

ZOMBIE RUN

By Jonathan Pierson



"A Road Trip of Survival Horror"

SAVAGE TALES
6



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by Jonathan Pierson

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INTRODUCTION

The world didn't go to hell overnight. It took a whole two months.

Saturday, July 2, 2005. Sometime around midnight, Eastern time, the recently-dead started coming back to life. We woke up Sunday morning, turned on our radios and TVs, went outside and picked up our newspapers, and learned that rotting corpses were wandering the streets, forcing their way into homes, attacking and eating people.

In the U.S., the president declared a national emergency. Local and state police joined forces with the Army, Marines, and National Guard, and for about a week, we held our own against the rising tide of the dead. But how do you defeat an enemy when your own casualties become his foot soldiers?

Maybe if we had been fighting a living enemy, a foreign invader, things would have gone differently. But facing our own dead, risen from the grave with no thought but to kill and devour us ...we panicked. First came the riots and looting, then the killing. Law enforcement and military units fell apart. People turned on each other like terrified animals, everyone trying to save his or her own skin. And every person killed by his or her neighbor became one of them.

You are the survivors. You found each other in the aftermath and banded together, pooling your skills and resources to increase your odds of staying alive just a little longer. You've holed up in the Baxter Building in downtown Manhattan, managing to secure it against the zombies and roving gangs that have cropped up. They're even worse than the living dead—the living preying on the living, survivors killing and stealing from other survivors.

But you've only delayed the inevitable. The world doesn't belong to you anymore. It belongs to the dead.

Welcome to *Zombie Run*, a zombie survival horror adventure for *Savage Worlds*. The first half of the adventure follows the characters' journey across the zombie-infested United States, from New York to Phoenix, Arizona, to join another band of survivors (with plenty of opportunities along the way for good old-fashioned car-to-car combat and scavenging). The second half deals with what happens once the characters reach their destination and step into the deadly conflict between Phoenix and a rival band of survivors in Flagstaff.



WHAT HAPPENED

On July 2, 2005, at roughly the same time worldwide (a little after midnight, Eastern US time), the recently dead started rising. Any corpse that wasn't dismembered, decapitated, decomposed, or otherwise destroyed came back to life. Crawling out of their graves, stumbling out of morgues and funeral homes, the dead swarmed over cities and towns, attacking, killing, and eating everyone they could get their rotting hands on.

On July 3, the President declared a national emergency. Army and National Guard units started coordinating with local law enforcement to deal with the zombie threat. Other nations took similar actions. The World Health Organization, the Centers for Disease Control, and other scientific organizations around the world began studying the dead, trying to figure out what was animating them.

The situation degenerated quickly. It seemed as if for every zombie killed, two more rose. Scientists had no idea what was animating the corpses, but they did discover it was infectious: a single bite would kill an otherwise healthy person and turn him or her into one of the walking dead. Terror and panic spread. Riots flared in Los Angeles, New York, London, Paris, Tokyo, and other major cities, forcing

already-beleaguered military and law enforcement to deal with the living as well as the dead.

People began abandoning their homes and cities. Police and soldiers deserted en masse, and military and government chains of command fell apart. In one city after another, communications, power, and other services shut down. By the end of August, gangs had risen up to fill the vacuum left by the disintegration of centralized authority. By mid-September society had been reduced to isolated bands, scavenging to survive.

The adventure begins in the second week of October, 2005.

WHAT REALLY HAPPENED

No one knows. Everyone knows *what* happened—the events—but no one knows why. People have theories—a secret government project gone awry, a plague released by terrorists, radiation from space, the judgment of God—but no one knows for sure, and none of the scientists who studied the zombies even came close to an answer before the end.

In some survival horror adventures, discovering the truth behind what happened is a major part of the story. Not in *Zombie Run*. The characters never have a chance to find out why the zombies started rising, if there even is a fathomable reason. The point of *Zombie Run* is not to figure out why all this is happening. It's just to survive.

MAPS

Don't be stingy. Go out and buy a nice, big U.S. highway map. Encourage your players to write on it, trace their journey, maybe even mark their encounters along the way. It'll make their trip more interesting if they can actually see the highways they're traveling on and the locations where encounters take place. Hopefully, it will also make it a little more frustrating when they have to backtrack and plan new routes.

If you want street maps for cities such as Manhattan and Phoenix, just pop onto the Internet. There are some good maps out there—including many that show you the streets atop the topography (Google Maps even offers street views from some locations). Feel free to play fast and loose with city geography when needed though: it doesn't really matter if you say there's a library on a street corner where in real life there's a restaurant. There probably aren't zombies there in real life either.

NEW HINDRANCES

INNOCENT (MAJOR)

Your character grew up relatively sheltered. She probably watched soap operas and primetime dramas rather than the news. Until now, she hasn't seen the harsh, horrible side of life and she isn't prepared for it. She suffers -2 to all Fear checks against grotesque or horrific scenes, and on Smarts and Spirit rolls to resist Intimidation, Persuasion, and Taunt.

RUTHLESS (MINOR)

Morality, ethics, mercy, honesty, nobility...screw 'em. Your character believes the end justifies the means. Lying, cheating, backstabbing, even killing—anything is permissible if it gets the job done. Most people find this trait rather unpleasant.

When interacting with people who've seen his Ruthless side, your character's Charisma drops by -2 (though the Game Master might decide this doesn't apply when your character is dealing with other Ruthless, Bloodthirsty, or Mean characters).

EDGES

The characters in *Zombie Run* are normal, everyday people. They don't use magic, psionics, or anything like that, so none of the magical, Arcane, or Power-related Edges are appropriate. Weird Edges and Wild Card Edges other than Power Surge are okay.

POWER LIFTER (BACKGROUND)

Requirements: Novice, Brawny, Strength d8+

Either naturally or through intense training, your character has become really, really strong. His load limit is 15 x Strength, and he adds +1 to melee damage and rolls to break things.

HEADSHOT (COMBAT)

Requirements: Novice, Shooting d8+

Your character has become very proficient at popping off zombies. He suffers only a -2 penalty when he takes a Called Shot at a zombie's head (instead of the usual -4). This Edge works only against zombies or other slow-moving or stationary targets. Against targets that actually bob, weave, and dodge, such as living people, the character suffers the usual -4.

NEW PROFESSIONAL EDGE: PHYSICIAN

Requirements: Novice, Healing d8+, Knowledge (Medicine) d8+

Physicians dedicate their lives to the science of healing. Many were licensed professionals before the disaster; others were gifted students and interns. Characters with the Physician Edge add +2 to Healing rolls. This is cumulative with the Healer Edge.

GEAR

GASOLINE

Fuel is important in *Zombie Run*—how much do you have and can you find more?

To keep things simple, vehicles have four fuel levels: Very High, High, Low, and Out. This doesn't represent a tank of gas—it's everything you've managed to store in jerry cans and additional tanks, as well as stopping now and then to pump or siphon gas from deserted vehicles.

Vehicles burn fuel at the following rates:

- ◆ **Motorcycle:** One level every 200 miles
- ◆ **Small car, jeep:** One level every 100 miles
- ◆ **Mid-sized car:** One level every 50 miles
- ◆ **Large car, truck, HUMVEE, or SUV:** One level every 25 miles

During combat, if a driver draws a deuce his vehicle's fuel drops one level at the end of the round.

Because of the difficulty of refueling the bus, consider the refueling in **Part 2: Supply Stop** sufficient to get the vehicle as far as Phoenix.

IMPROVISED WEAPONS

Characters in *Zombie Run* might find themselves using just about anything as a weapon. Most tools, utensils, and sports equipment function as clubs or knives, doing Str+d4 damage. Heavier or sharper items such as fire axes do Str+d6 damage. Such improvised weapons also subtract 1 from Parry.

CHAINSaws

Basic chainsaw stats are given in *Savage Worlds*, but chainsaws need gas as well (See **Gasoline** above). One level of gasoline raises a chainsaw's fuel level to Very High. Its fuel drops one level after every combat (unless the fight was very short) and

at the end of any round in which the wielder draws a deuce for initiative. A chainsaw without gasoline does Str+d4 (Parry -2) damage but doesn't injure the wielder on a roll of 1.

CHAIN

A length of chain does Str+d4 damage and reduces your opponent's Parry by -1. It also adds +1 to disarm attempts and Agility Tricks (if the Trick is performed with the chain).

MOLOTOV COCKTAILS

Fill a glass bottle or jar with gasoline, kerosene, or some other flammable liquid, stick a rag in the top, light it, and throw. Molotov cocktails have a range of 3/6/12 and explode in a Small Burst Template. The fire does 2d10 damage each round with the usual chance of spreading (6 on 1d6; see **Fire, Savage Worlds**).

One fuel level of gasoline makes four Molotov cocktails. Increasing the amount of fuel doesn't increase the damage, but it does increase the area of effect. Twice the normal fuel covers a Medium Burst. Triple the normal fuel covers a Large Burst. More than triple normal fuel has no additional effect.

SLEDGE HAMMERS

Sledge hammers do Str+d6+1 damage and reduce the wielder's Parry by -1.

VEHICLES

BICYCLE

Bicycles work a little differently than other vehicles. Treat a bicycling character as if he were walking but double his Pace. You can "run" while riding a bike. Just roll 2d6 instead of 1d6. If the character has to fight, make a tight turn, or perform another difficult maneuver, he has to make an Agility roll. Failure means he falls and suffers normal collision damage (1d6 for every 5" current speed). If he's wearing a bicycle helmet, ignore head injury results on the Injury Table. If two characters are riding double and have to perform a tricky maneuver, they both make Agility rolls at -2. Failure on either roll means they both fall.

Whenever a character rides a bike, roll 1d10. On a one (one or two if he rides through broken glass, sharp rocks, thorns, etc.), he hits a nail, piece of glass, or other sharp detritus and gets a flat. He can't use his bike again until he patches or replaces the

tire. This requires twenty minutes of work and the proper equipment (a patch kit, tire pump, wrenches, new tire, etc., any of which a character can scavenge as beginning gear if he draws a club).

Acc/Top Speed: 2 x standard Pace / "Run" +1d12; **Toughness:** 2; **Crew:** 1 (+1)

Notes: Off-road (a bike can be ridden almost anywhere a character can walk; each inch of rough terrain equals two inches as usual.)

BUS

This is a commercial passenger bus like the one in which the characters make most of their trip across the country.

Acc/Top Speed: 5/25; **Toughness:** 16 (4); **Crew:** 1+25

Notes: –

HUMVEE / JEEP

Acc/Top Speed: 10/30; **Toughness:** 12 (3); **Crew:** 1 +3 Jeep/+5 Humvee

Notes: Four Wheel Drive

PICKUP TRUCK

This is your typical open-bed truck, able to carry loads of supplies or people. Up to six people can travel (uncomfortably) in the truck bed. If the truck crashes, everyone in the bed gets an Agility roll to jump clear. Anyone who succeeds suffers half the usual damage dice (see **Falling or Jumping From Vehicles**, *Savage Worlds*).

Characters riding in the bed can be attacked directly—they aren't protected like the people in the cab. However the walls of the bed provide some cover.

