	Jeremy Hamaker	Nick	Samwise Crider	Travis Stodter
Bean Lucas	Daniel Ellingsen Lund	Francisco Castillo	Jeremy Kear	Jeremy Kear	Nick pater	Sarah Williams	Trevor Crosse
Becca	Daniel Kraemer	Frank	JF Paradis	JF Paradis	Nicolas Decombe	Schubacca	Tristan Smith
Ben	Daniel Ley	Frank Beaver	Joanna	Joanna	Noel Warford	Scott Ryder	Tsht
Ben Scerri	Daniel Markwig	Frank Jarome	Joe	Joe	Obsessive Comics	Scott Acker	Tyler Duckworth
Ben White	Daniel Taylor	Frankie Mundens	Joe Littrell	Joe Littrell	Disorder	Scott Dexter	Tyson Monagle
Benjamin Cush	Daniele Galli	Gabriel Sorrel	Joe Patterson	Joe Patterson	Olav Müller	Scott Greenleaf	Urs Blumentritt
Benjamin Wandio	Darren Lute	Garth Marshall	Joel Beally	Joel Beally	Oliver Scholes	Scott Hamilton	Victor Allen
Benjamin Welke	Dave Jorja	Garrett	Joel Beebe	Joel Beebe	Oliver Nisole	Scott Martin	Ville Lavonius
Bill	David	Garrett Jones	Johannes K.	Johannes K.	paolo castelli	Scott Millward	Vladimir Filipovic
Bill Eastman	David Bellinger	Garth Rose	Rasmussen	Rasmussen	Patrice Hédeé	Scott Puckett	Volker Mantel
Björn Steffen	David Bowers	Gary Anastasio	Johannes Oppermann	Johannes Oppermann	Patrice Mermoud	Scott Theode	Vrakul
Bloomingerd	David Fergman	Genevieve	John	John	Patrick Chapman	Sean Sherman	waelcyrg
Bo Madsen	David Goodwin	George Harnish	John	John	Patrick Ewing	Sean Smail	Wayne Coburn
Bob Hiestand	David Griffith	Gian Domenico	John Arcadian	John Arcadian	Patrick Fittkau	Sean Walsh	Wayne Peacock
Brad Davies	David Hayes	Fachini	John Beynon	John Beynon	Mario Dongu	Sean West Money	Wes Fournier
Brad Osborne	David Hicks	Glynn Stewart	John Bogart	John Bogart	Mark	Sebastian S	Will Foy
Bradley Eng-Kohn	David Maple	Graham Meiner	John Clayton	John Clayton	Mark	Seth Clayton	William Johnson
Brandon Metcalf	David Millians	Gregg Matyola	John Fiala	John Fiala	Mark A. Schmidt	Seth Halbeisen	William Pitts
Brandon Willard	David Morrison	Gregg Workman	John Griogair Bell	John Griogair Bell	Mark Diaz Truman	Seth Hartley	Wolfgang Reich
Brandt Bjornsen	David Olson	Gregory Fisher	John Halsey	John Halsey	Mark Harris	Shadowmyre Kalyn	Wulf
Brendan Conway	David S	Gregory Hirsch	John Helmut	John Helmut	Mark Widner	Shadi Griffith	Yonatan Munk
Brent Ritch	David Silberstein	Gustavo Campanelli	John Lambert	John Lambert	Markus Haberstock	Sharif Abed	Z Esgate
Brian	David Starnier	Hakushaku	John Portley	John Portley	Markus Wagner	Shirahna Kessock	Zeb Walker
Brian Creswick	David Stern	Harry	John Rogers	John Rogers	Martin	Simon Brunning	
Brian S. Holt	David Orlando	Heather	John S. Fetzik	John S. Fetzik	Martin Deppe	Simon White	
Brian Shourd	Declan Feehey	Henry Gaudet	John Taber	John Taber	Martin Felczerek	Simon Withers	
Brittany Lenda	Derek Hiemforth	Herman Duyker	John Tobin	John Tobin	Martin Terrier	Sion Rodriguez y	
Bruce	Devon Apple	HFB	John William McDonald	John William McDonald	Marty Gentillon	Gibson	
Bruce Laing	dharp	Howard M Thompson	Johnathan Wright	Johnathan Wright	Mathias Exner	PK	Slawomir Wrzesniewski

BLOOD ON THE TRAIL

A WORLD OF
ADVENTURE FOR

FATE[™]
CORE SYSTEM

WRITING & ADVENTURE DESIGN
SHOSHANA KESOCK

DEVELOPMENT
**LEONARD BALSERA
& ROB DONOGHUE**

EDITING
JOSHUA YEARSLEY

PROJECT MANAGEMENT
SEAN NITTNER

ART DIRECTION
BRIAN PATTERSON

LAYOUT
FRED HICKS

INTERIOR & COVER
ARTWORK
**GUILLAUME
TAVERNIER**

MARKETING
CARRIE HARRIS

BUSINESS DEVELOPMENT
CHRIS HANRAHAN



An Evil Hat Productions Publication
www.evilhat.com • feedback@evilhat.com
@EvilHatOfficial on Twitter
facebook.com/EvilHatProductions

Blood on the Trail

Copyright © 2016 Evil Hat Productions, LLC and Shoshana Kessock.
All rights reserved.

First published in 2016 by Evil Hat Productions, LLC.
10125 Colesville Rd #318, Silver Spring, MD 20901.

Evil Hat Productions and the Evil Hat and Fate logos are trademarks
owned by Evil Hat Productions, LLC. All rights reserved.

No part of this publication may be reproduced, stored in a
retrieval system, or transmitted in any form or by any means,
electronic, mechanical, photocopying, recording, or otherwise,
without the prior express permission of the publisher.

That said, if you're doing it for personal use, knock yourself
out. That's not only allowed, we encourage you to do it.
For those working at a copy shop and not at all sure if this means
the person standing at your counter can make copies of this thing, they can.
This is "express permission." Carry on.

This is a game where people make up stories about wonderful, terrible,
impossible, glorious things. All the characters and events portrayed
in this work are fictional. Any resemblance to real people, outlaws,
cowboys, trails to Oregon or other places, aboriginal tribes, cattle
of the supernatural or completely natural variety, or blood-sucking
creatures of the night is purely coincidental, but kinda hilarious.

Terrifying... but hilarious.

CONTENTS

Blood on the Trail	2
Inspirations for Blood on the Trail.....	2
A Word on the History of the West	3
Give Me Your Tired, Your Poor, Your Vampires	4
Migration and the Homestead Act.....	5
What People Know in the New, Vampire-Filled World.....	6
The Vampire Incursion West	7
Motivations of a Monster	10
The Vampire Psyche.....	10
The Wagon Roundup: Starting Your Game	11
Creating Your Map	13
Step One: Your Destination.....	13
Step Two: Legs of the Journey	13
Step Three: Stopover Details.....	13
Step Four: Measure the Distance.....	14
Creating Your Pioneers	15
Aspects	15
Skills	16
Stunts	17
Stress	17
Consequences.....	17
Refresh and Fate Points	17
Building Your Wagon Train	18
Leadership.....	20
Obstacles and Advantages	20
Setting Out on the Trail	22
Rolling for the Wagon Train.....	22
Stress on the Wagon Train	23
Scenes on the Trail	23
In the Wilderness:	
Ordeals, Obstacles, and Opportunities	24
Vampire Attacks.....	29
Stopovers on the Trail	30
Vampire Showdown	32
Vampires	33
Nameless Vampires.....	33
Supporting Vampires	34
Main Vampires.....	35
Example Vampire Stunts.....	36
Vampire Mind-Control.....	37
Turning Mortals Into Vampires	38
Playing Vampires	39
Seven Brides for Seven Vampires	40
Concept and Premise	40
The Vampire Threat: Selina and the Pack	41
Part One: Independence, Defined	43
Part Two: April Showers Bring May Nightmares.....	44
Part Three: Rivers, Like Railroads, Must Flow	47
Part Four: Showdown at the Farragut Homestead.....	50
Part Five: The Aftermath	52

BLOOD ON THE TRAIL

Blood on the Trail is a nineteenth-century adventure set on the harsh wagon trails heading into the Old West. People from around the world have heard stories of the magnificent West, where outlaws and cattle roam across open prairies and where a new home awaits. The trick is getting there in one piece. Pioneers aiming to settle the West come together in Independence, Missouri, to take their families, their livelihoods, and their lives in their hands, journeying across the country.

And then of course, there are the vampires.

This is the West as envisioned by Wes Craven, not Clint Eastwood. This is a West full of difficult days and hard nights, where deprivation can kill you before the bloodsuckers in the night can. This is a West as imagined in *American Vampire*, or a historical *30 Days of Night*. This isn't pretty vampires and courtly intrigue. This is gunslingers and prospectors, school teachers and ex-soldiers, huddled together in the dark against the scourge of the undead. Wagons creak and in the dark, something screams. That's *Blood on the Trail*.

Your characters are pioneers of every kind. They will come together and build their wagon train, establish just what they take with them, and the skills they'll need to survive. You'll also find new mechanics for how the wagon train faces down the rigors of the trail. Plus there's a host of vampire menaces and an outline for creating your western adventure from start to finish.

So welcome to the trail. Hope you reach your destination.

Inspirations for Blood on the Trail

If you're looking for some inspiration for your game, we've got a handy list of resources.

- There's plenty of classic western books out there that'll give you a hand in learning the history of the West. But this is a fantasy West, so to get that feeling, tap into some graphic novel goodness like *American Vampire* or the modern-day vampire series *30 Days of Night*. While the first gives you a nice taste of vampire stories that begin in this game's time period, the latter gives you the perfect sense of isolation and struggle that this game is all about.
- Television gives us plenty of examples of Western life to check out, some better than others. For a good look at the struggles of settling the West, look at the mini-series *Into the West* or the series *Hell on Wheels*.
- No list could be complete without mentioning the classic video game *Oregon Trail*. Die on the trail from dysentery or shoot all the buffalo: your future is in your hands—just like in *Blood on the Trail*.



A Word on the History of the West

We might have once thought of the Old West the way we'd seen on television, with cowboys and Indians. But these days we know that the West is just a creation, a fiction full of racist representations of Native Americans and misrepresentations of the truly horrifying things that happened in the settling of America. For every story of triumphant settlers marching to their “manifest destiny,” there are thousands of largely untold stories of the destruction of native cultures.

While this game is all about the settling of the West, we hope that the games played within it will honor the understood truth about what happened then. We wrote this game in the spirit of that more-honest history, looking squarely at the tales of the pioneers and their daring efforts without ignoring the terrible price paid during the settlement years.

To this end, we have tried to give due diligence in representing native cultures in a fair and less stereotypical way. You won't find any friendly Indian trackers or Tiger Lily's, violent Apache raids or smoking of peace pipes. Instead, we try to represent the tensions of settlers and natives in the West to the best of our ability, respecting the truth of what happened during the rush to claim a land that was never really empty.

GIVE ME YOUR TIRED, YOUR POOR, YOUR VAMPIRES

There have always been vampires.

Stories of blood-drinkers stalk human history and cover every corner of the globe, from the dank streets of London to the Far East. The details are different, but the idea remains the same: there are monsters that survive on human blood. Beware.

They say that by the time the first settlers arrived in the New World, there were already blood-drinkers in the West. Stories from native tribes spoke about creatures that stalk the night, tearing apart horses and killing their people. But like many other stories told by the people who lived on the land before the Europeans arrived, their lessons were ignored. The Europeans came, and settled, and brought with them entirely new threats. Some of those threats were Old World vampires, looking to explore, and roam, and devour.

History marched on, and the individual colonies of England, Holland, Spain, and France began to shape into unified territories. Wars were fought over territory between the expanding populations of people escaping their old lives for new opportunities in the New World. New Amsterdam became New York, the French lost territory to the English, the Spanish reached out to settle the farthest reaches of the continent, and eventually the War of Independence broke the colonies away from England. The New World was becoming a new country, the United States of America.

And always, behind the scenes, in the shadow of frontier nights, the vampires hunted.