Acc/Top Speed: 20/40; **Toughness:** 12 (3);

Crew: 1+8

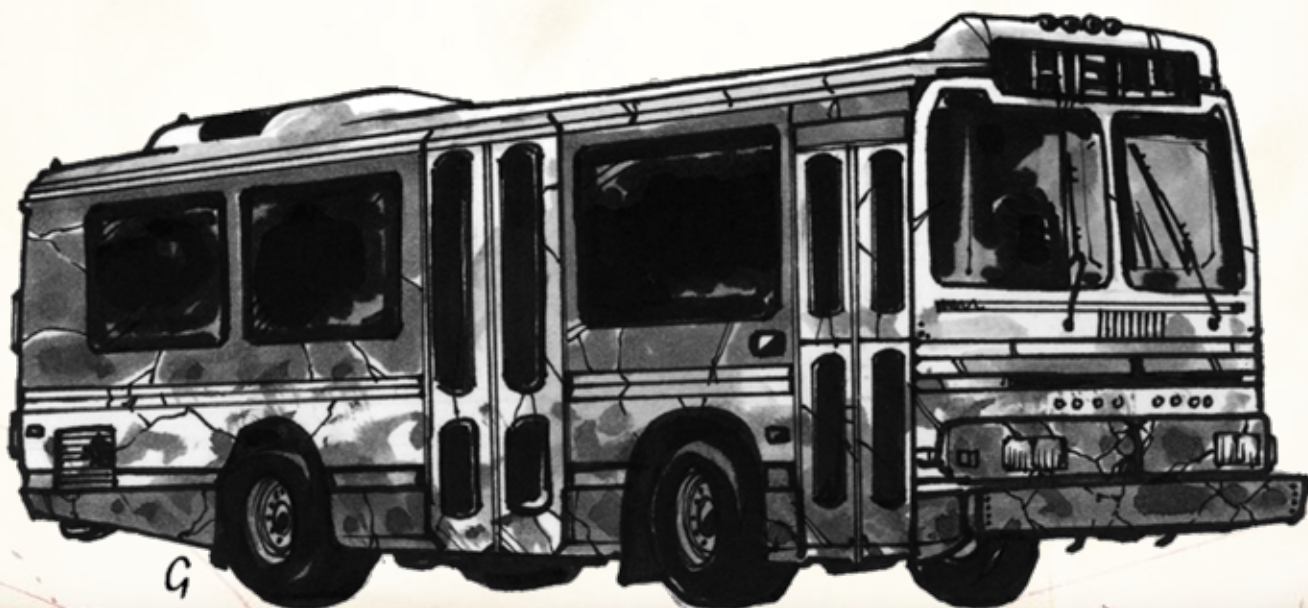
Notes: Four Wheel Drive

SCAVENGING

Characters in *Zombie Run* don't buy starting supplies. They might have had guns, camping equipment, or other useful gear lying around their homes; they might even have been soldiers or police with access to heavy weapons and emergency equipment. But when things went nuts, people just grabbed whatever they could find. So the characters don't get to pick and choose—they start the game with whatever gear they've managed to scavenge.

To scavenge starting gear, draw two cards for each character, plus one card for each success and raise on a Smarts roll. If a player rolls snake eyes, his character gets no cards. Players can spend bennies on this roll.

Several encounters in *Zombie Run* provide opportunities to scavenge specific supplies, but the characters can also make unscheduled scavenging stops. Just have everyone who goes scavenging roll Smarts, draw one card for each success and raise, and consult the scavenging list. The GM decides specifically what the heroes find. The characters must spend at least fifteen minutes scavenging, during which time they have a 50% chance of running into 3d6 zombies (roll only once for the entire group). If everyone fails their Smarts rolls for scavenging, they find nothing.



SCAVENGER TABLE

Two-Five of Spades (Ammo): Your character has found 2d20 rounds of ammunition. Roll on the Firearms Table and choose a specific caliber and type from the appropriate category.

If you're drawing for beginning gear and your character also scavenged a firearm, his ammunition is automatically appropriate for his gun (the gun was loaded, he picked up the gun and ammunition together, or he just got lucky) *unless* his ammo card is the two of spades. In that case, his ammo doesn't fit his gun (he grabbed a .44 revolver from the gun store, but when he searched the dead soldier in the street, he found only 5.56mm rounds). Roll 1d20 and consult the Firearms Table normally.

Six-Ten of Spades (Melee Weapon): Not necessarily an actual weapon. More likely a tool, kitchen utensil, or piece of sports equipment that can be used as a weapon—a baseball bat, golf club, chainsaw, length of chain, butcher knife, etc. A chainsaw might seem the best choice, but remember, chainsaws require gasoline, which must be drawn separately. See **Gasoline** for more details.

Jack-Ace of Spades (Firearm): Your character has found a nice big gun. Roll 1d20 and choose a gun from the appropriate category (see **Savage Worlds** for statistics:

FIREARMS TABLE

d20	Weapon
1-5	Small pistol (9mm or smaller)
6-9	Large pistol (.44-.50)
10-12	Rifle
13-15	Shotgun
16-17	Assault Rifle
18-19	Submachine Gun
20	Machine Gun

Just because a character has a gun doesn't mean she has bullets. If your character draws the Ace of Spades, she was lucky enough to find a fully-loaded gun. Otherwise, her gun is empty (unless she also draws an appropriate ammo card).

Any Club (Odd Item): You never know when an extra pair of shoelaces might save your life. Your character grabbed something useful (or seemingly useless) as she went out the door or ran around fleeing zombies and gangs. It can be any simple gadget or piece of equipment—a rope, screwdriver,

shovel, extension cord, crowbar, flashlight, blanket, an extra pair of shoes, warm socks, a backpack, gasoline can, portable stereo, package of batteries, pen, book, mosquito repellent, oven cleaner, deodorant, can of WD-40, electric guitar. Just come up with something and check it with the Game Master. For items that require batteries, the Game Master might allow your character to have both the item and the batteries on one draw, or you might have to draw this result twice. Don't grouse if your GM decides to be stingy about it. This is the end of the world—you're lucky to be alive. Well, sort of.

Two-Seven of Hearts (Food): Your character has 1d6 meals worth of canned, packaged, or otherwise non-perishable food.

Eight-Jack of Hearts (Water): Your character finds 2d10 quarts of potable water and the containers to hold it (jugs, flasks, canteens, etc.).

Queen-Ace of Hearts (Medical Supplies): This results grants basic medical supplies: pain killers, bandages, antiseptics, etc. Without such supplies, characters suffer -2 on all Healing rolls. There is enough here for 1d6 Healing rolls.

Two-Five of Diamonds (Flammables / Explosives): Your character found some sort of explosive or flammable substance—most likely 1d10 "uses" of kerosene, oil, lighter fluid, or some other common chemical. On an Ace, you find two sticks of dynamite or 6 oz of plastique. Gasoline is covered under fuel. Of course just because you have kerosene doesn't mean you have the matches to light it ...

Six-Nine of Diamonds (Fuel): Roll a d6: 1-3 you have one level of fuel (enough to raise a vehicle from Out to Low, Low to High, etc.); 4-5 you have three levels; 6 you have five levels.

Ten-Ace of Diamonds (Vehicle): You have a car, truck, van, motorcycle, bicycle. Your vehicle can be as big or small as you want. Smaller vehicles are slower, hold less, and often leave you exposed; larger vehicles can transport more goods and people, provide some cover and protection, but require a lot more fuel and can be harder to maneuver though zombie-clogged streets.

Black Joker: Discard the Joker and draw two more cards.

Red Joker: Discard the Joker, draw another card, and double the quantity (2 firearms, 2 vehicles, 4d20 ammo, 2d6 meals worth of food, etc.)

THE LONG WALK

The characters will most likely end up traveling on foot at least once during this adventure.

Characters can travel about two miles an hour in these conditions, and most people can walk about eight hours. Thus most groups should average around 16 miles a day, accounting for occasional rough terrain, pockets of zombies that must be avoided, and other detours.

At the end of each day walking more than eight hours, a character must make a Vigor roll at the following penalties:

FATIGUE PENALTIES

Penalty	Additional Hours Walked
-1	1-2
-2	3-5
-3	6-8
-4	9+

Fatigue lost in this way is recovered only by a full day of rest.

PART 1: ALL ABOARD!

The characters start the adventure holed up in the Baxter Building in downtown Manhattan. At some point they go out to scavenge food or find a way off the island but find themselves overwhelmed by a horde of zombies. In the nick of time, a second party of survivors shows up and pulls their fat out of the fire. Turns out this second group has picked up a short-wave signal from Phoenix, Arizona, and is planning a little cross-country road trip to join the community of survivors out there. They invite the player characters and their companions to come along. Now all they have to do is make it off Manhattan alive...

THE BAXTER BUILDING

October 16, 2005. The Baxter Building is your typical New York office building: thirty floors of suites which, in the days of the living, were leased to accountants, lawyers, and marketing firms. You've been living in the building for about a month now. You've turned the offices into makeshift bedrooms and living spaces and barricaded the main

doors with conference tables, chairs, filing cabinets, desks, and any other furniture you could move. The power went out about three weeks ago. You don't have lights or heat, but the deep winter cold hasn't set in yet, so with a few blankets, sleeping bags, and sweaters, you're still relatively comfortable.

In addition to the occasional zombie pounding at the doors, gangs of living scavengers have come by and tried to break in, but a few shots fired from the second floor windows chased them away. Less aggressive survivors have also shown up, and you've let them in to your little fortress. You're safe and secure. But you're also getting antsy. You've been holed up here a month now with nothing to do, and you're beginning to feel slightly helpless and hopeless.

Put as many extras in the Baxter Building as you want and think you can handle. The more the merrier (and see "A Cast of Thousands" on page 46).

The characters have no way to communicate with the outside world. They're completely isolated. If someone has a battery-operated radio or TV, all she can pick up is static (no one's transmitting anymore), and all hardlines and cell phones are dead. Of course the power is out, so the computers in the building don't work, but even if some clever soul has a battery-powered handheld or laptop with a wireless connection, he can't get on the Internet. Maybe there are servers still working somewhere, but all the local providers are down.

The group has already explored the building, and they won't find anything new if they do so again, just empty offices with empty office type things—computers, files, pencils, pens, paper, scissors, staplers, knick-knacks. Probably the most useful items in the building are the supplies in the janitor closets—tools, mops, brooms, hoses—all of which can be used as makeshift weapons.

The residents can also use the flammable cleaning chemicals to make Molotov cocktails, or with a Knowledge (Chemistry) or Knowledge (Demolitions) roll at -4, put together some passable bombs (small burst template, 3/6/12 range, 2d6 damage, 3d6 if they include shrapnel such as nails, staples, glass, strips of aluminum cut from cans, etc.).

At this point, most players will probably start coming up with ideas for things to do. Great! Let

them do anything they want. But if they don't come up with anything that takes them out of the building, let them mess around for a bit, then skip ahead a few days and run "I'm Hungry..."

GETTING OFF THE ISLAND

Hopefully, someone wants to try to get off Manhattan Island. If none of the characters have a usable vehicle they can borrow one from one of the other survivors, such as Gordon Bister, who drove up in front of the building about two weeks ago. He was alone, unarmed, and seemed harmless enough, so the group let him in. His brown sedan is still parked on the street out front. With a successful Persuasion roll, the survivors can convince him to give them the keys—reluctantly.

"Hate to lose the car. But what the hell, it's not doing us any good parked out there anyway." If someone protests that they'll be coming back, he just says, *"Yeah. Sure,"* then relates his own attempt to get off the island.

"From what I saw, all the tunnels and bridges are completely blocked. Bumper to bumper cars, all the way to Jersey. Seems when the good folks of Manhattan realized they were collectively screwed, they all tried to evacuate at once and ended up creating the biggest damned traffic jam in the history of the world. Fittingly apocalyptic, I suppose. Must have been a massacre when the zombies found all those people trapped in their cars ..."

If this doesn't dissuade the characters, it should at least set the tone for their own attempt to get out of the city. No amount of Persuasion can get Gordon to come with them.

THE TRIP

Outside, the streets are eerily quiet, empty except for a few zombies shuffling around in the distance. When the characters start the car and start driving, the sound and motion attract a few of the rotting things, which start following the sedan. They can't catch it: the streets are mostly clear with only a few stalled cars, but there's enough blockage to allow a small procession of zombies to follow diligently behind.

If you feel like giving your players a scare (and building a little tension to carry you into the serious encounter that comes next), have them turn a corner and run into a major traffic accident. There's no way through, so they have to turn around and go another way. Unfortunately, when they try to back up or turn

around, they find that the mob of zombies (about 15-20, 14+1d6) has closed in behind them. They can either shoot their way through (using up precious ammo) or just plow through with the car, which requires a successful Driving roll. Failure means the car bogs down and stalls. Next round, the zombies surround it and start hammering at the windows. Play up the description, the meaty "Thump! Thump!" of rotting fists pounding the windows, the disfigured, fleshless faces and dead milky eyes leering in at the characters. Deal out initiative cards and make a few dice rolls as if the zombies might actually break into the car. Actually, there's no danger at this point—the zombies pound at the windows but the car starts on the driver's initiative and the group can plow through the mob and get away.

BRIDGES OR TUNNELS

If despite Gordon's warning the survivors try the bridges or tunnels, they find the situation just as he described. They can drive most of the way, but about a mile from the entrance they hit the traffic jam. They have to leave their car and make their way on foot, picking through the graveyard of silent, stalled cars.

When the characters get out of their vehicle there are no zombies around. The mob following them is still several blocks away, not close enough to pose a threat. The heroes find themselves in danger only after they've worked their way into the worst possible position—the middle of the traffic jam.

Treat the traffic jam as rough terrain—each inch uses two inches of movement as the characters squeeze between or climb over stalled cars. When you set up the jam on the tabletop, place the cars bumper to bumper and no more than 1/2" apart. Make your players feel the claustrophobic horror of moving through this mess.

The zombies start showing up in force just as the survivors reach the middle of the jam, with about 9-12 inches of cars packed to their left, right, and behind them (so a character moving at a Pace of 6" needs three to four rounds to clear the jam). In front of the characters—through the tunnel or across the bridge—the jam just goes on and on. No escape that way.

Spread 1d20 zombies around the edges of the jam and in front of the characters, coming across the bridge or out of the dark tunnel entrance. Each round, 1d20 more show up and start closing in on the characters, working their way around the cars,



clambering over them, even crawling under them. The point here is to make the group realize they're completely overwhelmed and scare them back. If they press ahead, keep rolling each round and packing more and more zombies around and in front of them.

If they still insist on pressing ahead, don't bother finishing the battle. Just cut back to the Baxter Building, tell your players that the brave fools who went out never returned, and have them make up new characters.

If they do the smart thing and head back to their car, they still find themselves overwhelmed, but they have a *deus ex machinae* coming to pull their fat out of the fire. Go to **The Bus to the Promised Land**.

PLANES, TRAINS, AND HELICOPTERS

The heroes might go looking for a helicopter or airplane. No dice. Every usable aircraft in the city was stolen a long time ago. Another option is the subways. It's only a couple blocks from the Baxter Building to the closest station, and when the survivors go down the stairs, they find the place empty. Make it seem like they've made the right choice and might actually have a chance of getting off the island. Of course they don't, but make them think it.

The tunnel is pitch dark, but if the characters search, they find a flashlight under the counter in the subway ticket booth (a flashlight provides light in a cone template; anything beyond the template is in pitch darkness). About fifteen minutes down the tunnel, deep in the dark and well out of sight of the platform, the characters run into a stalled train. There's no way they can get the train running, but they can squeeze around it (at a Pace of 1"). After the adventurers get past the train and advance a hundred yards or so down the tunnel, they hear the now familiar shuffling of dead feet.

Start with 10 zombies in front of the characters and roll 1d10 each round and add that many more. Remember that the heroes can see only the ones in the flashlight beam. If the group is smart they turn around and go back the way they came. The zombies follow them, squeezing past the train as best they can (Pace = 1"). When the characters get back to the platform, they find five zombies waiting for them—two wandering around the platform and three more coming down the stairs. It shouldn't be too hard getting past these five, but when the characters get back up to the street, they find many, many more converging on their position. The mob following the car has caught up with them. Go to **The Bus to the Promised Land**.

THE FERRIES

Before the disaster, several ferries traveled between Manhattan, the other islands, and the mainland. If the characters want to check the docks, have them make Common Knowledge rolls. Anyone who succeeds remembers that ferry service to Manhattan and the other islands stopped sometime in late August. If they go to the docks, they find them abandoned. However, this means that, unlike the tunnels and bridges, the ferry docks are clear of cars. This becomes important later.

If it seems appropriate, the characters can meet the group from **The Bus to the Promised Land** at the docks.

"I'M HUNGRY ..."

Use this option if the characters don't decide to go wandering on their own.

The Baxter Building survivors are more or less comfy, but after a few weeks they find themselves facing a little problem. They've raided the vending machines and refrigerators on all the floors, but finally they're down to just the food people brought

with them (i.e. whatever the player characters drew for their initial scavenge). Someone has to sneak out and find food, or everyone's going to start getting very hungry.

The heroes (and maybe some Extras) need to make a grocery run. You can take them right to the store, or if you think it would be interesting, run them through **The Trip** above. Either way, the streets are relatively quiet when the characters come out, but their movements soon attract a following of zombies.

The characters find a small corner grocery store but the place has already been picked clean by other survivors. All that's left are meat, fruits, dairy products, and vegetables—all spoiled. If you feel like it, let the scavengers find and explore a couple more stores. They find them in the same condition: picked clean. This should provide a little extra incentive to get out of the city.

There are two zombies hiding in one of the dark stores. Anyone who succeeds on a Notice roll sees or hears them. Otherwise the two zombies catch the characters in a dark aisle (or in the stock room, freezer, or some other claustrophobic corner) and attack by surprise (they don't get the Drop, however; they move too slowly). If the characters split up, the zombies attack the smallest group.

While the heroes are coming up empty in the store, the horde of zombies following them is closing in. A character left on guard sees this and can alert the others, but it doesn't matter. By the time they get out of the store, there are too many zombies to fight. Go to **The Bus to the Promised Land**.

THE BUS TO THE PROMISED LAND

No matter which option the party takes, when they finally come back to their car, they have to plow, shoot, hack, or pummel their way through a horde of the undead. And they won't be able to. The horde is too large (it is a horde, after all). No matter how many zombies they kill, more keep coming. If they try to plow through with their car, zombies get stuck under the tires and tangled up in the bumper, and the vehicle finally bogs down and stalls.

Just when the situation seems completely hopeless, the bus shows up. The characters hear it first: the roar of a big diesel engine. Then a commercial passenger bus comes rumbling in from a side street.

First round: The bus pulls in from a side street and screeches to a stop, smashing half a dozen zombies.

Second Round: The driver—Maggy “Zippy” Alexoff—whom the victims can see through the front window but who hasn't spotted them yet, starts to back up. The characters can wave, shout, or shoot off a couple rounds, but even if they don't, she spots them before the bus backs away completely.

Third Round: The bus' doors and windows open and the people inside start shooting at the zombies and shouting for the survivors. The characters have to cover 10" to get to the bus, so they can make it in one round with a good running roll. How many undead they have to get past on the way is entirely up to you.

Once everyone living is safely on board, Maggy closes the doors and quickly backs the bus out, turns around, and heads off down a less zombie-infested street. As with the Baxter Building, put as many Extras on the bus as you want. Greg Roman, the leader, introduces his companions, explains what they're doing, and invites the strangers to join them.

“We've been hiding in the bus station. Jeremy here has a short wave radio, and we managed to get our hands on a generator, so we've been listening for signals. Two days ago we finally picked one up. It was fuzzy, lots of static, but it was a real human voice. All the way from Phoenix, Arizona. Apparently there's a group of survivors out there trying to rebuild. They've managed to secure the city, and they're calling for other survivors to come join them. I don't know if they knew their little signal was going to reach this far, but ... well, we're not sure what we'll find out there, but right now anywhere seems better than Manhattan.”

THE FERRY

Roman plans to take one of the ferries off the island. Since the docks are clear (see **The Ferries** above), they can drive the bus aboard without having to maneuver through a bunch of stalled cars. All they need now is the boat. Roman's group has scavenged an inflatable raft from a sporting goods store and a couple of them are going to row across the Hudson River to the New Jersey shore, get a ferry, and bring it back. The heroes can go along on

the raft trip, go back to the Baxter Building to gather the other survivors, or divide up and do both.

BACK TO THE BAXTER BUILDING

Some of the Baxter Building survivors are excited about the trip to Phoenix, others are wary. *“You say anywhere’s got to be better than Manhattan, but how do we know that? We don’t know what it’s like out there. What if there are even more of those things roaming around, or more gangs? What if the roads and highways are jammed and we can’t get your bus through? What if we can’t find food?”*

You can roleplay this as far as you want, make some Persuasion rolls, have some other people (preferably ones the players have become fond of) decide to stay in Manhattan...or just skip the whole thing if you want get on with the story—everyone thinks Phoenix is a great idea!

RAFTING THE HUDSON

It’s windy when the survivors set out and the Hudson River is choppy and cold. To reach New Jersey, the rafters must make three cooperative Boating rolls (if none of the characters has Boating, give one of the Extras Boating at d6). If everyone fails, the raft capsizes and dumps them all into the frigid water. Another cooperative Boating roll at –4 rights the raft and allows everyone to climb back in, but each round the characters struggle in the cold water they have to make Vigor rolls. Anyone who fails gains a Fatigue level. This Fatigue can’t kill, but once a character reaches Incapacitated he sinks like a stone and begins to drown, dying in a number of rounds equal to half his Vigor. Characters recover one Fatigue level for every fifteen minutes spent resting in a relatively warm, dry place.

Once the team reaches the opposite shore, they find the ferry docks and commandeer a boat. Barring major disaster (i.e. someone drowns on the way over), they return with the ferry in just under two hours.

If the scavengers think to search the boat, they find one zombie shambling around below decks. This should be an easy kill, just a chance to harass the party a little and maybe make them wonder if there are more zombies hiding on board. If the characters don’t think to search the boat or no player characters go along to pick up the ferry, the zombie isn’t discovered. It pops out later and attacks when everyone is aboard and they’re heading back to the mainland—preferably when someone is alone in a dark place!