The secret history of the United States is soaked in the blood of the missing and slaughtered. Only a handful of people know the truth. Coppers in the poorest parts of New York saw bodies fished out of the East River alongside growing Manhattan Island and stock up on extra musket balls and powder. Soldiers swapped stories of nightmarish creatures that stalked their lines after dark, feeding from the wounded before they could be rescued. Government officials met behind closed doors to theorize on how to protect against the monsters in the dark. And wagons full of settlers drove west, seeking new homes in what they wrongly saw as the uninhabited frontier, only to never be seen again. Rumors blamed native attacks, but those who knew better recognized the stories for what they were: signs of blood-drinkers in their midst.

Only the bravest, the strongest, would take up arms and hunt the monsters that stalked the New World. Most stayed ignorant—up until the moment they found themselves face to face with a creature they could never have imagined.

History marched on, while the human race continued to be culled in the shadows. The New World grew, the vampires fed, and few were the wiser.

Migration and the Homestead Act

By the middle of the 1800s, the United States was restless to expand, fueled by its burgeoning industry, rising population, and that ambitious idea that America needed to reach from sea to shining sea. From the Louisiana Purchase in 1803 to the annexation of Texas in 1845, the Oregon Treaty in 1846, and the Mexican Cession in 1848, the US made certain that it controlled all land from the Atlantic to the Pacific. New ports of commerce began to spring up in what was dubbed the Wild West, and settlers from the East Coast and across the world looked toward the new territories as a place to set down roots and establish new, prosperous lives.

Then came the Homestead Act of 1862. President Lincoln signed an act into law that allowed anyone who was at least twenty-one years of age or the head of a household, and had never taken up arms against the US government, to file for a land grant of their own in the territories. They would need to travel there and set their claim, but then they would be the owner of their own piece of US soil. This groundbreaking law even allowed freed slaves and women to claim their own land.

Soon, folks were lining up to gain passage to what they hoped would be their new home. The railroad companies were racing to create the very first transcontinental railroad to ferry passengers from the East Coast to what would become California, but the safest way to travel was still in groups over land. And so, the wagon trains were born.

Families gathered at Independence, Missouri, to start out on one of the well-marked and well-traveled trails that led to the West Coast. They piled their families, belongings, and all the supplies they could afford and carry into covered wagons. The trip could take anywhere from ten to twenty weeks, depending on the length of the journey and the speed of the animals pulling the wagons.

The wagons traveled these well-outlined routes, staying as close together as they could while avoiding any road dust kicked up by the wagons in front of them. Each wagon was controlled by a family, with individuals signing on to help out in exchange for travel. Unaccompanied women had to be taken in by families for the sake of propriety, and trains were known to have families that spoke many languages and didn't always understand one another. Wagons traveled together for companionship, to share the journey, and for mutual protection and aid. If they encountered danger along the way between settled areas, the other pioneers would be the only help they could get.

Families traveled together along the wagon trails until they reached the train's terminal stop, or until they needed to turn off the known path to head for their own destination. It wasn't uncommon for trains to begin with dozens of wagons, only to show up at their last stop with just a few. People found their way to their new homes, or else met with trouble along the way and had to be left behind. The trails were treacherous and harsh, with few places to stop for supplies or assistance. Thrown into the unknown, the settlers were all alone in the wide-open territories.

Which is why the vampires followed them into the West.

This is where your story begins.

What People Know in the New, Vampire-Filled World

The existence of vampires lurks under the veneer of the everyday world, and most settlers know nothing about the vampire threat. There are too many real dangers out west to worry about folks with superstition. Still, some rumors circulate among savvy trail hands and people with their ear to the wind. For those who know about the monster threat, history can be thrown into a completely different light when considering how the blood-drinkers have affected world events.

GMs, you might want to keep things very undercover, or it might be fun to play in a United States where the truth about vampires is the worst kept secret, a powder keg truth ready to explode. It might also be fun to include some rumors, or even confirmed facts, that characters in your game might know. Feel free to use any of these examples or to make up your own.

- President George Washington crossed the Delaware River in such a small boat because he was pursuing an escaping Hidden One and didn't have time to wait for something grander.
- Abraham Lincoln knew about vampires. He carried a small ax on his person at all times and often disappeared at night with a personal dispatch of well-trained soldiers. Make of that what you want.
- The beautiful young women of Washington DC began disappearing after a large boat arrived in harbor with its cargo originating from Hungary. The boxes were all registered under the initials E.B.
- The Donner Party was innocent.
- During numerous battles of the Civil War, soldiers put aside their differences to combat a supernatural threat that preyed on the wounded.
- The natives are not responsible for nearly as many attacks as people think. It's just easier to create a scapegoat than accept the truth.
- Atlanta was burnt down because of an infestation of Hidden Ones who aimed to prop up the southern aristocracy.
- The murderous Harpe brothers did not wantonly murder forty people across the South because they were crazed killers, but because they were controlled by vampires. They're also not dead, having been rewarded for their years of loyal service to their master.
- The settlers of Roanoke colony aren't gone. They travel the West, a massive herd that roams together, their hungry eyes searching for their next meal.

Compared to the real world, this frontier is a little more paranoid, a little more cautious. Though not everyone believes in the rumors about blood-drinkers, they do believe the stories of missing wagon trains and murdered families. Few are willing to take chances out on the trail, where the risks are so high.

THE VAMPIRE INCURSION WEST

There have always been vampires in both the Old World and the New. Nobody except the vampires know exactly where they all began, if they know at all, and they certainly haven't been interested in sharing their secrets. Blood-drinkers of all sorts came over to the New World to expand their feeding territory, an instinct as powerful to them as the need for land and new homes was to the settlers. Yet the vampires discovered that traveling outside a dense population in which to hide and feed provided new challenges. The easy solution: follow the wagon trains and prey on the humans and cattle that drove them, using the wagons as protection from the elements until they reached their chosen destination.

By the time the wagon trains were at the peak of their travel, the New World was host to a variety of vampires that could target the the trains.

Most solitary vampires or small groups know nothing of any larger vampire groups or organizations. They are the plague coming West and nothing more, destruction on two legs. With so little law enforcement in the territories and so many people disappearing into nature due to all kinds of physical dangers, the West is perfect for vampires to set up shop and feed comfortably. Seems this is a new frontier for everyone.





Hidden Ones

From the stories of Bram Stoker to the legends of the Aswang in Filipino legend, these vampires can appear human and even walk in sunlight for some time. Though they show no supernatural power by day, at night they can transform into animals, fly, and possess fantastic strength and speed. These hidden threats can come from any walk of life and use mind-control to disorient and ensnare human minds. Those of weaker mind can be overtaken and turned into servants, set to aid the vampires in their travels.

Vulnerabilities: Decapitation, fire, stake through the heart

Feral Vampires

Some vampires are more rugged and used to traveling on foot, hunting down their prey at blinding speed like packs of wolves. Extremely susceptible to daylight, Ferals dig themselves under the ground before dawn to escape being burnt. Once the sun goes down, they can call upon animals to help them hunt and kill. Most packs are small, and the stronger the vampires, the more likely they are to travel alone.

Vulnerabilities: Decapitation, damage to the brain, sunlight

Hungry Ones

Families may leave behind their old lives, but sometimes they leave behind a vampire in their past. These vampires retain all their memories and personality from their previous lives, yet are drawn by an insatiable hunger to kill and turn their own family members into vampires. They cannot walk in daylight and look completely normal during the night, but only in shadow. Once in the moonlight they are revealed as bloodless corpses, able to influence minds and turn into mist. They will track and transform their loved ones unless stopped and will ruthlessly kill anyone in their way.

Vulnerabilities: Stake through the heart, decapitation, sunlight

Hermits

These vampires are the most ancient of the breeds, so old that their power frightens even other vampires. As such, these vampires have retired into seclusion, holing themselves away from civilization, feeding when prey wanders close to their hideaways. While time has slowed them down to mortal speed, they remain strong enough to lift whole wagons. Their homes are usually littered with the trophies of their kills, treasure troves of the belongings of all those they've captured over the years. Hermits will try to lure in travelers with the promise of shelter before going in for the kill. They rarely have human servants, and any other species of vampire that come in contact with a Hermit will usually try to kill the powerful elder out of fear.

Vulnerabilities: Decapitation, utter physical destruction

Child-Eaters

This breed of vampire needs the blood of the young and innocent to retain their human appearance. They often appear as beautiful youths, full of life at night, but their beauty begins to wither if they stay out in the daylight. If Child-Eaters go too long without innocent blood, they begin to age and rot until they're nothing but walking corpses that descend into madness. Their mind-control is coercion and suggestion that can be resisted.

Vulnerabilities: Losing blood, fire, feeding on old blood

Soulbound

Soulbound vampires were once spiritual powerhouses, be they witches or holy men or seers, in their communities. Becoming vampires twisted their powers, leading them to hunt not just for blood, but for human essence, their very life force. Without feeding, their bodies begin to tighten up in rigor mortis until their movements are stilted, their joints crackling as they move. These vampires can control the mind, even going as far as possessing a body, and can disappear by stepping into the land of the dead.

Vulnerabilities: Fire, holy objects, dismemberment, stake through the heart

The Hive

These vampires are notably hated, even by other vampires. The Old World vampires arriving in the New World found this local population of vampires operating as a hive-mind collective. Termed Mosquito Men by some native tribes, they appear as pale, gaunt figures and only at night, descending on their prey in larger groups. They cannot speak and instead let out high-pitched shrieks as their jaws open far too wide so they can extend a fleshy appendage tipped with a stinger, called a proboscis. While very fast, these vampires are extremely sensitive to light and go to ground before dawn. They're not as hardy as other vampire kinds, but make up for it in numbers.

Vulnerabilities: Sunlight, fire, decapitation

Motivations of a Monster

These tactics aren't the only things that drive these vampires. Each group has motivations for acting beyond their unique type of bloodlust, and those motivations will influence the kind of story you tell. Some vampires are less individualistic, like Hives or packs of Ferals, and their motivations are much more basic: hunt, survive, maintain or expand their collective.

Other vampire types are much more individualistic, and bring with them the stories and histories of their lives before they were blood-drinkers. This is especially true of Hidden Ones, who lurk inside wagon trains disguised as other passengers. These vampires are perhaps the most human of all, and hide their thirst for human blood. They craft entire identities to fool their prey. They may even carry hints of the person they once were and the humanity they lost. This is especially true for Hungry Ones, whose memories of their previous lives and the loved ones they left behind drive them to hunt their own families. Soulbound might harbor memories of the protection they offered their old communities and their ties to previous spiritual beliefs.

Yet beneath the veneer of humanity and the vestiges of memories left behind, a vampire will always fall back on its blood-thirsty nature. When a person transforms into a vampire, a major part of what they lose is their ability to see people as anything beyond a means to an end. People are either food, or a servant, or something that can provide shelter or more food down the line. This thinking strips away any empathy, twisting and warping what used to be a human being into a plague in people-clothing that is always, at the core, a monster.

The Vampire Psyche

It's hard to consider what a mind as alien as a vampire's might be like. When considering how a vampire would interact with humans, think about where they came from, what kind of vampire they are now, and how they hunt for prey. Each of these will give clues on how to portray the vampire in your game.

A vampire's history and background will influence their personality, their manner of speech, their dress, their language, and their skills. A vampire fresh off the boat from Ireland will sound and dress differently than one who took a long voyage across the world from China. These create the very top layer of what makes the vampire tick, the human shell spread over the primal instinct trapped inside.

Underneath that human veneer, a vampire's behavior is influenced heavily by their breed. A Hive vampire will move and act differently than a Hungry One, driven to speak perhaps in more stilted tones and using plural pronouns like we. Their tactics will also influence how they move, how they act: trappers and hiders might be more stealthy and less straightforward than a hunter, who might blitz a camp rather than stick to the shadows.

THE WAGON ROUNDUP: STARTING YOUR GAME

To get ready to play, you'll want to get together with your group and talk about the play experience and themes you want to explore. In doing this, you'll create a **map**, build your characters together, and then form a **wagon train**. The following chapters will cover these topics.

Before doing that, though, you'll want to think about the vampires out there. The open plains and prairies lend themselves to all kinds of adventures, and all kinds of threats.

GMs, you'll want to discuss with the players what kind of game they're looking to play. Then, look at the **tactics** below that the vampires might use to hunt, and select the kind of vampire that will work best with those tactics and those themes.

- **Followers** pick specific targets and follow them wherever they go. They have an uncanny sense of just where their prey will be, and they will do anything to get their objective.
- **Trappers** use terrain and set up snares to capture prey. They might convince settlers to follow them to parts unknown, or sabotage wagons so they break down in just right place. Either way, this will get the prey right where they need to be.
- **Hunters** track wagons and stay out of sight, keeping pace with their prey and picking off stragglers. They wait until just the right opportunity to take out the heart of their objective.
- **Hiders** are interested in blending into the flock of humans. They'll use servants to shelter them and move among the humans, convincing them that they're perfectly normal until the time to strike.

Here are some examples that might work together.

Tactics	Theme	Possible Vampires
Followers	Terror, Family, Unfinished Business	Hidden Ones, Hungry Ones, Child-Eaters
Trappers	Adventure, Isolation, Stalking	Hermits, Soulbound, Hidden Ones
Hunters	Survival Horror, Combat	The Hive, Ferals, Hungry Ones
Hiders	Intrigue, Sacrifice, Corruption	Hidden Ones, Child-Eaters, Soulbound

VAMPIRES, GORE, AND GAME RATING

A game like *Blood on the Trail* can turn dark pretty fast, especially when you throw vampires into the already harsh pioneer setting. Be sure that everyone is on board with how dark you're ready to make the game, discussing what you're going to throw at them before starting play. Give the players a way to signal their discomfort should anything come up in play that makes them uncomfortable. This is a game about vampires and deprivation, but that can still be experienced in a fun and comfortable way for all.



CREATING YOUR MAP

The story of a wagon train is just as much about where the train is headed as it is about the people aboard. GMs and players, you'll work together to decide your destination and the stops you'll have along the way.

Maps of the Old West are fun, and it's a good thing to check one out while planning this part of the game. Feel free though to take liberties, creating new towns and locations along the trail for the sake of your adventure.

Step One: Your Destination

Your wagon train will start at Independence, Missouri, but where is it headed? Most trains were headed to big cities, so the final destination is probably Oregon City, Sacramento, Santa Fe, San Francisco, or Los Angeles.

Step Two: Legs of the Journey

Your journey will be composed of a number of **legs** from one place to another. Each stop along the way adds one more leg. It's on the legs of the journey where there's adventure on the trail.

When choosing how many legs your game will have, think about how long you want your game to last. Two or three legs might be good for a one-shot, while a longer campaign might have ten or more.

Step Three: Stopover Details

Out on the trail, travelers looked forward to **stopovers** along the way. They were a chance to see new faces, resupply, and shelter in a small point of civilization on their long journey. These ports in the storm included towns, military forts, friendly homesteads, trading posts, mining or railroad camps, and friendly native territories. These are the places where the pioneers can rest for a bit, the wagons can be repaired, and the players can catch their breath.

Each stopover has a **rating** that says how well supplied it is and how well protected it is from mundane and vampiric threats alike.

- **Superb (+5):** A well-stocked, well-fortified location. Unbreachable by vampires.
- **Great (+4):** Supplied but less well fortified. Vampires lurk at the outskirts, waiting.
- **Good (+3):** Not well supplied, not well fortified. Vampires can pick off stragglers.
- **Fair (+2):** Unfortified and not well connected to the outside world. Vampires can operate within the bounds of the town in secret.
- **Average (+1):** Small, out-of-the-way stop. No one will notice if it disappears. Vampires operate with impunity out in the open.

Figure out the kind of stopovers you want on your trip, then decide the rating for each location and name it. If you're consulting a historical map, feel free to use real locations for a middle stopover and an ending, but you'll want other stopovers to be fictional or obscure places. For every five stopovers, pick one more historical or large spot, either Good or Great.

At stopovers, the characters might encounter personal complications and divert for adventures out in the stopover's borders. They're also great places to gather rumors about the vampire menace.

Providence Falls, Wyoming (Great)

Details: Well-stocked general store, regular mail post, cattle feed depot, Safe Harbor Saloon.

NPCs: Julius Scrumm (store owner), Benjamin Hanes (saloon owner and former preacher).

Rumors: The old mine outside of town is closed down due to men going missing.

Step Four: Measure the Distance

Finally, write down how long it takes to travel the length of each leg, measured in weeks, splitting up the distances so that the whole journey takes approximately twenty to twenty-five weeks. This will help you pace the dangers of the trail and vampire assaults between stops. Once you've got the stops laid out and the distance measured, draw the whole thing out on a line map to keep track during your adventure. Be as accurate or abstract as you'd like.

When building the legs and stopovers, be sure to mix up their difficulties and ratings. If your players have had three difficult legs in a row, and they keep stopping at Average or Fair stopovers, they might become too hurt or dispirited to continue. Staggering helpful ports in the storm will help the characters survive longer. If things seem too dire and the next stopover isn't rated high enough to provide the players with the aid they need, feel free to change that rating.

CREATING YOUR PIONEERS

Making your pioneer for an outing on the trail follows many of the rules in *Fate Core*, but with a few differences.

Aspects

All pioneers begin with a high concept, trouble, and two other aspects. Your character's high concept relates to the job they do along the trail or their profession, such as *Aging Schoolteacher* or *Preacher on a Mission*.

Make your character's trouble affect their life going out on the trail; don't confine it to their past life. A trouble like *My Father in New York Hates Me* wouldn't really matter out west, while *My Father Hired Men to Kill Me* gives you more to work with.

The third aspect brings home what your character is taking with them into their new life out west, and it's related to why they want to be a pioneer in the first place. Your character might be *Searching for My Lost Sister* or have *Gold on the Brain*—they're what will drive your character onward when times get tough.

For the fourth aspect, you can create a personal bond with another PC or an NPC on the wagon train, or you can create an aspect related to what your character did before they came to Independence. This could be something that haunts them, might create a complication later, or else hints at something they can do.

The fifth aspect slot is left open. You'll write it when your character comes in contact with the vampire threat and becomes aware of just what they're really facing. It might end up being something like *A Shot to the Head Makes 'em Dead* or *I Sleep Lighter These Days*. It is also left open in case your character becomes enslaved to a vampire (page 37), in which case something like *Anything for My Mistress* might be appropriate.

SOME PROFESSIONS OUT WEST

Wagon Master	Prospector	Gunslinger
Trail Hand	Wanderer	Lawyer
Crafter	Blacksmith	Politician
(specify kind)	Doctor	Journalist
Cattle Owner	Tracker	Lawman/Pinkerton
Preacher/Minister	Veterinarian	Prostitute
Farmer	Midwife	Banker
Homemaker	Tailor/Seamstress	Vampire Hunter
Teacher	Scholar	(see rules below)
Soldier	Entrepreneur	
Land Baron	Gambler	

Skills

Your character gets one Great (+4), two Good (+3), three Fair (+2), and four Average (+1) skills.

Once you choose your skills, select and underline one skill as your **specialty skill**. It's typically something associated with your character's profession. This skill can be used during scenes on the trail at the cost of a fate point to remove stress done to the wagon train (page 23). At a stopover (page 30), using the specialty skill provides a +2 bonus to various actions.

Here are the skills in *Blood on the Trail*, with new ones in bold:

Athletics	Empathy	Physique	Stealth
Burglary	Fight	Provoke	Track
Contacts	Forage	Rapport	Trailblazing
Crafts	Investigate	Resources	Will
Deceive	Lore	Ride	
Drive	Notice	Shoot	

- **Forage** helps you identify and find supplies foraged from the prairie. When supplies run short, this skill helps you find anything from edible plants to wood for the fire and clean water.
- **Lore** is the rare skill that lets you know about some of the things that go bump in the night. Though there is little concrete evidence of vampires, stories get passed around. The better this skill, the more you're certain that vampires are real, and the better you know how to deal with the threat.
- **Ride** accounts for just how well you can sit a saddle on a horse or a mule. It also shows that you know the basics of caring for such an animal.
- **Track** allows you to follow signs in the wilderness to find your prey. Whether you are following animals or hunting or tracking a vampire back to its lair, this skill will keep you hot on the heels of anything you pursue.
- **Trailblazing** allows you to orient yourself by map, compass, or your senses. It's easy to get lost in the open wilderness, and a wagon train that can't find its way will soon lose time or fall into danger.

In *Blood on the Trail*, **Drive** pertains to driving the teams of oxen, mules, or horses that pulled the wagons.

PLAYING CHILDREN

Children were a major part of life on the trail, with families toting their little ones along for the trip all the time. If you want to play a child, much of the setup described for a profession in your high concept and a specialty skill might not exactly apply. Instead, put in your character's high concept that they're a child. Then, choose a skill for which the child has a talent that they'll use to contribute to the train in place of a profession. Out on the trail, everyone contributes—even the young.

Stunts

Your character gets three stunts, with one related to their profession.

Stress

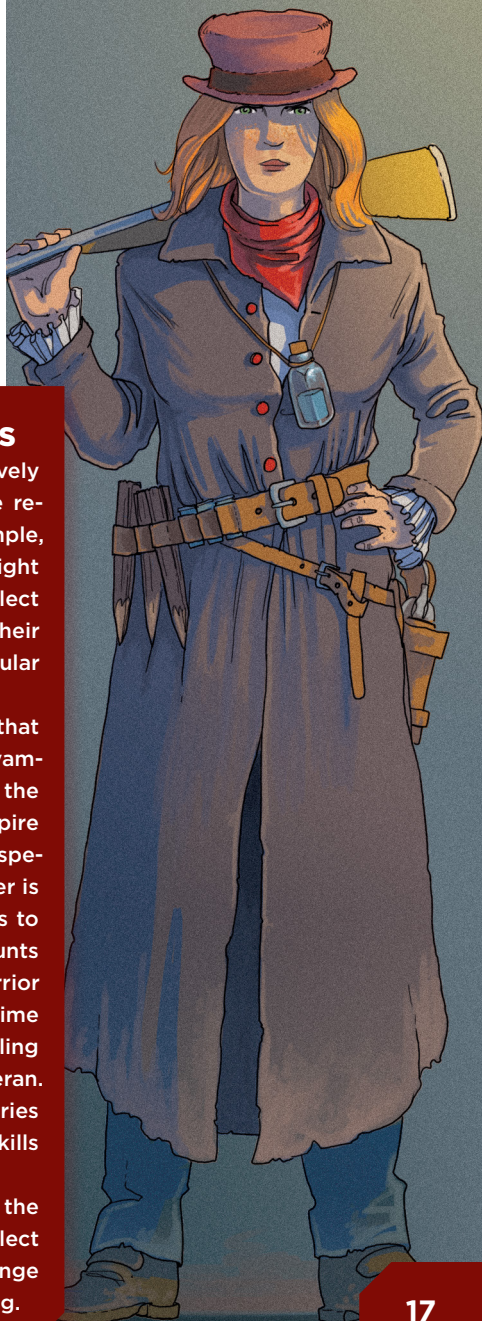
Your character begins with two mental stress boxes and two physical stress boxes. Will and Physique give more boxes, as in *Fate Core*.

Consequences

Your character gets one mild, one moderate, and one severe consequence slot. Superb (+5) Will, Physique, or Resources each provides another mild consequence slot.

Refresh and Fate Points

Your character starts with a refresh of 3.



ON PLAYING VAMPIRE HUNTERS

If you choose to play someone who actively hunts vampires, their profession must be reflected in their high concept: for example, *Ex-Rebel Turned Vampire Killer*. You might also change your character's trouble to reflect some danger or threat that comes with their history as a vampire hunter, or a particular horror they have faced.

At least one of your stunts must reflect that focus as well. It also takes a lot to fight vampires and survive to become a veteran of the trade, so the more experienced your vampire hunter is, the more of their stunts will be specialized to that profession. If your character is new to the job, then only one stunt needs to reflect their monster-hunting trade. Two stunts would mark them as an experienced warrior against the blood-sucking threat. By the time they've got three stunts dedicated to killing vampires, they've become a seasoned veteran. Other players might have even heard stories about them, rumors about a hunter who kills monsters to protect the frontier night.

If you become a vampire hunter along the way, you must switch out one stunt to reflect your new monster-hunting talents, and change your high concept to show your new calling.