DETOURS

The rescuers pilot the ferry back to Manhattan, pick up the bus and the rest of the group, take the boat back to Jersey, and they’re off!

Sort of.

Roman’s plan is to drive all night and all day, everyone who can drive taking turns, and if they stick to the Interstate, they should reach Phoenix in about two days.

But things don’t go quite as planned. Within an hour of leaving Manhattan, the group nears a major population center (which one is up to you, depending on the route your players decide to take) and starts noticing stalled cars and wrecks along the highway. Within fifteen minutes they hit a major traffic snarl. The highway is completely blocked by stalled cars, trucks, and buses. It looks like the Manhattanites weren’t the only ones to attempt a mass exodus. The group has to backtrack and find another route.

This puts a major kink in their plan: even if they avoid larger cities and major interchanges, stick to back roads and old, lesser used sections of highway, chances are they’ll still hit traffic jams and have to backtrack, and all that meandering makes it impossible to estimate how long it’ll take to reach Phoenix.

This serves two purposes: first, it lets you lengthen the trip as long as you want, creating some pacing for the encounters and making supplies a major issue; second it should frustrate the group’s carefully prepared plans—always a good thing in survival horror.

PART 2: SUPPLY STOP

If the travelers are smart they brought food and other supplies with them. But now that they don’t know how long the trip is going to take, there’s no telling if they brought enough. They’ll need to find a place to stock up.

Fortunately, about four hours down the road, they come across the perfect town—Camettesville—big enough to have a truck stop and even a mall; small enough to not have a major traffic jam. Of course this is a fictional town, so don’t bother looking for it on your highway map. Just jot it down in the characters’ path (or change the name).

FUEL

The truck stop is equipped to refuel a passenger bus, and if none of the heroes have the appropriate skill or Common Knowledge, Maggy Alexoff knows how to attach the nozzle and work the equipment. While hooking up the fuel line, she complains that the equipment is old but says it should work okay.

The area around the truck stop is open—to the west is the mall parking lot and a wide street runs along the east—so the characters can see any zombies approaching. As a matter of fact, while they're hooking up the fuel line, they spot a couple shambling by in the distance, apparently oblivious to the bus and the free meal it brought to town. As the characters watch, one zombie stops, picks up something off the ground, and puts it in its mouth.

Once the hose is hooked up and the pump running, Maggy goes off to investigate the truck stop's combination diner-convenience store to see if she can find anything to eat or drink. At this point, the characters can split up to do some serious scavenging. Don't railroad your players but do try to find a subtle way to split them into two groups—probably as the leaders of two NPC scavenging teams—so they can get the full Camettesville experience.

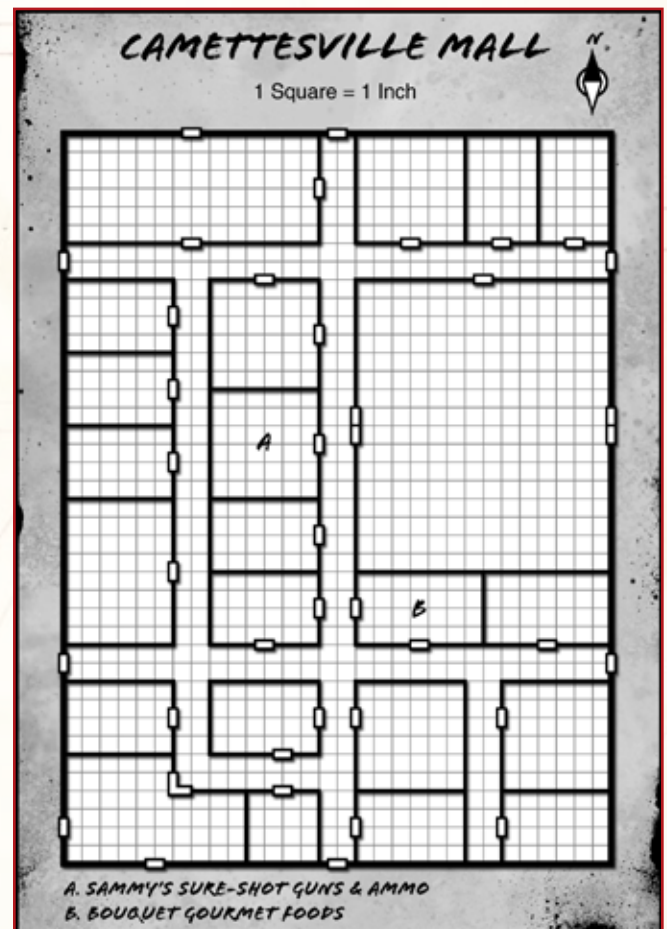
AMMO

Some of the party probably checks out the mall—it's the nature of the beast. When they reach the main entrance, they see lots of zombies wandering the concourse (10 times the number of characters—Wild Cards and Extras—in the entire group, not just the scavenging party). With a successful Notice roll, they also see Sammy's Sure-Shot Guns and Ammo, deep (20' on a game mat or 40 yards) in the heart of the shopping center.

The store's shutters are open, so the characters can just run for it, fight through the zombies, grab all the guns and ammo they can carry, then fight their way back out. Or they can be stealthy. There are two cars and a pickup in the mall parking lot, any of which can be hotwired with a successful Repair or a Common Knowledge roll at -2. Then they can just smash the vehicle through the mall's main doors, drive down to the gun store, load up, and drive back out. They still have to fight zombies while they load the vehicle (unless they close the shutters), but at least they don't have to make it from the entrance to the store and back on foot.

Sammy's is a small store: if they hurry, three people can scoop up everything in one minute (10 rounds). If the characters clean the place out, they get:

- ◆ Two .45 M1911A1s with 150 rounds.
- ◆ One S&W .357 Magnum revolver with 50 rounds.
- ◆ Five 9mm semi-automatic pistols with 1000 rounds.
- ◆ 200 9mm hollow point rounds (2d6+1 damage).
- ◆ Three .38 revolvers with 1000 rounds.
- ◆ Two 12 gauge pump shotguns.
- ◆ One double-barreled, over-under 12 gauge shotgun.
- ◆ 200 12 gauge rounds.
- ◆ Two .308 hunting rifles, one of which is outfitted with a scope (+2 to hit) with 600 rounds.
- ◆ 600 .308 rounds
- ◆ One M16 with 20 rounds. This was a showpiece. The autofire has been disabled, but anyone with some firearms experience—anyone with Shooting d6 or higher—can fix it with a Repair roll.



If the scavengers look around the mall concourse they also spot Bouquet Gourmet Foods. But if they search the store, they find only moldy bread and spoiled cheeses, meats, and fruits. It looks as if all the canned and preserved foods have been cleaned out.

The group can scavenge the entire mall, though they'll be fighting off zombies the whole time. If they spend ten rounds scavenging, they make their scavenging rolls at -2. If they spend only five rounds scavenging (the minimum), they roll at -4. The only thing they can't find here—at all—is food. It's already been cleaned out by others.

Regardless of how they do it, when the searchers enter the mall they get the zombies' attention, and the entire mob follows them back out when they leave. This is the party's cue to get out of town.

FOOD

This is the fun one. There are four restaurants, two small grocery stores, and a bakery in town, but when the survivors search they find only perished perishables—warm freezers filled with spoiled meat, canisters of icky mayonnaise, and rotten fruit and vegetables. It looks like everything canned, bottled, and preserved has already been looted.

A block south of the last store or restaurant they check, the heroes find the First Methodist Church of Camettesville, and they notice something odd: it looks as if every car and truck in town is parked in a semi-circle around the front of the church (the group can't see the back yet). The cars are parked two and three deep, and anyone who makes a Smarts roll realizes it's a makeshift barricade.

THE CHURCH OF THE DEAD

Those approaching the church see that the windows are all broken and the openings boarded over from the inside (with just enough space between boards for a gun barrel to poke through).

There are "dead" zombies everywhere: sprawled in the street, laying across car hoods, and strewn all the way up the church steps. All the corpses have bullet holes in their foreheads. The church doors are cracked and splintered, but still standing, firmly barricaded from inside. There's no reply if the characters knock or shout.

The front doors are too well sealed to bash open by hand, but if the heroes have axes they can hack through in about ten minutes. A chainsaw reduces this to three minutes. Alternately, the characters

can bash through the boarded up windows, which are not nearly as well sealed (this takes one person about five minutes).

Around back, searchers find the barricade of cars completely surrounds the church. The horde obviously got in anyway—the back door and rear windows are smashed in.

The interior of the church is a mess. The walls are peppered with holes of varying sizes—handgun, rifle, and shotgun blasts—dried blood and other fluids stain the walls and floor, and corpses lie everywhere. There are also torn clothes and bones, some with scraps of dried meat still clinging to them—the thoroughly gnawed remains of the building's defenders. Everyone in the party has to make a Fear check.

Most of the furniture—pews, chairs, podiums—has been broken up and nailed over the doors and windows or moved to barricade the front door. A small arsenal lies scattered on the floor—six 9mm semi-automatic pistols, three .22 revolvers, one .45 semi-automatic, one .45 revolver, three 12g pump shotguns, one 12g double-barreled shotgun, three .30-06 hunting rifles (they can fire the .308 ammo from Sammy's), one axe, two crowbars, and even a chainsaw, as well as several stout boards that might have been used as weapons. None of the guns has any ammo left, and the chainsaw is out of gas. The characters can't move without stepping on empty shell casings.

It should be obvious what happened here. The survivors who couldn't or wouldn't leave town retreated to the church and barricaded themselves inside. Unfortunately, this just let the zombies gang up on a single location. They swarmed over the church, battered their way in through the back, and finally overwhelmed the people.

THE BASEMENT

A wide trail of blood leads down the stairs to the main room of the basement where the searchers find the same gruesomeness as upstairs: dead zombies, stripped bones, and lots and lots of dried blood.

There are no guns down here (the church's defenders exhausted their ammo upstairs). There are, however, two baseball bats and an axe. There are also 46 plastic gallon jugs once filled with clean, drinkable water. Thirteen of them tipped over or were blasted in the fight, and three more lost their

caps and evaporated. One got an unfortunate splotch of dark zombie blood that hangs thick and nebulous at its center.

It should have occurred to your players by now that the people in the church are the ones who hoarded the town's canned goods. If it hasn't, have everyone make Smarts rolls. Whoever succeeds gets it.

The question is: where's all the food? A short hall leads from the main basement to a kitchen, but if the survivors search they find only utensils—knives, forks, spoons, pots, and pans. Useful, maybe, but not edible. There's also a door in the main basement that's partially ajar. A heavy bookshelf, probably knocked over during the fight, lies on its side, keeping the door from opening more than a few inches. If someone gets close to the door, half-a-dozen hands suddenly reach out and grab for him—tiny, rotting hands.

Within any disaster are a thousand smaller tragedies. One such tragedy occurred in the basement of the First Methodist Church of Camettesville. When the zombies broke into the church, the survivors herded their children downstairs and shut them in the storage room to keep them safe. The door has no lock, but during the fight the bookcase got knocked over, blocking the door shut. None of the adults survived the fight, so when the zombies finally wandered away, there was no one to move the bookcase and let the children out. They eventually starved to death. The terrible irony is that the room is full of food—everything the people looted from town. The children ate all the crackers, potato chips, cookies, and everything else they could get open, but they couldn't get into the canned goods. A few dented cans lay on the concrete floor. The children tried to break them open by throwing them on the floor and stomping on them.