BUILDING YOUR WAGON TRAIN

The wagon train has a number of **attributes**, which are affected by the rigors of the trail. The wagon train's attributes are like the characters' skills, but attributes are used in rolls when the wagon train itself must face a threat, and their ratings add boxes to the wagon's attribute stress tracks (page 23). Here are the train's attributes:

- **Size:** This represents how big the wagon train is in terms of families and wagons. A larger train might bring more supplies and resources, but it's harder to move and organize. The larger the train, the less likely it'll be to get attacked by animals or human raiders. Vampires are another story altogether.
- **Speed:** A wagon train can only go as fast as its slowest wagon. Horses and mules might travel as fast as twenty miles a day, whereas oxen could only do ten to twelve miles a day. However, horses and mules are harder to feed, so oxen were often more ideal.
- **Supplies:** This represents the supplies put in for the journey including food, clean water, any medical supplies, and spare wagon parts.
- **Quality:** Not all wagons are created equal. A poorly made wagon might make the journey, or it could break down along the way. This attribute also represents the quality of the tools and equipment on the train.
- **Morale:** The trail is a hard road, and people need to come together and pitch in when things get tough. When morale is high, everyone is willing to help in a crisis and contribute to the greater good. When it's low, the train may break up, turn around, or give up at the next station.
- **Arms:** This represents both the weapons packed by the pioneers and the amount of fighting folk able to handle them.
- **Reserve:** The wagon train doesn't only need to get to their destination; they need to have supplies left to settle there. Reserve represents the currency, materials, and supplies brought on the train that will secure their future beyond the end of the trail.

Each attribute begins at Mediocre (+0), except for Supplies, which always equals the train's Size. Each wagon starts with three **customizations**, which increase the train's attributes and bring along an NPC.

Possible Customizations

Big Investor: Here's a lady or fella from back east willing to invest in your wagon train in exchange for opportunities in the west. While the investor isn't on the trail, their representative is along for the ride, and while they're not in charge, their word carries weight. They represent the money (Reserve +2), so they are the Reserve leader. The representative has their own wagon and men (+1 Quality, +1 Size, +1 Arms).

Hardwick Nash, a war profiteer, is interested in mining rights out west. His man, Kiplinger, rides in a large horse-pulled wagon in the middle of the train with three hired guns and a footlocker of cash.

The Largest Family: Some families are so large that they can be classified as clans, and you've got one in your train. They've got a lot of bodies and their own wagons to carry them (+2 Size), plus they're hard-working and bring their dedication and devotion on the trail (+1 Morale, +1 Quality). Sadly, they have no skill at arms.

The Yoder family is a large Mennonite clan looking to head west. They bring with them three wagons stocked full of their extended relations, some of which are able craftsmen who can tend to the wagons. Their faith helps them keep up spirits in the hardest of times.

The Mail Wagon: Even the post needs an escort, and a federal mail wagon has hitched a lift with your train. The mail has to get through, and the wagon's security is monitored by a postmaster, who rides with a few of his own boys to get him there safely (+1 Size, +1 Arms, +1 Quality).

Glen Yarback is a veteran postmaster who won his scars delivering letters during the Mexican-American War. Now he's an all-business wagon driver with three armed guards and an apprentice at his side.

Horses and Mules: Horses cost a pretty penny, but your wagon train has an abundance. They can speed your travel along the trail and bulk up your numbers, but might make you an attractive target for horse thieves (+2 Speed, +1 Arms, +1 Size).

Dan McCarty, a Kentucky gentleman, is bringing his stock out to begin a horse ranch in California. McCarty's family has been racing horses for generations, and while he puts on airs like he's too good for the wagon train, he needs the protection to get his inheritance, these fine horses, out west safely.

Leadership

Each of the wagon train's attributes has a **leader**. Whenever someone needs a question answered or a problem fixed, they'll talk to a leader. The wagon master would be the leader for Size, while the quartermaster would be in charge of Supplies.

GMs, you'll select PCs to be leaders as appropriate. Each PC can only be the leader for one attribute. Should a spot be unclaimed, then you'll name an NPC as its leader. Leaders grant bonuses to rolls when involved in the wagon train's struggles (page 22).

The Chance Caravan

The Chance Carpentry Company has gathered a sizable number of people on their way out to Oregon City. Having gathered in Independence in the very first days of spring, they set for the long trek west.

	Rating	Stress	Leader
Size:	Great (+4)	□□□□□	Abigail (PC)
Speed:	Fair (+2)	□□□	Dan McCarty (NPC)
Supplies:	Great (+4)	□□□□□	Craig (PC)
Quality:	Fair (+2)	□□□	Justin (PC)
Arms:	Fair (+2)	□□□	Josh (PC)
Morale:	Average (+1)	□□	Pa Yoder (NPC)
Reserve:	Fair (+2)	□□□	Kiplinger (NPC)

NOTABLE NPCS

- **Kiplinger**, representative of their investor, Hardwick Nash.
- The largest family, **the Yoders** (Ma and Pa Yoder and company).
- **Dan McCarty**, Kentucky horse baron.

Obstacles and Advantages

At the beginning of the campaign—and at the beginning of any session—any player may spend one fate point to create an advantage: a situation aspect with one free invoke for the wagon train. Once this free invoke is used, the advantage fades away.

Also, at the beginning of the campaign, each player must create one obstacle for the wagon train that will cause them issues along the trail.

Example Advantages: *Herbal Healer Aboard; Blacksmith's Anvil; Map of Fresh Watering Holes*

Example Obstacles: *That Axel Is Just Waiting to Crack; Religious Differences; Rats in the Corn*



FACTS TO KNOW ABOUT TRAVEL WITH COVERED WAGONS

- Covered wagons, also known as prairie schooners, were usually eleven feet long, four feet wide, and ten feet tall.
- Wagon trains almost never circled up for protection. Covered wagons were huge, and it was usually impractical to spend time finding an area where the wagons could be circled and actually putting everyone in a circle.
- Most people walked instead of riding in their covered wagons. The trip would be bumpy and jarring, and the wagons were jam-packed with provisions and possessions. Only the sick, the elderly, or the very young would ride, though in extreme weather the whole party could take shelter inside.
- Though wagons were covered, they were not sealed against the elements. Water-proofed skins sealed with paraffin or fat were stretched over the wagon frame, but these rarely kept out the worst of the cold, rain, snow, or hail that pelted the wagons. They surely did nothing against the rivers or streams that the wagons had to ford.
- Supplies kept inside the wagons were always in danger of being broken or lost in accidents or being stolen by thieves. Moisture could destroy food stores, and animals, including rodents, were a constant risk.



SETTING OUT ON THE TRAIL

Independence, Missouri, may have started out as a small town on the edge of the Missouri River. Once people began to use it as a gathering point for wagon trains, it became a respectable small city, with shops and peddlers selling wares to everyone heading west. Wagon-makers and their apprentices worked tirelessly to get trains up and running, and local boarding houses put up people from everywhere as they waited for the trains to launch.

Gathering a wagon train could take some time, but your first scene in Independence shouldn't. It's just meant to establish the first leg of the journey and give the characters a chance to get to know one another and the NPCs going west with them. The first scene is also a perfect place to seed rumors about dangers on the trail, including foreshadowing any vampire threats. There's little by way of rolls to do here, but it's a great opportunity for roleplay, so take advantage. Don't linger too long, though: the real excitement is past the gates of Independence and out on the open plain.

Once the players have established their characters and the wagon train is ready, head out for the first leg of the journey.

Rolling for the Wagon Train

When facing a challenge to the entire wagon train, such as an ordeal (page 25), each leader of an appropriate attribute rolls in turn for the wagon, using the wagon's attribute in place of a skill. If a leader is actively involved in the challenge, then the roll gets a +1 bonus. The GM rolls for NPC leaders, and any attribute without a leader can be rolled by a PC at a -1 penalty.

A representative from a local settlement, Davidstown, arrives at the camp. While at first friendly, the representative is interested in recruiting members away from the caravan to come settle in Davidstown. But something smells fishy about this new town. Josh, a player, decides that persuasion isn't going to get these guys to leave, so he rolls Arms for the caravan to drive the men away. Because he is the leader in Arms, he gains a +1 on this roll. The train has Fair (+2) Arms, and he rolls **+** **■** **■** **■** **■**, giving a Great (+4) result with Josh's +1 bonus. The wagon train succeeds against the Fair (+2) difficulty, so Josh describes riling up the local trail hands to "politely" tell the guys from Davidstown to take a hike. All while holding very impressive rifles, of course.



Stress on the Wagon Train

Each of the wagon train's attributes has an **attribute stress track**. Each track starts with one box and adds boxes equal to its attribute's rating. Negative attribute ratings cannot reduce a track below one stress box.

At any time, you may spend a fate point to remove one stress from an attribute that relates to your character's specialty skill (page 16). If you want to clear a stress box worth more than one stress, you may spend multiple fate points at once to do so.

Should a completely filled attribute stress need to absorb stress, that attribute becomes **stressed out**. Clear its stress track, and reduce the ratings of the wagon train's other attributes by one; the wagon train begins to break down under the strain of so many of its resources being stressed. Should this reduction cause another attribute to become stressed out, clear its stress track and reduce all other ratings by one, and so on.

A stressed-out attribute can only be recovered at opportunities along the trail (page 28) and at stopover scenes (page 31). If a stressed-out attribute is returned to its original rating, it is no longer stressed out.

Should five out of the seven attribute tracks ever become stressed out at once, the wagon train as a whole becomes stressed out and **cannot continue onward**. From there, the pioneers gather up any supplies left to try and survive onward to the next stopover, where they will be stranded. Look at each attribute, and write down a situation aspect with a free invoke for each box left in that attribute.

Scenes on the Trail

Blood on the Trail has two general types of scenes: those during legs of the journey and those at stopover points.

GMs, you'll want to limit the number of scenes on each leg of the journey based on how many stops you have on your map. If your game is shorter (two to four stopovers) then you might have up to five scenes on each leg, to create more action. However, should your game have a longer map (five or more), then consider limiting the scenes to three.

If you are running a longer campaign and expect to only reach one stopover by the end of the night, then more scenes can be useful and perfect for the style of play your table wants. If your players want a faster-paced game, however, limit the scenes. Either way, there will be plenty for them to do, so pace accordingly.

In the Wilderness:

Ordeals, Obstacles, and Opportunities

The wagons are on their way and the GM knows just what kind of creatures of the night will be stalking the train. The question then comes: just what will the pioneers face along the journey other than the vampire threat? In the settlers' adventures, they will encounter three types of scenes: **ordeals**, **obstacles**, and **opportunities**, which provide chances for encounters with natural hazards of the open frontier. After all, life on the trail is hazardous enough without the predation of bloodthirsty monsters.

Here are some of the hazards.

Sickness and Injury: With no ready assistance beyond the resources of the train, simple injuries or illnesses could become life-threatening quickly. Wagon trains could not afford to be slowed down by the ill, and families often had to continue on with an injured or ill party member or risk being left behind. Doctors were rare, and often a barber, dentist, midwife, seasoned farm hand, or even veterinarian might be called upon to solve a medical crisis with whatever was available.

Wildlife: From stampedes to insect and snake bites, not to mention predators like wolves and mountain lions, settlers had to be vigilant against all life around them that might cause them harm. Spooked cattle could cause as much mayhem as a pack of wolves, and the more-aggressive predators would prey on herds as well as those lost humans who strayed too far from the train.

Weather: Nature is merciless. Driving rain, thunderstorms, blistering cold, and searing heat could turn deadly with very little warning. Settlers often had little shelter except the coverings their wagons provided, leaving them exposed to the raw elements. The weather could divert wagons from its intended trail, close passes, or cause flash floods that washed wagons and supplies away.

Lawlessness and Infighting: People bring their problems with them onto the trail, and disagreements can turn dangerous with no law to set things straight. This could be caused by anything from disputes along the way to old grudges or cultural misunderstandings and bigotries. Whatever the cause, this kind of dissension in a train can cause the group to splinter and break apart, making them easier prey to be picked off or destroyed.

External Human Threats: Without much organized protection on the trails, being attacked was a constant threat. Thieves, cattle rustlers, and tense interactions between settlers and Native Americans made clashes a real possibility along the way. Wagon trains would set up guard and carry weapons in the hope of avoiding such conflicts, but as they traveled through multiple territories and across thousands of miles, the dangers others posed was very real.