Of course now that they're dead the children have turned into zombies, and to get to the food the characters have to deal with them. There are three child zombies for each player character and two for each Extra. Use normal zombie stats but lower Strength and Vigor one die type. It takes a Strength roll at -2 to move the bookcase.

Once the characters get past the children, they find enough food to last their entire group, no matter how big, for two weeks (roughly 15 pounds of food per character). Transporting all the food and water back to the bus on foot requires at least three trips

(about 20 minutes) or the scavengers can use one of the cars or trucks from the barricade. Hotwiring one of the vehicles requires a Repair or Common Knowledge -2 roll.

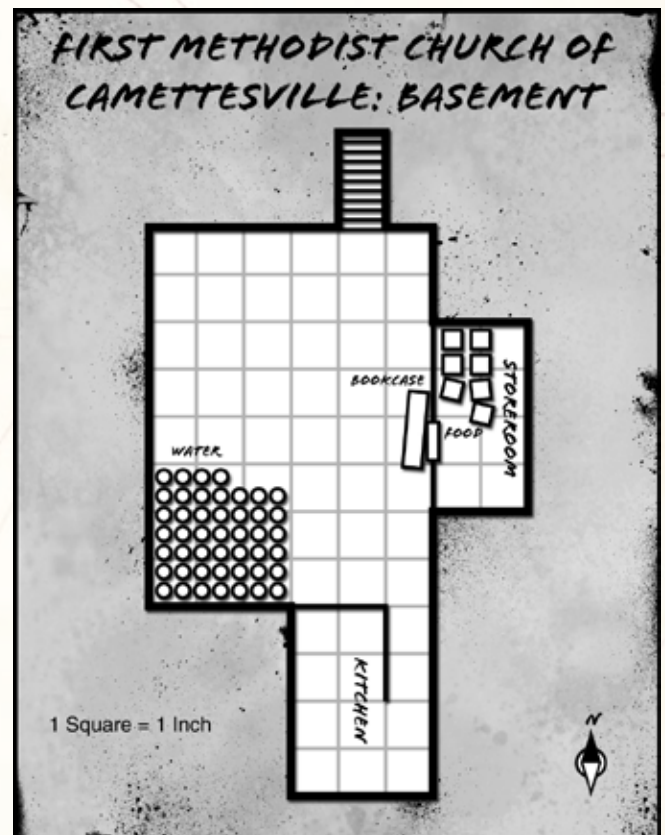
LEAVING CAMETTESVILLE

This is where things get tricky. The ammo scavengers come back from the mall with a mob of zombies hot on their heels, but the fuel pump has malfunctioned. It's now fixed, but the bus still needs at least eight rounds to finish refueling (and even then the characters are pushing their luck—stopping at eight rounds gives them barely enough fuel to reach Phoenix...they hope.

Don't be afraid to fudge the timing. No matter how long the group takes in the mall, when they get back to the bus they still need at least eight rounds to finish refueling). It's 30 yards (15 inches) across the mall parking lot, so it takes the zombies just under four rounds to reach the bus.

If the heroes killed off most of the mall zombies, 20+1d10 zombies converge on the bus from the surrounding streets. In this case, the zombies reach the bus in two rounds.

The characters have to hold off the undead until the bus finishes refueling, then disconnect the fuel



NARRATIVE TREKS

Zombie Run fast forwards through lots of miles on the road. This is a perfect time to try out the Narrative Trek rules found at the end of this adventure.

This will let your characters develop their backstories, drop hints about any dark secrets they may have, and most importantly add to the drama of the trip on their own.

There are two good spots to do this. The first is on the bus ride between Manhattan and Camettsville.

The second good time to run a Narrative Trek is after the group leaves Vicksville on their way to Phoenix.

Sit back, relax, and let your players entertain you for a while!

line and close the tank. The equipment is old, as Maggy complained, and it's been neglected for four months, so it jams. The survivors can't shut it down, so they have to disconnect the fuel line while it's still running, and diesel fuel pours across the blacktop. Shooting off guns at this point is not a good idea. The warriors have to deal with the zombies without the benefit of firearms. If a gun is fired, there's a 1 in 6 chance per shot a stray spark ignites the pooling fuel. This results in a massive explosion of the tanks that causes 4d10 damage to everything within 20". On the plus side, most of Camettesville's zombie population is reduced to cinders.

The problem of transporting the food and water from the church can complicate this situation any way you see fit. If the characters are hauling it all on foot, they might need more than eight rounds to finish loading the bus. Some of the group might be

at the church when the zombies flood out of the mall, reducing the number of people defending the bus. Or if the characters drive the bus to the church and load up there, the mob of zombies follows them.

PART 3: CANNIBAL ZOMBIE DEATH CULT

A day or two down the road, after many discouraging detours, the travelers are following an old stretch of two-lane highway when they come to the town of Vicksville. It's not much of a town, really: a cluster of old shops and businesses that seems to pop up suddenly out of the surrounding farmland. As the bus enters the town, the party see a young man and woman run out of a small grocery store up ahead (Mr. Dean's Grocery, if anyone asks).

The young man is Elijah Mathis, and the girl is his sister, Mary. They were scavenging for food when they heard the bus approaching, and after a quick discussion, decided to see if whoever was on board was friendly. In addition to their weapons, each carries an empty rucksack; they haven't had any luck finding food. When Elijah and Mary get out on the sidewalk, they ready their rifles and move behind one of the cars parked along the street. They want to be seen so the bus will stop, but they also want some cover, just in case the people on the bus turn out to be not so friendly.

When the bus stops and the strangers try to talk to them, Elijah and Mary ask the typical questions (Who are you? Where are you from? What are you doing here? Where'd you get that nice, shiny bus? etc.). Have your players make a couple of Persuasion rolls as if they have to convince Elijah and Mary that they're on the up and up. Actually, unless the characters are determined to start a shootout, Elijah and Mary are friendly.

In fact, they seem downright excited to meet the newcomers.

Elijah and Mary answer the characters' questions simply and (more or less) honestly. Their story, essentially the truth, is that their family is running low on food, so they came to town to find some. They haven't had any luck: everything was looted a long time ago. If the strangers mention they have lots of food and might be willing to share, Elijah and Mary become very excited.

MEET THE FAMILY

Of course it isn't the canned goods Elijah and Mary are so excited about.

Back in July, when things started getting bad, Elijah and Mary's father, Zachariah Mathis, a Baptist preacher, realized that what they were seeing was the resurrection of the dead as prophesied in the Bible—not a resurrection to glorious judgment as most Christians believed, but a resurrection of judgment. Zachariah believes the risen dead are God's agents of judgment upon the sinful world. When he started preaching this the vast majority of his congregation abandoned him.

But people need to make sense of things. Zachariah might have been insane, but he was offering answers. Eventually, some of his old congregation returned and many new members sought him out. He began to call them his "Family."

The Family retired to Zachariah's large farmhouse, and for a while they lived peacefully. The farmhouse is surrounded by acres of open, flat fields, so they can see anyone—or anything—approaching. Zachariah might believe the zombies are God's judgment on the world, but that doesn't mean the righteous can expect to sit idle and remain untouched. In other words, Zachariah and his people are perfectly willing to blow the zombies' heads off if they get within chomping range.

Around mid-August, Vicksville and the surrounding farms lost contact with the outside world. Much of the population had already died or left. All that remained was the Family and a few people in the outlying farms. It was around this time the Family's food supply started running low. Zachariah spent many long nights praying and pleading for guidance. Finally, he received his "Great Revelation." God had already shown them the way by the actions of his servants. The Family should do what the zombies do: eat people.

The Family was large, well armed, and organized. The remaining inhabitants of Vicksville were spread out and isolated. Capturing everyone was simply a matter of going from farm to farm. There were only a few casualties (and they made good eating).

For the past two months, the Family has been eating up the townsfolk. They supplement their diet (and feed their captives) with fruits, vegetables, and a few other items scavenged from the surrounding farms, but their main food is human flesh. But now, once again, supplies are running low. Some

captives have escaped from their basement cells (they headed for the hills, so they're not around to warn the characters), a few have actually converted and joined the Family, but most have just been eaten. The Family needs fresh meat.

And now the characters show up. Looks like the Lord does indeed provide.

Elijah and Mary tell the characters about their father and his basic teachings (i.e. the zombies are God's judgment). They obviously believe it as strongly as Zachariah. Of course they conveniently skip over the whole messy cannibalism business.

At first, Elijah and Mary try to convince the characters to end their trip in Vicksville. They don't try to convert them, just convince them to stay and live with the Family for a bit. But they don't push too hard. If it becomes obvious the characters are determined to continue on to Phoenix, Elijah and Mary suggest they simply stay with the Family and rest a day or two. It might be nice to sleep in a soft bed in a warm house and eat a nice, hot meal (there's no electricity, but the Family has several large, wood-burning stoves). The Family also has a healer (Healing d8) who can tend any characters who have taken a non-zombifying wound or two. She can't actually heal them since their wounds are over an hour old, but give any characters who accept her ministrations an extra Natural Healing roll that evening before things turn nasty.

Elijah and Mary climb in their pickup and lead the characters to the farmhouse. When they arrive, Zachariah and his wife, Ruth, greet them warmly. Ruth offers the characters lemonade, tea, soda, or other wholesome drinks (no booze—Zachariah prohibits the consumption of spirits).

It's a pleasant afternoon, and Zachariah invites the characters to sit with him on the back porch and tell their story. Though more subdued than his children, Zachariah is still very friendly and very interested in the characters. Ruth brings out a small platter of sliced fruit and cheese. "Not much left in the pantry," she says. "But we share what we have." In a very motherly way, she insists that the characters eat and drink (this is important, but don't force it down the players' throats). Zachariah doesn't eat with them, but he does have some lemonade. As they talk, a few other members of the Family come by and introduce themselves. All of them are friendly and seem happy to see the characters.

It's like stepping into a Norman Rockwell painting.

Zachariah's speech is peppered with religious and Biblical references, but he doesn't push his beliefs too hard. If the guests ask though, he's more than willing to enlighten them with his views on the apocalypse.

A COUNTRY TRYST

While everyone chats with Zachariah, his daughter Mary zeroes in on a male hero with the Attractive or Very Attractive Edge (if one is available; if not, she goes for the nicest male player character). She flirts and flounces and eventually asks—very quietly, out of her father's hearing—if the character wants to take a walk with her and see the farm. If he says no, she pouts prettily and pesters him about it. If he's adamant, she backs off and lets it go. She doesn't want to raise suspicions. If one of the other travelers overhears and is interested in going with her, she takes him instead.

Mary shows the character around the farm—lots and lots of green, waving grass, starting to turn brown with the coming winter, and a small copse of trees near the farmhouse. As they walk, she asks him about himself—who he was before the disaster, what he did for a living, what happened to him when the zombies came, etc.—and seems absolutely fascinated by everything he says. Eventually they come to the barn. They can see the farmhouse in the distance and the tiny figures of Zachariah and the characters still talking on the porch.

Mary tries very hard to get the character to go into the barn with her. She tells him that she thinks he's very brave and handsome (or very cute and shy and charming, if that's more appropriate to the character). She says she likes him and that she's never had a boyfriend before. She alternates between coy and aggressive, depending on what he seems to respond to. She even says that, if he likes her too, she'll go with him when he and his companions leave.

Of course she's just playing him. Her brother, Elijah, is waiting in the barn. The siblings have decided to have some fun and spoil their appetites with a little before-dinner snack. If possible, they're even crazier than their father. At least Zachariah's actions possess a certain logic; Elijah and Mary just enjoy killing and eating people.

If the prey goes into the barn, Mary continues flirting and distracting him while Elijah watches, hidden in one of the empty animal stalls. Depending

on your comfort level and the maturity level of your group, you can play this out as far as you like. When the victim's full attention seems to be on Mary, Elijah creeps out of the stall, sneaks up behind him, and tries to bash in the back of his skull with a sledge hammer (Str+d6+1, Parry -1). Roll Elijah's Stealth vs. the character's Notice. Unless the character has caught on that something is weird and is on guard, Elijah adds Mary's Charisma bonus (+4) to his roll. If Elijah succeeds, he gets the Drop on the character. He's going for a headshot, so his -4 Called Shot penalty negates his +4 Drop bonus, but if he hits he does +8 damage!

If the would-be lover hears Elijah creeping up behind him or survives the surprise attack and starts fighting back, Mary grabs a sickle off the wall and starts hacking at him (Str+d4 damage). She's even more vicious than her brother.

If they kill the character, they cave in his skull to make sure he doesn't rise as a zombie, then they munch on him a little, hide what's left in the barn under a pile of hay, clean up, and head back to the house.

If the character refuses to go into the barn in the first place or escapes during the fight, Elijah and Mary try to chase him down and kill him. They know if he gets back to the farmhouse, the jig is up. It's about half a mile back to the farmhouse, but if the character just runs for it, let him make it in three Vigor rolls. Roll for Elijah and Mary too. Each time one or both of them beat the character, they catch up to him for a moment. Have one round of combat, then keep running.

If the prey is still alive at the end of the run, his companions at the farmhouse see him and notice his plight.

COMING BACK TO THE FARMHOUSE

If the character actually makes it back to the farmhouse and is able to warn his companions, Zachariah runs into the house and locks the door (most likely locking Mary and Elijah outside; they screwed up, they can suffer for it). He grabs his double-barreled shotgun and alerts the rest of the Family (23 combatant Extras armed with a variety of shotguns, rifles, and pistols [see **Scavenge** below for an exact list of weapons]; the Family starts with High ammo).

It takes the crazies one round to arm themselves, then they go out the front door, come around both sides of the house, and try to flank the strangers

using the house as cover. If the heroes have covered both doors or surrounded the house, Zachariah and his people open the windows and start shooting.

If the characters get back aboard the bus and try to flee, the Family piles into their vehicles (two pickups, three mid-sized cars, Low fuel in each) and pursues them. You can run this on the tabletop or use the Chase Rules. Because of the good head start of the characters, they get +2 to their Driving rolls for the first two rounds, and Family cannot do any Stunts for those rounds as well.

If Mary and Elijah killed the victim, when they get back to the farmhouse they're happy, relaxed, and all smiles. They're nuts, but they're also clever and very convincing. They betray no hint that anything's wrong. If none of the travelers asks where the missing companion is, Zachariah himself does.

Mary replies, *"We walked a bit, I showed him around the farm. But when I told him I wanted to come back to the house, he said he wanted to look around some more. I told him we should stay together. We don't see many of the resurrected out here, but they do show up sometimes. But he insisted he'd be okay. So I came back alone."*

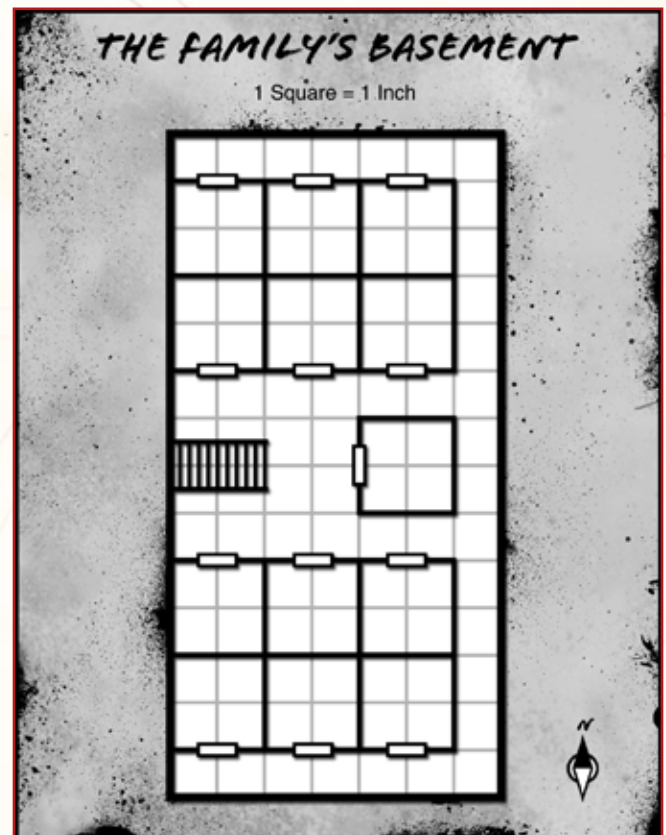
Zachariah chews her out for leaving the character alone. He really is angry, but not for the reasons he says. He knows exactly what happened, and he finds his children's behavior disgusting and sinful. It's also plain stupid—it could alert their "guests" before they're properly subdued. If someone insists on searching for the missing party member, Mary offers to show them all where she last saw him. For each character who goes on the search, Zachariah sends along two Family members, armed of course, *"Just in case any of the resurrected come calling this evening."*

Mary leads them to the copse of trees, well away from the barn. Of course the searchers don't find anything if they search the woods, but have them make a few Notice rolls anyway just to let them wonder. Also, any characters who ate or drank anything Ruth brought must make a Vigor roll or two. Anyone who fails takes a Fatigue level. Characters who reach Incapacitated fall unconscious.

When one or more of the characters become noticeably fatigued, Zachariah suggests they go back to the house and continue the search tomorrow. *"You folks've been driving for days. You must be exhausted. If your friend's all right, he'll find his way back. If not...well, then there's probably nothing we can do anyway."*

Of course the guests have been drugged. Ruth put ground-up sleeping pills in their lemonade, tea, cheese, fruit...everything in fact except Zachariah's lemonade. Zachariah doesn't push if the characters want to keep searching. It just means his people have to drag them back to the house when they pass out.

If the heroes want to check the barn, Zachariah doesn't try to stop them. They find the partially-eaten corpse with a Notice roll (it's not particularly well hidden). Mary pretends to be upset: *"One of the resurrected must have got him. I should never have left him."* Of course there are obvious holes in her story. For one thing, zombies don't save leftovers. They also don't crush people's skulls or hide their victims under piles of hay. When the heroes become suspicious, Zachariah sides with them and helps them interrogate Mary. He seems genuinely horrified and outraged. Actually, he's just trying to confuse and delay the strangers until the sleeping pills take effect. While Zachariah drags out the questioning, have those who were drugged keep making Vigor rolls every couple minutes. When more than one of the party falls Incapacitated or the heroes finally figure out what's going on, Zachariah and his followers attack. They use non-lethal damage at first, trying to subdue their victims, but



if the heroes put up too much of a fight, Zachariah and his people just shoot them.

If at any point half the Family is killed or Incapacitated, the fight goes out of them and they surrender or retreat

A HOT MEAL

If the travelers don't catch on before dusk, they're invited to dinner. By the time they're sitting around the table they feel exhausted and groggy. Have everyone make occasional Vigor rolls. Anyone who fails gains a Fatigue level.

At this point, they smell dinner cooking: the savory smell of roasting meat.

If the players don't get it at this point, have them make Smarts rolls. Anyone who succeeds realizes there's something wrong: they didn't have any fresh meat with them, and Mary and Elijah didn't find anything in town, and at this point, there shouldn't be any fresh meat left because there's no refrigeration.

Of course the meat they smell is what's left of their missing companion. Zachariah might not like what his children did, but he's a practical sort—waste not, want not.

If all the characters fail their Smarts rolls and none of the players catch on, go ahead and serve dinner. Their friend has been neatly butchered, so the meat bears no resemblance to the person from whom it came. And he's actually quite tasty.

Have the diners keep making Vigor rolls for Fatigue until they're all Incapacitated or they finally clue in and try to fight back. Zachariah didn't let anyone bring weapons to the table, but there are utensils and dishes. There are also two Family members at the table for every character and NPC ally. With the drugs, it should be a short fight. Zachariah and his followers use non-lethal damage to Incapacitate any characters not knocked out by the drugs.

FRESH MEAT

If the heroes are captured, they wake up in a cell in the basement. The Family constructed these cells for their captives—simple 10'x10' brick and mortar boxes with heavy wooden doors (multiple layers of plywood nailed and glued together with two-by-four cross braces on the outside). The walls are brick, four layers thick. The plywood doors have Toughness 8, but anyone who breaks out runs into four of the burliest members of the Family armed with baseball bats. The guards try to subdue any

escapees with non-lethal damage. The Family puts four prisoners in each cell. There are four cots in each and on one cot, a Bible.

Characters can communicate from cell to cell by shouting but the guards can hear everything they say. The walls are too thick to allow surreptitious tapping.

Soon after the characters wake up, Zachariah visits them—armed with a pistol and with a number of guards equal to twice the number of prisoners.

"Glad you're awake. Hope you aren't feeling too hung over. Heard those pills can hang on for a while.

"So you know what's going to happen next, don't you? Don't be afraid. We're as merciful as we can be. We'll keep you good, and when the time comes, we'll make it as painless as possible. I hope you can take some comfort knowing that you're serving the Will of the Lord."

If any of the characters actually show an interest in Zachariah's nonsense, he's perfectly willing to accept them as converts and let them go. The Family doesn't eat its own. But in spite of his looniness—or maybe because of it—Zachariah's pretty cagey. Anyone who tries to lie to him must beat him in an opposed Persuasion vs. Notice roll (along with some convincing roleplaying). If the character succeeds, Zachariah lets him out of the basement. But until the character proves himself, Zachariah has two armed guards escort him everywhere and doesn't let him have a weapon.

The new convert gets a chance to prove his sincerity that very night. A few hours before dinner, Zachariah has the individual brought outside. Most of the Family is waiting there along with one of the character's companions (player character or Extra, your choice), hands tied behind his back. Zachariah hands the hero a sledgehammer. If the convert doesn't kill his companion, Zachariah himself does the deed (Finishing Move), then puts the phony back in his cell.

ESCAPE

If all the characters are captured, the most likely way to escape is just to fight their way out. The Family doesn't run a heavily armed camp—at any given time there are only the four guards in the basement with baseball bats. Once a fight starts, it takes the rest of the Family 1d4+1 rounds to gather up weapons and lend a hand. The only door out of

the basement is at the top of the stairs and leads into the kitchen. There are two small windows high on the basement walls, just below the ceiling, that can be broken. Characters with the Obese Hindrance or Brawny Edge can't fit through, but anyone else can squeeze through in 1d4 rounds.