A WORD ON THEMES

Some unexpected combinations of themes can mesh together well. For example, if you're telling the poignant story of a Hungry One chasing down her three sons to turn them into vampires, then balancing that personal horror with constant attacks by cattle rustlers would be a great counterbalance, showing the violence human beings can do to one another. It all comes down to the tone you want to strike between natural and unnatural tragedy.

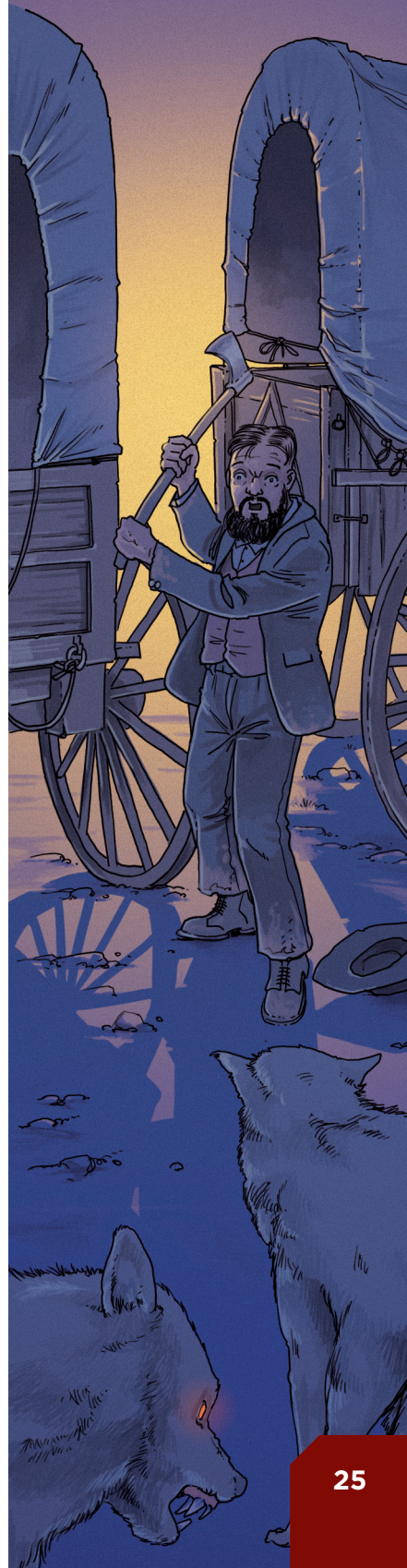
Ordeals

Ordeals are problems that tax the resources of the wagon train and the pioneers. These scenes take place during a leg of the journey and call for rolls from the characters or from the wagon train itself, depending on the situation.

All ordeals are threats to the wagon train as a whole. The players can decide whether they'll address the problem with the wagon train, rolling using the wagon train's attributes, or head off the problem themselves using their own skills and stunts. The two may also work in tandem, with characters breaking off to face down a part of the ordeal themselves, in an effort to generate advantages for the wagon train.

To overcome the ordeal, the wagon train rolls a relevant attribute against the ordeal's difficulty, usually Fair (+2) to Great (+4). Often, negative shifts deal stress to the relevant attribute's stress track. If the wagon train succeeds with style, its next roll gets a +2 bonus.

The PCs may also attempt to intercept the trouble for the wagon train, fighting the problem themselves. If any such PC is a leader, they may marshal help from the wagon train in the form of NPCs or supplies in the relevant attribute, creating a situation aspect with a free invoke. They then roll, using their own skills and stunts to take on the problem. Any stress must be absorbed by the characters rather than the wagon train—a true sacrifice for the greater good.



EXAMPLE ORDEALS

Animal Attack (Good): A pack of wolves is coming after the train. If the train has Good (+3) Size or greater, it can ignore the problem by taking 1 Speed stress as the train travels more carefully. Smaller trains must deal with the pack or else leave the horses threatened. If the train ignores the wolves, they make a Great (+4) attack against the wagon's Arms, inflicting Speed stress. If the wolves succeed with style, they maul one of the pioneers, dealing 1 Size stress. A team of hunters may also ride out to track these creatures down. There are two dozen Good wolves, but if the pioneers deal with the pack alpha, a Great Grandfather wolf with a silver muzzle, the wolves will break off their attacks. This may also produce meat and pelts to keep warm in the winter.

High Water (Great): The map says this creek is perfectly safe, but what once was a pleasant trickle is now a deep torrent of rushing water. The wagons will need to be broken down and ferried across. The unexpected delay will do 3 Speed stress and 2 Morale stress. The train may try to speed up the process, but doing so risks them cutting corners: The train must roll to overcome with Quality against Great (+4) opposition. If they succeed, they reduce the Speed stress to 2 and the Morale stress to 1. If they succeed with style, then the train only takes 1 Speed stress.

Rather than breaking down the wagons, the pioneers can attempt to ford the rushing water with the intact wagons. If they do, the train must roll to overcome with Quality against Superb (+5) opposition, and there is a danger of people being swept away or wagons being overturned and lost. Should they succeed, the wagon train takes 2 Quality stress as the wagons are battered and damaged; if they succeed with style, the wagon train only takes 1 Quality stress.



Obstacles

While ordeals are fast-paced moments of crisis that affect the whole caravan, obstacles are moments of interpersonal drama that affect individual PCs. Obstacles are problems caused by ordeals or which occur within the wagon train's population during larger ordeals. These scenes allow the players to tackle issues that emerge among people trapped together in a small space that can erode group cohesion and morale.

Obstacles hamper individuals in a way that slows down the train's progress. That's where the players can come in and solve the problems, resolving the obstacles before they hinder the entire wagon. However, resolving these issues means risking personal resources.

The Chance Caravan is tackling the ordeal of **High Water**. They decide to camp on the side of the river the first night, with half of the wagons on the far side of the river and the other left behind. In the firelight, those on the western bank begin to hear shouts and screams from the wagons left behind. It's the Yoder family, and their wagon seems to be on fire.

Just how an obstacle plays out depends on the current issues among your wagon train, events set up by ordeals, and even the tactics utilized by your vampire threat. Obstacles can range from fistfights between trail hands to a wagon fire, or even a vampire attack on your resources while you're not looking. Players, you'll need to come up with solutions for these obstacles, as their complications can deal more stress to the wagon or the characters.

These scenes are perfect for seeding hints about the vampire threat, as the vampires may use the chaos of an ordeal as cover to slip into the camp and cause an obstacle. While the players may not be able to stop the wagon train from being damaged, they can then band together during obstacle scenes to find solutions to the crisis.

Scared for the Yoder family, the PCs choose to ford their way back across the river to check on them. They discover that the Yoder wagon has been badly burned in the fire. The family is busy trying to salvage what they can, but they could use a hand. The PCs could stay awake all night to help recover the wagon's supplies so it can be ready to move in the morning, but they'll risk being exhausted. If they choose not to help, the Yoder wagon might be too damaged to make the crossing the next day.

Opportunities



Opportunities are chances to restore stressed-out attributes of the wagon train. However, in doing so the PCs might risk other resources or even their own life and limb. These scenes are ways for the PCs to refresh what the caravan is lacking while in the wilderness. While allowing for the chance to refit and repair, opportunities can also introduce the PCs to the wonders of the wilderness, the bounties it can offer, and the dangers it can pose.

Opportunities are rated from Fair (+2) to Great (+4) depending on the risk and reward involved. They must be tackled by the PCs themselves, not by the wagon train. Should the players overcome the opportunity's risks, succeeding on the roll, they can remove shifts of stress in any related attribute stress tracks equal in number to the shifts they rolled or else improve the rating of a stressed-out attribute by one.

The Chance Caravan has reached a narrow pass between two hills. While the wagons begin to maneuver between the rocky walls, one of the trail hands spots a large gathering of white-tailed deer in the trees above. The train has been running short on meat and could stand to add a little venison to their diet, and some bodies can be spared to do some hunting. But those rocks at the top of the hill look a bit unstable. If they're not careful, any of the hunters could create a rockslide. Should the players choose to hunt, they can track and shoot the deer. Succeed at killing three deer without any failures means the players have won the opportunity and can roll to remove shifts of Supply stress. They've brought back a mighty big haul of deer. Failure while shooting a deer will get the PCs the meat but trigger a rockslide. Should they trigger a rockslide, however, it will deal physical stress to the PCs or Quality stress to the wagon train.

Deciding On Ordeals and Opportunities

Deciding on how many ordeals and opportunities to present to the players will determine how hard the game is on them. You can decide using one of two ways:

- For every leg of the journey, the wagon train encounters two ordeals and one opportunity.
- Roll three dice for each leg of the journey. Each  is an ordeal that will occur, each  an opportunity.

Remember that, on top of these dangers, the characters will have to hazard their way through bloodsucking enemies. Pace these encounters carefully so you don't overwhelm the characters with challenges and horror, or else you risk them getting taken out too early or too quickly. Should things become dire, with too many ordeals between the players and a stopover, offer them another opportunity scene at the cost of a fate point from every player. This sacrifice might mean the difference between life and death.



Vampire Attacks

Your unsuspecting wagon train has been out fording streams and dealing with the occasional storm or horse thief. But all along, the vampire threat is lurking in the shadows, ready to strike.


Vampire attacks are not ordeals; they can occur in any scene, at any time. It's often best to escalate the vampire attacks over the course of the journey. For example, if your game has four legs, then you might only put one attack in the first leg, two in the second, and three in the third, and then in the fourth it'll all culminate with lots of attacks or even one giant pitched battle.

Vampires can attack characters or the wagon train itself. Attacks against the wagon train might involve kidnapping family members (attacking Morale and Size), damaging a wagon (attacking Quality), or slaughtering horses in the night (attacking Speed). Crafty vampires might also burn or overturn wagons (attacking Supplies, Quality, and Size).

Be sure the vampire attacks are appropriate to the vampire's type, their tactics, and your game's themes. It's easy for a game with vampires to become a bloodbath, but that might go against your players' expectations if they wanted a heart-wrenching story of a vampire mother hunting her only child.

Stopovers on the Trail

After all the ordeals and obstacles and vampires, safety is on the horizon—the pioneers have reached a stopover. Upon arriving at a stopover, you'll check to see how hard the trip has been on the wagon train.

First, roll the train's Speed against opposition equal to its Size. If it succeeds, the next roll gets a +1 bonus. If it succeeds with style, it gets a +2. If it fails, it gets a -1 penalty, and if it fails by three shifts or more, it gets -2. This stress can be spread across any of the wagon train's attributes that are appropriate to the trouble they're facing, except for Supplies. This stress represents the basic wear and tear you've faced along the trail that will need repairing before you get underway once again. Each  can be used to create an advantage that can be saved up for the next leg of the journey, or else traded at the stopover for Reserve.

Next, roll an attack with the train's Size rating, defended against with the train's Supplies rating. On a success, the train may clear one Supplies stress box, representing the discovery of extra supplies. Succeeding with style means that the train managed to stretch their supplies so much that you create an advantage with a free invoke going forward into the next leg of the journey, or else traded at the stopover for Reserve.

Should you fail, however, the stress is absorbed by the train's Supplies or Size stress tracks, as supplies have been used up by the rigors of the trip, or various members of the train have run out of supplies and must stay behind at this stopover. Some may even have died out from hunger or thirst.

Remember, on these rolls you can use any aspects remaining from the legs of the journey, including unused boosts and advantages they created, to mitigate the damage.

Surprises at the Stopover

The characters may have expected a stopover to be one way, but things in the West are always changing. GMs, before the train arrives at the stopover, you'll roll four dice to check the status of the stopover:



- +4: **Boomtown!** The stopover has recently exploded with growth. Increase its rating by two. Things are fantastic—so good that pioneers might be tempted away from the train to stay in town. When it comes time for the wagon train to leave, the town makes a Great (+4) attack against the wagon train, which it defends against with Morale. The train absorbs any of this stress with its Size stress track.
- +2 to +3: **Bustling!** The stopover is full. Increase its rating by one.
- 1 to +1: **Just as expected.** No change to rating.
- 2 to -3: **Hard times.** This town isn't doing very well. Drop its rating by one.
- 4: **Tumbleweeds.** This town is empty or nearly abandoned. Drop its rating by two.

If this roll drops the stopover's rating below Average, the train won't be able to repair, restore, or resupply in the area, but other opportunities will be available. Also, vampires may then operate with impunity within the borders of the town.