If some of the characters are captured and some aren't, their escape plans can get more creative.

There are three other captives in the basement—two women and a young man, all that remain of the residents of Vicksville—who beg the strangers to take them with them and are more than willing to help escape.

Zachariah has had the bus moved to the barn, and his people are cannibalizing it for parts. They've just started taking apart the engine. To put it back together, someone must accumulate four successes on an extended Repair roll (one roll per 10 minutes). This can be a cooperative roll. If anyone working on the engine rolls snake eyes, something inconvenient happens—she cracks her knuckles with a wrench, slits her hand open with a screwdriver, etc. Pretend that's the critical failure's only effect. But when the characters try to start the bus, it won't turn over. They have to open up the engine again and succeed on one more Repair roll to fix the character's goof. This can be particularly interesting if the Family is closing in around the barn while the party scrambles to put the engine back together.

SCAVENGE

If the survivors defeat the Family and search the farmhouse and barn, they can scavenge the following:

- ◆ Two pickups and three mid-sized cars, each with Low fuel (five fuel levels if the characters siphon the gasoline).
- ◆ Various tools and utensils that can be used as weapons—two pitchforks, four large kitchen knives, a sickle, two hatchets, two claw hammers, and five baseball bats, all of which do Str+d4 damage; two axes and two sledge hammers which do Str+d6+1 damage (Parry by -1); and a chainsaw with no gas.
- ◆ Lots of useful tools such as wrenches, screwdrivers, ratchets, hammers, and so on. Great for putting buses back together.
- ◆ Medical supplies—basic bandages, antiseptics, and pain relievers. Great for putting characters back together. Enough for 25 Healing rolls.

- ◆ Twenty pounds of food, mostly cheese, bread, apples, carrots, apricots, potatoes, and tomatoes scavenged from the surrounding farms. Ruth keeps it all in the pantry where it's cool. If the characters take the food, it starts getting moldy and rotten after two days. Reduce the amount of edible food by one half pound each day starting the third day (the tomatoes, apricots, and apples go bad first; the bread is the last thing to go).

- ◆ Eight .22 revolvers with 70 rounds.
- ◆ Six .38 revolvers (one of them Mary's) with 53 rounds.
- ◆ Five 9mm semi-automatics with 100 rounds.
- ◆ Three double-barreled 12 gauge shotguns (one of them Zachariah's) and one pump action 12 gauge with 34 shells.
- ◆ Four .22-250 varmint rifles with 42 rounds.
- ◆ One .30-06 hunting rifle (Elijah's) with 12 rounds.
- ◆ One .44 magnum (Elijah's) with 14 rounds.

The Family has two old kerosene heaters, each of which can comfortably warm a single room or Small Burst Template area outdoors (i.e. characters don't have to make Fatigue rolls against cold). Unfortunately, if the heaters are used in an area without proper ventilation (say a closed-up bus) carbon monoxide fumes accumulate, forcing everyone to make a Vigor roll at -2 each hour. Anyone who fails suffers a Fatigue level. This Fatigue can lead to Death. Characters recover one Fatigue level per day. Kerosene heaters use the same fuel level system as cars (Very High, High, Low, Out), and burn one fuel level per hour. Each heater weighs 10 lbs, 15 lbs fully fueled. The Family has two drums of kerosene, each containing ten levels of fuel (55 lbs each). One level of kerosene makes two Molotov cocktails.

THE FAMILY

Every member of the Family is fanatically loyal to Zachariah and would die rather than betray him. They might surrender, but none of them will join the heroes.



ZACHARIAH MATHIS

Attributes: Agility d6, Smarts d10, Spirit d12, Strength d6, Vigor d8

Skills: Driving d4, Fighting d4, Guts d12, Intimidation d10, Knowledge (Bible) d12, Knowledge

(Theology) d12, Notice d10, Persuasion d12, Shooting d8, Stealth d6, Survival d4, Taunt d6

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

Hindrances: Bad Eyes (wears glasses), Delusional (Major), Quirk (peppers conversation with Christian/Biblical references)

Edges: Alertness, Charismatic, Inspire, Luck, Strong Willed

Gear: Usually none, but when armed, Zachariah usually uses a double-barreled 12 gauge (Range 12/24/48, Damage 1–3d6, ROF 1–2, 2 shots, +2 to hit) and carries eight extra shells.



ELIJAH MATHIS

Attributes: Agility d6, Smarts d4, Spirit d8, Strength d12, Vigor d10

Skills: Climbing d6, Driving d6, Fighting d10, Guts d10, Intimidation d10, Knowledge (Bible) d4, Knowledge (Sports) d8, Shooting d6, Survival d6

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

Hindrances: All Thumbs, Bloodthirsty, Delusional (Minor)

Edges: Brawny, Improved Nerves of Steel, Sweep

Gear: .30-06 hunting rifle (2d8, 25/50/100, ROF 1, AP 2, 6 shots, Snapfire Penalty, 6 extra cartridges), .44 Magnum (Range 15/30/60, Damage 2d8, ROF 1, AP 2, 8 shots, 6 extra cartridges), hunting knife (Str+d4)



MARY MATHIS

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

Skills: Climb d8, Driving d6, Fighting d6, Guts d10, Knowledge (Bible) d8, Notice d10, Persuasion d10, Riding d8, Shooting d10, Stealth d8, Survival d6, Swimming d6, Taunt d10

Charisma: +4; **Pace:** 8; **Parry:** 5; **Toughness:** 5

Hindrances: Bloodthirsty, Delusional (Minor), Vengeful (Major)

Edges: Alertness, Berserk, Fleet-Footed, Frenzy, Very Attractive

Gear: .22-250 varmint rifle (2d6, 24/48/96, ROF 1, 8 shots, 16 extra cartridges), .38 revolver (2d6, 12/24/48, ROF 1, AP 1, 6 shots, 12 extra cartridges)

FAMILY MEMBER

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

Skills: Climb d6, Driving d6, Fighting d6, Guts d6, Knowledge (Bible) d4, Notice d6, Persuasion d6, Shooting d6, Stealth d6, Survival d4, Swimming d6

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

Hindrances: Bloodthirsty, Delusional (Minor)

Edges: —

Gear: .38 revolver (Range 12/24/48, Damage 2d6–1, ROF 1, AP 1, 6 shots, 12 extra cartridges), machete (Str+d4, Parry –1).

PART 4: OVER THE MOUNTAINS AND THROUGH THE WOODS

Two or three days after leaving the Family, the characters reach the Rocky Mountains. They've had a few more detours along the way, but they should reach Phoenix within a day, barring any major disasters.

SNOW

Of course halfway through the mountains, there's a major disaster. It's around the last week of October, skirting the edge of winter, and in the mountains, snow comes early.

When the snow starts falling, the bus is high up on a curving mountain highway and making good time (i.e. too far up to turn back). A tree-lined slope rises on the left and a similar slope falls away on the right. The bus has all-weather tires, but when it starts snowing the road still gets very slick very fast. Handling the bus (or any other vehicle) in the snow requires one Driving roll every hour at –2. Reducing speed below 20 mph gets rid of the –2 modifier (but forces the driver to make more rolls to travel the same distance). Failure indicates an accident of some sort that delays the bus 1d3 hours. A critical failure means the bus skids out of control and is wrecked, causing 2d6 damage to everyone aboard.

The characters might decide to just stop and wait the storm out. The snow continues for a whole day and is about two feet deep when it finally stops. If the party waits this long, getting the bus moving again requires a Driving roll at –4. Other characters can get out and push, adding cooperative Strength rolls, but if the driver fails, the bus is stuck until the

Spring thaw and the characters are on foot. Refer to **Flat Tire** below.

If the travelers turn the engine off while they wait, the temperature inside the bus quickly drops to just below freezing and everyone has to make Vigor rolls against the cold (see **Cold, Savage Worlds**). If the characters took the kerosene heaters from the Family, this might be a good time to use them (but if they forget to crack open a window or two, they suffer the effects of the carbon monoxide; see the description of the kerosene heaters above). If they don't turn the engine off, the bus runs out of gas just before the snow stops. A character who checks the fuel gauge realizes they're running low on fuel.

RAIDERS

After five hours, as the characters wend higher into the snowy mountains (or slog through the snow if they've lost their vehicles), they start catching glimpses of a small convoy coming up behind them—five motorcycles, two Humvees, and a pickup. Before the convoy gets within weapon range, the heroes have plenty of time to discuss how to deal with them.

Of course these are bad guys—raiders from Flagstaff. They've been all the way across the mountains, picking through the towns and cities on the other side, killing and thieving from any survivors they found. They kidnapped three young women who are riding handcuffed to the backs of the bikes. When the characters see the raiders in the distance, allow them Notice rolls at -4 to figure out the girls aren't riding along willingly (the girls seem frightened, their arms are obviously twisted at odd angles, or maybe the characters even catch a glimpse of the handcuffs).

Whatever the survivors decide to do, the moment the raiders are in range, they attack. There are ten raiders plus the three young women handcuffed to the bikes. If the heroes stop the bus, the raiders stop too, position their vehicles to block the road, get down behind them for cover, and open fire. Of course the raiders don't uncuff their prisoners, so if the characters shoot back they hit the captives on a roll of 1 (**Innocent Bystander**). If the defenders keep driving, the raiders close and try to shoot out the bus tires (which requires five points of piercing damage). You can play this out on the tabletop or use the Chase Rules.

Passengers can duck down below the bus windows to gain full cover. The only way to hit

GAMING IT OUT

This scene takes place in the snow. Each driver must succeed on a Driving roll at -2 each round or his vehicle skids, slips, or spins. Also, because of the curving mountain highway, any Force maneuvers gain a +2 bonus.

There is only six inches to either side of the road. To the right is a steep rock wall, and to the left is a likely-fatal dropoff. If the bus is forced up the right-hand slope, have the driver make a Driving roll at -4. Success means she pulls the bus off the slope, but it's still slipping, skidding, or spinning. Failure means the bus suffers a collision with a tree, large rock, etc. and stops. Roll collision damage for the bus and passengers as usual (1d6 per 5' or: under 13 mph = no damage; 13-24 mph = 1d6; 25-37 mph = 2d6; 38-49 mph = 3d6; 50-62 mph = 4d6; 63-74 mph = 5d6; 75-87 mph = 6d6). A critical failure means the bus Rolls Over.

If the bus drops off the left-hand slope, it rolls 1d6 times before it slams to a stop among the trees. The bus and everyone inside suffer normal collision damage. The bus can't be salvaged, and the characters are in big trouble (unless they happen to have another vehicle or two). Use the info from **Flat Tire** below.

them is to shoot through the side of the bus, which provides +4 Armor. Or they can open the windows and shoot back at the raiders, which leaves them with medium cover (-2 to be hit). If the marauders stop and hide behind their vehicles, they have heavy cover (-4 to be hit). The raiders' vehicles provide +3 Armor.

The raiders are trying to disable the bus so they can steal the characters' supplies. They don't need more prisoners, so if given the opportunity, they shoot to kill.

If the characters lose the fight or surrender, the raiders take most of their food and supplies but leave any survivors alive. Exactly how much they take is up to you. If there are any attractive females in the group, the raiders take them too as long as they're not too badly wounded (they don't want to have to take care of anybody).