Stopover Scenes

There are several kinds of scenes that can be done within the borders of a stopover. Not only can players connect with one another, catch their breath, and carouse with NPCs, but there are specific scenes involving wagon train maintenance that can happen. Each player may prompt one of these scenes, as they attempt to help with the overall well-being of the caravan. These scenes include:

- **Repair:** The train may recover stress boxes equal in number to the rating of the town divided among the train's Arms, Speed, and Quality.
- **Resupply:** The train may roll the wagon train's Reserve against passive opposition equal to the town's rating. If they succeed, they clear a number of Supplies stress boxes equal to the town's rating. If they succeed with style, they also create an advantage for the train.
- **Renew:** The players may take the time to shore up Morale if it's low. Just being in the town clears one Morale stress box. If the players interact with NPCs, helping them out or doing things that they want, this can clear up to one more stress box per NPC.
- **Restore:** If any attribute's rating has been reduced, it can be restored with a costly expenditure from Reserve. To do this, choose an attribute besides Reserve and increase its rating by one, up to its starting rating. Then roll fate dice equal in number to the restored attribute's new rating—for example, if its rating increased to Fair (+2), then you would roll two dice. For every , reduce the Reserve rating by one. For every , reduce the Reserve rating by one, and the GM adds a negative situation aspect to the restored attribute.
- **Reassign:** The last leg of the journey may have left leadership spots vacant. Open leadership positions may be filled, and leaders may switch positions.

To accomplish any of these, the PC must seek out the appropriate NPCs or resources within the stopover. Whether that's leading all the caravan members in a rousing sing-along at the stopover town's tavern to renew their morale, or convincing the shy schoolmarm on the caravan to take over a leadership position on the train, these scenes allow the PC to improve their caravan's chances for success going forward. Should a PC use their specialty skill in making these efforts, they gain a +2 bonus to the roll.

Vampire Showdown






The vampires will escalate their plans throughout the journey, aiming to achieve their aims before the wagon train reaches their destination. In each leg of the journey increase the number of vampire attacks. In the end, there will be a final showdown with the vampires on the trail. This can be triggered when the wagon train gets taken out by five of its seven attributes dropping to zero somewhere along the journey, or when it reaches the final leg of its journey.

The vampire showdown brings out the main thrust of the vampire's attack on the wagon train. This will look different based on what kind of vampire you've chosen. A Hidden One might try to overtake the wagon train's leadership, while a pack of Ferals might encircle a stranded train and go in for the kill. These attacks will always have the main vampire present for the players to engage.

Off into the Sunset: The Final Destination

When the dust settles after the final vampire showdown, the players must take stock and straggle on to their final destination. For those whose wagon train got taken out, that would mean heading for the next stopover—where there are no rolls for surprises. If they have reached the final leg, then they bring their caravan into their destination, having brought their wagon train to their new home.

The last roll of the game sets up the endings to everyone's story. GMs, you'll roll Reserve, and if the result is positive, then you and every player will pick up fate dice in equal number to the result.

Once everyone rolls, set aside everything that's not a . Every  represents a happy ending. Any player who rolled a  can tell the story of what they want to do once they've reached their destination. Any player without a  can take from the GM's pool if there are any. Remaining  dice can be assigned to named NPCs. Each player then gets to narrate a little story of what it looks like when their character walks off into the sunset, having survived the rigors of the trail.

VAMPIRES

Vampires are the monsters that lurk in the night, the nightmare haunting the dreams of the pioneers of the west. Yet not all vampires are created equal. Some vampire adventures require tons of pesky vampires to harrow a wagon train's way, while others might just need a single terrifying villain to hide in its midst.

While *Fate Core* gives a great breakdown of how to build various kinds of NPCs in *Creating the Opposition* (page 213), *Blood on the Trail* makes some small changes, as follows.

Nameless Vampires

These vampires are much like **nameless NPCs** and often operate as **mobs** in conflicts. Unlike regular groups of nameless NPCs, vampire mobs can become as strong as a Superb (+5) threat. Mobs are perfect for large groups of Ferals or the Hive.

Nameless vampires start with one extra physical stress box and one extra mental stress box.



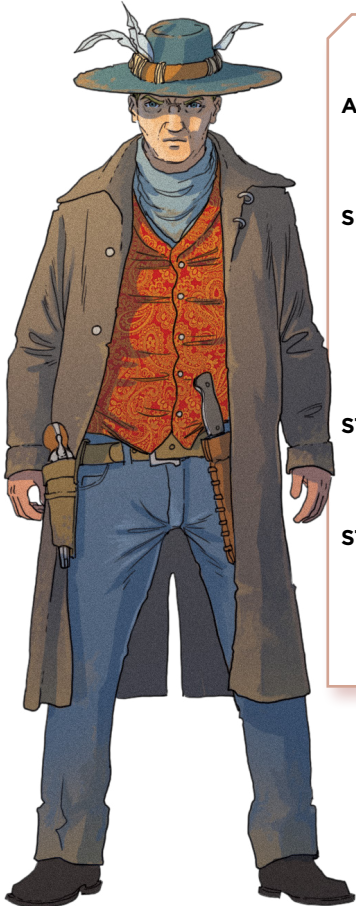
Supporting Vampires

Sometimes a vampire stands out as leader of the pack. These vampires operate just like supporting NPCs, fleshed out with a high concept, a trouble, and one other aspect. Their high concept relates to the kind of vampire they are, while their trouble notes a vampiric weakness they have, such as *Keep That Fire Away!* Their other aspect can be unique and might even link them in some way to the wagon train or its passengers.

Distribute skill ranks for supporting vampires along the skill column as usual. A supporting vampire may start with a skill ranked as high as Fantastic (+6), and during play they can improve their skills as high as the highest of the PCs' skill ratings plus two. Scale the vampires' skills to reflect how dangerous it's going to be and how many vampires there will be in your game.

Supporting vampires may either get two extra physical and mental stress boxes, or one extra mild consequence slot.

Supporting vampires have one or two stunts related to their vampiric powers, in addition to Mesmerism (page 37).



Derringer

ASPECTS

Feral Former Gunslinger; Sunlight Tans My Hide; Follow the Meat

SKILLS

Superb (+5): Physique

Great (+4): Stealth

Good (+3): Shoot

Fair (+2): Athletics

Average (+1): Fight

STRESS

Physical

Mental

+1 mild consequence

STUNTS

Cloaked In Shadow: Derringer may warp himself into any shadow to stay out of sight. +2 to Stealth anywhere with shadows—among wagons, under trees, inside caves and buildings.

Main Vampires

There are vampire names that everyone remembers, the monsters behind the face and identity, and you might get the chance to interact these legendary vampires. Main vampires have their own character sheet with skills that go as high as Fantastic (+6) as well as three vampiric stunts and Mesmerism.

GMs, don't just use all of the main vampire's aspects to reflect the kind of vampire they are in their high concept. For example, you'll want to use their third aspect to reflect the tactic they use when hunting mortals. Keep their trouble about their particular weakness, and write least one other aspect so it indicates a connection to or their interest in the PCs' wagon train. It can be as simple as *Seeking Escape from the Abandoned Fort* or more specific like *I Will Slaughter the Waylands for Their Betrayal*.

Main vampires get two extra physical and mental stress boxes, and one extra mild consequence slot.

Agatha Christianson

ASPECTS

Schoolteacher Turned Hidden Vampire; "Allergic" to Sunlight; Hiding in Plain Sight; My Ticket to San Diego; Well Educated, Well Prepared; Money Buys All Loyalty

SKILLS

Fantastic (+6): Deceive, Rapport
Superb (+5): Track, Resources
Great (+4): Stealth, Physique
Good (+3): Fight, Will
Fair (+2): Notice, Burglary
Average (+1): Contacts, Shoot

STRESS

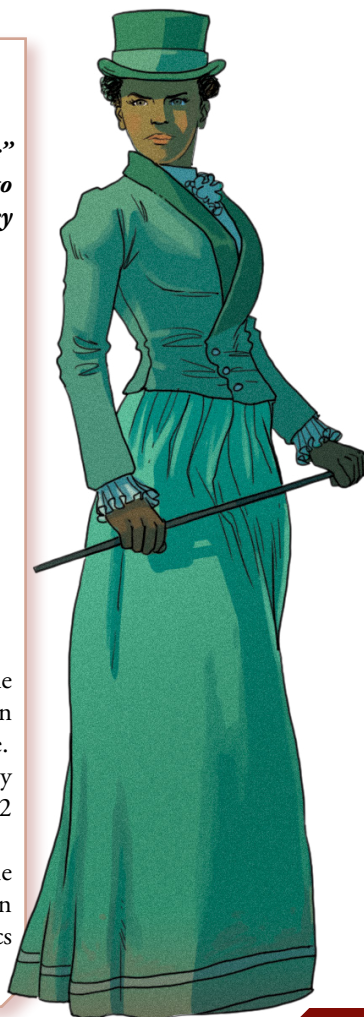
Physical Mental
+1 mild consequence

STUNTS

Flight: Agatha can fly above the ground or else glide by extending strange membranous wings. She can create advantages based on attacking from above.

Unbearable Beauty: Agatha can appear impossibly beautiful when focusing on one target, gaining +2 to Rapport or Deceive.

Monstrous Strength: The undead have incredible strength at their command. When challenged in combat, Agatha gains +2 to Physique or Athletics until the end of the scene.





Example Vampire Stunts

Cloaked In Shadow: The vampire may warp themselves into any shadow to stay out of sight. +2 to Stealth anywhere with shadows—among wagons, under trees, inside caves and buildings.

Transformation: Vampires may transform into horrifying creatures that shake the mind of anyone who sees them. +2 to Provoke when trying to frighten off mortals.

Hiding in the Herd: A vampire needs to be able to hide in plain sight or risk the wrath of the human herd. +2 to Deceive when lying about feeding and their human background.

Flight: The vampire can fly above the ground or else glide by extending strange membranous wings. It can create advantages based on attacking from above.

Wolf Form: The vampire may transform into a large wolf, gaining +1 to Physique, Athletics, or Fight while in this form.

Monstrous Strength: The undead have incredible strength at their command. When challenged in combat, the vampire gains +2 to Physique or Athletics until the end of the scene.

Blinding Speed: The vampire moves with terrifying speed that makes them almost a blur of motion. Using one action, the vampire can close on prey from as far as two zones away and then attack.

Vampire Mind-Control

There's things out on the trail a lot worse than a vampire tearing into your cattle, or even your neck. All vampires have the ability to control a person's mind using **Mesmerism**. They can lure a pioneer away from the caravan or even make them a sleeper agent within the train, just aching to help their master capture and kill more prey.

It'd be no fun if a vampire could just look into your eyes and, bam, suddenly you're a thrall to their power. Instead, everyone can try to resist the control of the vampire. The GM will try to ensnare a pioneer using their Mesmerism stunt, which gives them a +1 to their Will but a -1 to any physical defense they could take against attack.

The pioneer and the vampire enter into mental combat, pitting the vampire's Will against the mortal's. Should the vampire enthrall the mortal, the pioneer takes one mental stress. Suddenly, the vampire's suggestions start seeming to make sense.

If a pioneer takes a mental consequence from Mesmerism, they also receive the aspect *Mesmerized by the Vampire*. Should they receive another mental consequence while *Mesmerized by the Vampire*, this aspect changes to *Unwilling Vampire Thrall*. Should they receive a final, third consequence against the vampire, this aspect changes to *The Vampire Is My Master*, replacing "The Vampire" with the name or description of the vampire in question. They have become a devoted servant, willing to do whatever is necessary to support the vampires in all they do.

The psychic damage done by vampires is cumulative. One vampire may steal a thrall from another until the victim receives the final, third consequence. At this point, the pioneer's mind breaks, making them into the vampire's bonded servant.

So what would a servant do for a vampire? Pretty much anything asked. A vampire cannot, however, ask a servant to harm themselves; the instinct for human survival is too strong. GMs, you'd do well to talk with anyone playing a vampire's servant to make sure they're on board. It's not always fun to have your choices taken away, so let the player decide how to interpret the vampire's commands. Should anyone become uncomfortable with playing an enthralled vampire's servant, they can surrender the character to the GM to become an NPC and create another to join the mayhem already in progress.

Turning Mortals Into Vampires

Can vampires turn mortals into new vampires? The answer is of course yes. However, it's unlikely that a vampire would want to do this out in the wilderness. With so few mortals to feed on already, the predator wouldn't want to create too much competition.

That said, some vampires will try to turn others. The Hive is interested in spreading its plague, while the Hungry Ones are out in the wilderness specifically to track and turn a relative or loved one.

To feed, a vampire must attack a character with Fight and declare that they are feeding. Should the vampire take out their victim during the feeding, they may choose to turn the person. Turning requires another attack with Fight, while the victim struggles against the vampire infection in their blood, defending with Will. Should they fail, the person lapses into a death-like coma, their wounds close over, and they begin to transform into the kind of vampire that bit them.

With NPCs, this kind of transformation can swell the ranks of the vampire threat and create tension and paranoia in the wagon train.

If your character is turned to a vampire, you may let them become an NPC or choose to continue playing them as a vampire. In this case, you must change your character's fifth aspect to reflect that fact. You must also switch out one stunt with one reflecting your new vampiric powers. The ranks of the undead just became a little more dangerous.



Playing Vampires

As a vampire character, the hunger to feed is present, certainly, as is the pull of your creator and your kind. Yet you might try to resist, turning your story into one of redemption as a vampire protector or desperate outcast. There are lots of directions to take.

Generally, you have two options: try to stay among the wagon train, whether other PCs know who you are or not, or leave and join the vampire threat. Should you join the vampires, you'll work alongside the GM to orchestrate the attacks on the caravan along with the NPC vampires.

If you choose to remain with the caravan, this presents some opportunities for interesting roleplaying. First, it's important to note that only Hidden Ones, Hungry Ones, Child-Eaters, and Soulbound retain enough of their own individuality, humanity, and temperament to attempt to remain among human beings. Feral Ones will try to join their pack or form a new one, while Hermits will wander off to sequester themselves, and the Hive will call their new member home. A tremendous amount of drama can come from the struggle for humanity by someone who has been transformed into a new Hungry One, desperate to feed on their friends and loved ones—or worse, a Child-Eater, who must consume innocent blood.

Each kind of vampire presents its own challenges in existing among mortals, and many of those interactions will depend on who knows that you've become a vampire. You must adhere to all the weaknesses of the vampire type you've become, so you'll need to conceal those from the humans among them.

And then of course, there comes the whole drinking blood problem.

For every day on the trail that you choose not to drink blood, you must remove one unmarked physical and one mental stress box as your body and mind is taxed by hunger. Should you go without and reach no available stress boxes, you fall into a blood madness that makes you attack anyone in the vicinity so you can feed. While enthralled by blood madness, you cannot use any stress boxes, consequence slots, or regenerative stunts you have from being a vampire, as you have been reduced to near mortal-status once more without the help of your inhuman blood.

The more times you fall into blood madness, the more your grip on humanity slips. As a new vampire, you may fall into blood madness only as many times as your highest rating in Physique, Will, Empathy, or Rapport before you lose yourself and simply become ravening a monster, turning into an NPC.

GMs, note that having a vampire PC among the wagon train may cause violence to break out between characters, as the remaining human PCs may try to destroy the vampire in question. Depending on how things go, should a vampire PC be confronted and taken out, give them the option to escape so they can continue alongside the NPC antagonists, allowing said vampire's player to continue playing as a vampire. Nothing like plotting a little vampire mayhem to keep things fun and friendly around the table. Otherwise, you can offer them another member of the wagon train to play instead.

SEVEN BRIDES FOR SEVEN VAMPIRES

This chapter will introduce a *Blood on the Trail* adventure, which you may use wholesale or as inspiration for your own stories. Each section includes suggestions on scenes you can mix and match.

As this is an introductory adventure, we'll start out with no vampire hunters in the party and most characters on the train being in the dark about the vampire threat. We'll also use our introductory wagon train, Chance Caravan, from earlier in this book.

Concept and Premise

The idea of a vampire bride, mate, or partner in crime is one that goes back into legend. Even monsters don't want to spend eternity alone, and a pack of feral vampires has set their eyes on seven sisters, out to settle a plot of land alone out west, to join their pack. *Seven Brides for Seven Vampires* takes that idea and turns it on its head a little bit.

Louisa Farragut is heading out west by way of the Oregon Trail so she might join her six sisters at the homestead in Wyoming. While camped on the outskirts of Independence, the young pioneer let slip around the campfire about her sisters, and even showed off a valuable oddity: a photograph, taken back east before the girls left for the West. Louisa cherishes the photo, and is heartbroken when it goes missing, stolen by an eavesdropping feral vampire. She soon joins the Chance Caravan, along with the player characters, on their way out into the frontier. And hot on their trail is the Feral and its pack, ready to strike.

Trail: The Oregon Trail

Final Destination: Fort Laramie, Wyoming

Number of Stopovers: 3

- Campion Farms, Nebraska (Good)
- Scottsbluff, Nebraska (Superb)
- The Farragut Homestead, Wyoming (Average)

Estimated Distance of Journey: 690 miles

Estimated Time to Arrival: 44–48 weeks

Departure Date: April 14, 1868

The Vampire Threat: Selina and the Pack

Vampire Type: Ferals

Tactics: Following

Themes: Terror, dark adventure, combat

Selina was a French maid brought over to the United States by a wealthy family who hired her for her skills as a seamstress. She and her employers were traveling when bad weather drove them into Fort Pillow just before the massive clash between Union and Confederate forces that left hundreds of Union soldiers massacred. Selina's employers died in the fighting and she was forced to flee into the river. Half-drowned, she was "rescued" by a pack of Ferals. The ferocious Pasqual, unwilling to give up his newly found "friend," convinced the Ferals that she deserved to join their pack. Selina not only took to her new life as a vampire, but soon became the pack's leader. She's traveled the land ever since, taking women into her pack in an attempt to offer them the power to protect themselves in the harsh west.

Selina Pasqual

Survivor of the Massacre at Fort Pillow

ASPECTS

Seamstress Gone Feral; Burns on Contact with Sunlight; The Pack Follows My Lead; Liberation Comes in the Wild; Everyone Underestimates a Woman; Sisterhood in the Night

SKILLS

Fantastic (+6): Deceive, Fight

Superb (+5): Track, Physique

Great (+4): Stealth, Athletics

Good (+3): Ride, Burglary

Fair (+2): Empathy, Notice

Average (+1): Will, Shoot

STRESS

Physical

Mental

+1 mild consequence

STUNTS

Blinding Speed: Selina moves with terrifying speed that makes her almost a blur of motion. Using one action, she can close on prey from as far as two zones away and then attack.

Rugged Power: Selina has been on the road so long, she is tough as old leather. While her consequence slots are empty, any physical stress she takes from attacks is reduced by one.

Monstrous Strength: The undead have incredible strength at their command. When challenged in combat, Selina gains +2 to Physique or Athletics until the end of the scene.



The Feral Pack

Selina's Ferals are Good nameless NPCs that follow Selina's every whim. The Feral pack might have anywhere from four to eight vampires.

ASPECTS

*Selina's Brood;
Road-Tough and Tireless*

SKILLS

Superb (+5): Physique, Athletics
Great (+4): Fight, Stealth
Good (+3): Deceit, Burglary
Fair (+2): Notice, Forage
Average (+1): Rapport, Shoot

STRESS

Physical Mental
 +1 mild consequence

STUNTS

Blinding Speed: Vampires move with terrifying speed that makes them almost a blur of motion. They may close on prey from as far as two zones away in one action and then attack.

The Chance Caravan

	Rating	Stress	Leader
Size:	Great (+4)	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	—
Speed:	Fair (+2)	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Dan McCarty (NPC)
Supplies:	Great (+4)	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	—
Quality:	Fair (+2)	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	—
Arms:	Fair (+2)	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	—
Morale:	Average (+1)	<input type="checkbox"/> <input type="checkbox"/>	Pa Yoder (NPC)
Reserve:	Fair (+2)	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Kiplinger (NPC)

NOTABLE NPCs

- **Kiplinger**, representative of their investor, Hardwick Nash.
- The largest family, **the Yoders** (Ma and Pa Yoder and company).
- **Dan McCarty**, Kentucky horse baron.
- **Louisa Farragut**, well-educated pioneer and homesteader.

Part One: Independence, Defined

The Chance Caravan is gathered at the depot, prepared to depart. Along with the horses they're bringing out west for sale, they've taken on orders of tools and other important equipment for delivery to a series of stops along the way. The last stop is Fort Laramie in Wyoming, which brings the caravan close enough to an out-of-the-way homestead run by the Farragut women, seven sisters who settled their own plot of land after they lost their husbands and most of their kin in the Civil War. The youngest Farragut, Louisa, has signed aboard the wagon train to travel as far as the new homestead so she can join her sisters.

The preparation scenes in *Independence* should introduce all the characters to one another as they prepare for their long trip west. Kiplinger—who represents the caravan's main investor, Hardwick Nash—believes that the trip will take forty-eight weeks maximum, with the group reaching the Farragut homestead by the forty-second week before they terminate at Fort Laramie.

Scene: Meet the Yoders

From the minute you join the wagon train, the Yoder family is there to greet you with open arms. Their son Micah has just turned eighteen, and they're excited to share in the celebration. Ma Yoder isn't subtle about wanting to find a nice young woman for her son to settle down with, either. He seems to have set his eyes on Louisa Farragut, the young lady from back east, but she's only got an eye for her books.

Scene: Kiplinger's Hiring

Though the Chance Caravan is meant to be carrying essential tools needed for various military forts, the investor's representative, Kiplinger, sure seems to be hiring a lot of people to keep extra eyes on the cargo. It might be smuggled opium, or weapons disguised as machine parts, or special ammunition earmarked for test on heartier, more resilient foes. He is most certainly keeping a secret cargo, all locked up, and he's the only one with the key.

Scene: It's Not an Adventure Until There's a Brawl

On the way to have one last drink before the trip begins, the saloon is disrupted by a knock-down fight started by horse baron Dan McCarty. McCarty is a mouthy, arrogant man, but underneath his temper he's terrified about the upcoming trip. He's heard rumors from cattle men who refuse to take their stock up the trail after a series of brutal attacks that left trail hands dead and cattle mutilated. McCarty has no choice but to go, but he's taking a few bottles with him for the road.

Part Two: April Showers Bring May Nightmares

First Leg of the Journey: Independence to Campion Farms

Distance: 350 miles

The first leg of the journey will take the Chance Caravan on the road between Independence and their first stop at the Campion Farm just outside of North Platte, Nebraska. The caravan is carrying a sizable order of tools for the Union Pacific Railroad's Bailey Yards in North Platte, and Union Pacific's representative will meet the caravan at Campion. Additionally, Dan McCarty is meant to deliver nearly half his herd of horses to the Campion Farm. This is the longest leg of the journey, meant to take twenty-two weeks at full speed, and Kiplinger means to make it there in good time. But nothing is going according to plan.

Here are some suggestions for ordeals that can harry the Chance Caravan on the first leg of their journey.

Ordeal: That Is a Very Big Bear

The wagon train is coming around a bend in the road when it finds two dead bear cubs beside some trees. They seem to have been killed by predators. But as anyone knows, where there are cubs, there is a mother bear. And she is not happy that her babies are dead.

Ordeal: It's Just a Little Moist

It's been raining for ten days. The wet has seeped into the wagons, into everyone's clothing, making them soggy and miserable. But more than that, no one has been able to keep fires lit long enough to cook or dry off. Before long, everyone is sneezing and a few people have taken ill with fever. The caravan must find shelter and risk stopping for a little bit to recover, or else chance the wet and continue onward.

Ordeal: Rats in the Corn

Bad weather has led local vermin to hop onto the caravan when they stopped for water, and now there are rats getting into the corn. Someone needs to go in and act as rat-catcher before the whole batch is ruined.

Ordeal: Nightmares

The people on the caravan have been plagued with the most awful nightmares, especially the children. The animals seem restless too, and at night people are staying awake longer and longer.

Ordeal: Horse Thieves Get Hanged

The horses meant for Campion are beginning to disappear. Within the first week, two go missing. Horse theft is not uncommon out west, but it is a crime punishable by hanging in many parts. Dan McCarty is furious and rages through the camp, trying to discover the culprit, but no one is hiding the missing horses. McCarty seems willing to grab anyone he can blame and string them up as a horse thief if he's not stopped.



The Vampire Threat Appears

The road to the Campion Farm is the perfect time for the vampire threat to rear its head. The vampires want to take Louisa and her sisters into the fold, but they know that they'd never be able to defeat an entire wagon train should they come to the women's defense. They hope to pick off the caravan's resources, feed along the way, and then, when the caravan is weak, destroy them all.

Here are some example vampire actions:

- **Missing Trail Hands:** There are a number of hired men on the wagon train, and some of them have gone missing in the middle of the night. Their bodies are found half-buried a few miles away, their rifles broken and hung in the trees. Their bodies are horribly mangled and drained of blood.
- **Slaughtered Horses:** More horses have disappeared, only this time they are found dead, slaughtered a few miles out. Everyone knows horses are priceless, so people might blame animals. The wounds, however, look strange for a wolf or a bear.
- **Wagon Fire:** During the night, one of the supply wagons at the back of the train catches fire. With no lanterns aboard and no way for it to have caught on its own, how did the fire even begin?
- **Nighttime Stampede:** Everyone awakens to the rush of angry animals. Something has spooked the livestock and they're stampeding at night.

The First Stopover

Here are some possible scenes at Champion Farm:

- Dan McCarty is a bully, intent on pushing Simon Champion into taking more of his horses and for a way higher price than they had agreed on. Your host is on the receiving end of a very bad deal.
- Sally Champion wants to get out and see the world, and she's set her eyes on young Micah Yoder as her ticket out. It might be true love, or else young Ms. Champion might just be out to use the boy.
- The Union Pacific Railroad is out to expand, and it's buying up every piece of land it can. A representative arrives to strong-arm Simon Champion, and they're willing to flex a little muscle. The wagon train can risk angering the main buyer of their machine parts, or else watch as their host's men get beaten.
- Father Alameda has come north from the Santa Fe territory with stories of dark creatures that stalk the night. He's brought with him oils to bless weapons, and carries stories of a dark and terrifying woman who has liberated other women in the West, only to turn them into creatures of the night.

The vampire pack will have a difficult time getting inside the Champion Farm grounds, since it is heavily guarded at night. However, should any stragglers walk out at night, the Ferals are wily enough to pick them off unawares. And Louisa Farragut likes to take long walks to clear her head. So does Simon Champion.

Champion Farm, Nebraska

Rating: Good (+3)

Details: Working cattle farm, strong fences, watchmen night and day, well-staffed, large bunkhouse, forge

NPCs: Simon Champion (cattle baron and owner of the farm), Father Alameda (Catholic priest), Sally Champion (daughter of Simon), Ezekiel Horowitz (hostler at Champion Farm)

Rumors: Champion is being pressured by Dan McCarty to buy more horses than he wants; Champion might be forced to sell his land to Union Pacific Railroad; Champion's wife recently disappeared late in the night; Sally Champion is set to inherit a fortune

Part Three: Rivers, Like Railroads, Must Flow

Second Leg of the Journey: Campion Farm to Scottsbluff, Nebraska

Distance: 290 miles

The Caravan leaves Campion Farms restocked and ready for the trail. They've prepared as best they can for the next leg of the trip, which will take them into the booming town of Scottsbluff. There they will unload their machine parts for Union Pacific Railroad. Rumor has it that something is making Union Pacific push their expansion plans to go even faster. More people want to get west faster, and safer, and Union Pacific is willing to do anything to make that happen.

Ordeals on the Way to Scottsbluff

While it is completely okay to use ordeals suggested in Part One, you can step the threats to the caravan up a notch since they'll be approaching a Superb stopover soon. They'll have much more opportunity to repair and restock, so it might be time to take off the gloves. It's also a great time to expand on what the players found out at the Campion Farm.

Ordeal: South Platte Is Coming South

The trail follows along the South Platte River all the way through Nebraska. Too bad the river banks are swelling thanks to the horrible rains for the last month. Flash floods, mud-soaked planes, and raging sections of whitewater threaten to slow down or damage the train.

Ordeal: Going East of West

The caravan encounters a group of people escaping from a Union Pacific work camp. They're a motley group, led by a woman named Wu Bei. The woman explains that she came to the camp to look for her missing husband, who had stopped writing to her in Kansas City. Her husband and the other workers were being horribly mistreated and nearly worked to death by Union Pacific. Bei helped them escape, but now Union Pacific is on their tail for breaking their contracts. The escaped group begs the wagon train to help them hide just as the hoofbeats of the Union Pacific men can be heard in the distance.

Ordeal: Kiplinger's Secret

Kiplinger has been hiring extra guards to watch over his stock of "machine parts" very diligently. But a broken axel on the storage wagon endangers the entire stock. The train will need to stop to fix the wagon or find a solution, or risk Kiplinger's wrath. Closer inspection of the merchandise reveals Kiplinger's secret: he's smuggling stolen US military gunpowder and explosives to Scottsbluff.

The Vampire Threat Escalates

The feral pack realizes that their window of opportunity is narrowing to thin the herd of humans before they get to safety in Scottsbluff. They step up their tactics on this leg, intending to kill as many of the pioneers as they can. The vampires are not longer afraid to be seen. The legend of their pack will grow, provided they can make a bloody enough impression.

Some encounter ideas include:

- **Sport on the Range:** Once the vampires have been seen, it's time they play with their food a little. One or two members of the wagon train, preferably PCs, are taken by the feral pack while out foraging. Soon the separated humans find themselves hunted in the wilderness, away from the wagon train, all alone.
- **Servants in the Train:** Servants will help the vampires capture the Farragut land and hold it once they get to Wyoming. The vampires will sneak closer to the camp and try to mesmerize and bend people to their will so they can have an ace in the hole once the train reaches its destination.
- **Nighttime Slaughter:** The vampires are ready to leave their mark on the wagon train by culling the herd a little. Calling upon all their physical abilities, the vampires go after the wagon train at night, causing mayhem and mass casualties.
- **Starve Them Out:** To weaken the humans even further, the feral pack will attack the wagon's food stores. This is a daring frontal assault with no concern about being seen.

This is where the vampire threat becomes apparent. Depending on what the players have learned from the various rumors and Father Alameda back at Campion Farm, they may have some hint as to what they're facing. Otherwise, this is a knock-down fight while trying to figure out just how to kill the powerful vampires. Also, if the players haven't helped Wu Bei and the Union Pacific workers get away or hide, Wu Bei will show up as a brand-new vampire in the pack.

This is also a great time for the players to meet Selina in battle for the very first time. Should the pioneers manage to defend themselves adequately and begin to hurt the vampires, they'll pull back and allow the wagon train to go on. After all, without the train, their prize can't get back home to her family. You might also hint at what their ultimate goal is, either through Selina or through the vampires' unwillingness to harm Louisa during the fighting.

The Second Stopover

The thriving town of Scottsbluff is a perfect location to recover from the painful previous legs. Player characters should share information while resupplying and resolving any major plot issues. The Union Pacific plotline also terminates here, with players encountering their local headman Wayne Santos-Lincoln. Some scenes here include:

- **Union Pacific's Bloody Race West:** The Union Pacific Railroad has been buying up explosives and weapons, as well as land around their railroad tracks. Kiplinger is in business with Santos-Lincoln, the railroad's main man, but their methods of employment are deplorable. Someone has to do something or they'll carry on with their purposes, sacrificing as many lives as they can to get the railroad fortified against danger, including the vampire threat.
- **Micah Is All Grown Up:** Whether or not Micah Yoder decided to get hitched to Sally Campion in the previous leg, once at Scottsbluff he has a secret to tell: Micah wants to join the army. He intends to stay behind at Fort Laramie to enlist, and he'll need help convincing his parents this is a good idea.
- **Letters from Back Home:** A mail carrier is in town with letters from back home. This is a perfect time to work in some of the players' backstories, giving them a bit of nostalgia and home-sickness...or perhaps worry over past decisions that may be chasing them west.
- **Louisa Doesn't Want to Go Home:** With the growing unease about what these bloodsuckers might do should they get to her family, Louisa Farragut will try to sneak away and travel home herself. She doesn't want to endanger the wagon train, but her choice is almost certainly disastrous.

Make sure that the players wrap up any important things they want to do in safety, because the major showdown with the vampires is coming up. They'll need all their faculties to survive the encounter at the Farragut Homestead, so arm accordingly.

Scottsbluff, Nebraska

Rating: Superb (+5)

Details: Well-established railroad town, offices of Union Pacific Railroads, Double Willows Saloon, Mallory General Store, every needed repair and restocking available

NPCs: Wayne Santos-Lincoln (Union Pacific representative), Elijah Mallory (general store owner), Bernie Keeting (mail carrier from back east)

Rumors: Union Pacific knows more than they are telling people about a danger killing settlers; Union Pacific is driving people off their land; Union Pacific kidnaps people, especially recent immigrants, to work on their rail lines

Part Four: Showdown at the Farragut Homestead

Third Leg of the Journey: Scottsbluff, Nebraska to the Farragut Homestead
Distance: 46 miles

The trip to the Farragut Homestead is a short one after the long jaunts between the Campion Farm and Scottsbluff. Soon after the caravan will come to its final destination in Fort Laramie. That said, the wagon train must first deposit Louisa Farragut at the Farragut Homestead where they believe they will have a chance to rest once more. However, the feral pack on their trail knows this is their final destination. They've reached the homestead, their new base of operations. Now, it's up to them to take the Farraguts and the land leave no survivors on the wagon train.

Ordeals on the Road to the Farragut Homestead

With the major encounter with the vampires coming up, it might be all right to ease off the ordeals a little, making them simpler or less intense. Use some of those listed above from the first section, or else focus on side-effects of the vampire threat. Themes like strain in moral, exhaustion, or festering wounds could be very appropriate depending on how beleaguered the pioneers have become by this point. The idea is not to strain them too badly, because the battle for the Farragut Homestead will take all the strength they've got.



The Third Stopover

The Farragut Homestead is an out-of-the-way patch of land surrounded by trees and hills. It's hell on the wagons to even get over those hills to their final stopover, and when they arrive it is a disappointment. There is hardly anything to protect against the elements, forget about restocking, and at this point the wagon train should have been pushing hard to get away from their attackers. The Farragut women, though, are thankful that they can reunite with Louisa; they offer up everything they can, not only to help refresh the train, but also to help protect everyone standing. Because as night falls on the first night there, the vampires attack.

The Farragut Homestead

Rating: Average (+1)

Details: Low fences, single large cabin and barn, forest surrounding house on two sides, several horses, herd of sheep

NPCs: The Farragut Sisters—Mellie, Elizabeth, Caroline, Sarah, Nadine, and Victoria

Rumors: The sisters are known as independent women by their neighbors; the Farragut land is so isolated that no one else was willing to work it; the Farragut women turned down marriage proposals because of disrespect from local men over being Southerners

The Vampire Showdown

The Farragut Homestead is so open to the dangers of the West that it proves no challenge for the vampires to attack. They have the use of the woods around the cabin as cover and are relying on the wagon train's fatigue and limited supplies to give them victory. The pioneers meanwhile cannot quickly escape the homestead, mired as they are between forest and hills. Getting out of this will take an intense showdown of human versus vampire. All the vampires in the pack that have survived until now will come out for the fight, including Selina.

Although a Feral, Selina is capable of being reasoned with, up to a point. During the battle there may even be a chance for a negotiation, and in that case Selina has only one aim: she wants the Farragut women to join her pack and the Farragut Homestead as a base of operations. Should the wagon train agree, they may leave on their way. If not, it's a battle until one side is decimated.



Part Five: The Aftermath

The players may or may not survive the events at the Farragut Homestead. Those survivors straggle onward to Fort Laramie with whatever's left of their wagon train either as seasoned survivors of a harrowing journey, or else as the ragged witnesses to a horrible nightmare on the chilly trail nights. The players follow the rules of wrapping up an adventure to narrate just what happens on their way to the fort.

Those who survived the experience may even decide to go onward with the wagon train past Fort Laramie and further into the West. After all, the Oregon Trail terminates in Oregon City, which is a good distance further along the trail. And of course, you can be sure there will be plenty more bloodsucking fiends waiting along the way.