The raiders aren't in for a big fight. They've already picked up enough supplies in their raids. They just saw an opportunity to get a little more. If the heroes kill two raiders or disable one Humvee, the truck, or two of the bikes, the raiders race on ahead and leave the victims behind.

FLAT TIRE

This section assumes the bus is the only vehicle the characters have. If they acquired other vehicles through scavenging (or actually manage to keep the bus intact), modify the scenario appropriately.

Even if the characters fight the raiders off, chances are at least one of the bus' tires gets blown out. This leaves the heroes in a very nasty position: they're on an empty stretch of mountain highway, in the snow, with no transportation. They have no way to replace or repair the tire.

If the bus has only one flat, they can force a few more miles out of it. The ride is bumpy but not impossible. The driver has to make three Driving rolls. If she fails one, the bus goes Out of Control. Even if she makes all three rolls, after 2d4 miles the remaining rubber shreds and leaves the bus riding on its rims, throwing showers of sparks. When this happens, the driver has to make another Driving roll at -2. Failure means the bus goes Out of Control.

Eventually, the characters have to start walking. They have no way to repair the bus, and if they stay where they are they'll freeze to death or run out of food—or be discovered by more raiders.

The whole group can abandon the bus, but this means they can take only a fraction of their supplies. Alternately, the main group can stay with the bus while a small party scouts ahead and tries to find new transportation. Whichever option they choose, be a stickler about the encumbrance, cold, thirst, and hunger rules. Make them pick very carefully what they take. This is *survival* horror, after all.

There's nothing helpful behind the characters, so they have to travel forward—the same direction the surviving raiders went.

BEAR!

This is just a quick encounter to cause the characters some headaches. Feel free to drop it if you want to get on with the story (though it might be interesting for the characters to know that animals can be zombified too...and it might make them

a little paranoid thinking about the possibility of zombie cats, dogs, or even mosquitoes!)

The first night after losing the bus, while the survivors are camped out, a zombie bear comes lurching out of the woods looking for fresh meat. The thing is mangy and ratty and rotting with huge hunks of skin and fur sliding off. Of course it immediately attacks the prey and tries to eat them.



ZOMBIE BEAR

Attributes: Agility d4, Smarts d4(A), Spirit d8, Strength d12+2, Vigor d12+2

Skills: Fighting d8, Notice d8, Swim d4

Pace: 6; **Parry:** 6; **Toughness:** 14

Special Abilities

- ◆ **Bear Hug:** The zombie bear uses its weight to overbear and pin its opponents, then rends them with its claws and teeth. This replaces the zombies' Grab and Bite attack. If the zombie bear hits with a raise on a Claws attack, it pins its opponent, and all attacks are at +2 to the Fighting roll. The opponent may only attempt to escape on his action, which requires a raise on an opposed Strength roll.

- ◆ **Dead slow:** Just like human zombies, the zombie bear never runs; its maximum pace is 6".

- ◆ **Claws or Bite:** Str+d6, Bite is infectious.

- ◆ **Fear (-2):** The horrific beast causes Fear tests at -2.

- ◆ **Frenzied, Improved:** The bear is in a frenzied state and can attack twice each round at no penalty. One attack is with his claws and the second is a bite.

- ◆ **Infectious:** Victims who suffer a wound from the bear must make a Vigor roll at -2 immediately and every 24 hours thereafter. If he fails, he suffers another wound. If the character is an Extra, he dies sometime that day and comes back as a zombie in 1d6 rounds. A Wild Card can lose his usual three wounds, but at the fourth he becomes Incapacitated. The next time he fails a Vigor roll, he dies and becomes a zombie in 1d6 rounds. There's no way to stop this. Wild Card or extra, once a character is bitten, it's just a matter of time.

(Completely soaking a wound negates any infection power as well.)

- ◆ **Life Sense:** Zombies are very good at detecting living creatures (i.e. food). They add +2 to all Notice rolls to sense living things (including rolls against surprise attacks and rolls to detect characters using Stealth).

♦ **Size +2:** Just like a live bear, the zombie bear stands around 8' tall and weighs over 1,000 pounds.

♦ **Undead:** Zombies add +2 to their Toughness, never suffer Fatigue or Fear, and add +2 to recover from being Shaken. Called shots do no extra damage and they can be only Shaken by normal damage, not killed. The only way to kill a zombie permanently is a head shot or by damage from fire, an explosion, or any other attack that damages the entire body including the head. They catch fire as usual (6 on 1d6). They can also be dismembered. This requires an aimed shot at each limb (-2) that scores at least one wound. This doesn't kill them; it just makes it impossible for them to move and attack.

THE RESCUE

At the end of their second day of hiking, right before sunset, when they're thinking about making camp (or maybe turning back and giving up), the characters come across a roadside motel complete with restaurant and gas station. They see some familiar vehicles parked in the motel parking lot—Humvees, a pickup, and bikes (or whatever's left of the raiders after their attack on the characters). The raiders made a refueling stop here and decided to stay a couple days, both to lick their wounds and to enjoy the spoils of their raids.

When the characters show up, the raiders are in one of the motel rooms partying. The motel is a small, one story building made of whole logs to give it a rustic, log cabin feel. The heroes don't stand a shot in hell of busting through the walls, but there is a large window in every room. The raiders have their weapons with them, and the girls are there too (any who weren't killed or freed in the previous encounter). The marauders have been drinking heavily for about a day now. They picked up a lot of booze in their scavenging, mostly beer and whiskey, and they've gone through almost all of it. Their rolls for Agility, Smarts, Spirit, and related skills are at -2, but they get the Hardy ability, which means that they don't suffer a wound from being Shaken twice. They still can be Shaken by Tricks, Tests of Will, and so on even more easily than usual, considering the -2 modifier on most of their rolls.

If the heroes attack right away they gain surprise—the raiders don't have any guards—and can catch all the raiders in one room. Of course they stand

the usual chance of hitting the girls as Innocent Bystanders. If the characters wait and watch, the raiders start stumbling off to different rooms around midnight. The travelers can try to take them out individually at this point, but the other raiders are likely to hear the fight (simple Notice rolls if the party makes lots of noise). If the characters don't interfere, all the raiders are settled into bed by about 2 AM. Again, they don't post guards. They're not expecting trouble and they're too drunk to think straight anyway.

The lead raider has his own room, and one of the girls is handcuffed to the second bed. The rest of the raiders are doubled up, two to a room, and the other girls are divided among them.

The characters can sneak into the rooms with simple Stealth rolls and kill the raiders in their sleep (Finishing Move), but if anyone fails his roll (or fires off a gun, breaks a window, etc.), the raiders in the room wake up and raise an alarm. Next round, all the raiders wake up and come running.

If the rescuers decide to just steal a vehicle or two, they can hotwire any of them with a Repair roll. The raiders wake up when they hear their trucks and bikes pulling out. If the characters don't disable the remaining vehicles, the raiders pursue them. All the raider vehicles are at Very High fuel (they fueled up at the station).

In addition to the bandits' Humvees, pickup, and bikes, there's an old pickup out behind the gas station. The survivors can get it running with a Repair roll at -2 (10 minutes per roll). Its gas is Low, only enough to take them about 25 miles, but they can fuel it up at the station (five minutes to fill the tank). However, for every five minutes the characters mess with the truck, there's a 1 in 6 chance one of the raiders wakes up, comes outside, and spots them. If the thieves get away with the pickup, the bandits don't chase them. They don't really care that much.

There's room for three people in the cab of the truck. Everyone else has to ride in the bed, buffeted by the cold wind as the truck speeds along. Have everyone in the bed make a Vigor roll at -2 against the cold. Anyone who fails takes a Fatigue level.

If the characters don't pick up a vehicle, they can still hike along the highway. This takes several days and should require many Vigor rolls (and might kill a few of them). Anything else that happens to them during this time is completely up to the GM's cruel and devious imagination.

PART 5: THE EMPIRE OF SCUM

The characters discover the thriving Flagstaff Community. This is not necessarily a good thing.

LIGHTS IN THE NIGHT

The survivors are driving (or hiking) along the mountain highway at night when they see something ahead that should get them pretty excited—lights! Everywhere else they've been, the power has been out, but now they've found a whole city lit up in the night. A small city, but still a city. A quick check of the maps (or highway signs) shows they've reached Flagstaff.

SERGEANT MAXIS AND THE FLAGSTAFF COMMUNITY

Allan Maxis was a sergeant in the Army when the whole zombie thing started. He saw early on where things were going, so he, a bunch of his friends, and their families ran in one of the first large-scale military desertions. What made this incident unusual was that Sgt. Maxis kept his group together. They headed into the mountains, took over an abandoned apartment complex in Flagstaff, and as military and law enforcement fell apart, became raiders, scavenging and stealing to survive. Other survivors soon gravitated to Maxis' group which quickly established itself as one of the largest and strongest gangs in Flagstaff.

Eventually, Maxis and his second in command, David Burdick, decided they wanted Flagstaff all to themselves. They waged a systematic (and very efficient) war against the other gangs in the area. Many simply surrendered, joining Maxis' growing Flagstaff Community. Others fought, and the battles were bloody and brutal.

Now Maxis and his people control Flagstaff. Not the whole city: there aren't enough of them to defend that much territory. They've established themselves in the downtown area and fortified it with makeshift walls made of wood, brick, cinderblock, and any other building materials they could find, including derelict buses, trucks, and cars.

THE LAW IN FLAGSTAFF

All necessities brought into Flagstaff—food, weapons, ammo, fuel, clothing, etc.—are given over to the Distribution Committee. The Committee keeps a census of the population and distributes supplies as evenly as possible. People are allowed to keep luxury items—televisions, radios, CD's, books, magazines, booze, gum, candy, etc.—which are often traded at The Golden Goose.

Maxis and Burdick have established an aggressive scavenging program. These people aren't farmers or craftsmen; they're not going to be growing their own food or making their own goods. So they send out regular raiding parties authorized to use any means necessary to acquire food, weapons, ammo, and other supplies. Sometimes Maxis assigns a raiding party a specific destination and items to look for, but most of the time they're told to go as far in one direction as fuel, food, and ammo allow and pick up anything useful they find. One member of the group is assigned as secretary. He keeps a record of which cities the party hits and everything they take and reports this back to Burdick, Maxis, and the Distribution Committee so they can plan future raids.

Flagstaff has no official police force, and the community's laws are loosely defined. Basically, anything that hurts the community is bad, and Allan Maxis decides what hurts the community. In such cases, Maxis acts as judge, jury, and often executioner. There are two main punishments for doing something that threatens the community—public execution or banishment. A banished criminal is thrown out of town with only the clothes on his back—no weapons, food, or water—the next best thing to a death sentence.

Maxis doesn't have the time or patience to deal with petty theft, vandalism, fights, or other minor crimes, so such situations are usually resolved between the people involved. Everyone in Flagstaff is armed, so most conflicts either end peacefully or with someone being very dead. Interesting thing about living in a city where everyone's got a gun: folks are real polite.



ALLAN MAXIS

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

Skills: Climbing d6, Driving d6, Fighting d8, Gambling d8, Guts d10, Intimidation d10, Knowledge (Battle) d8, Notice d10, Persuasion d10, Shooting

d8, Stealth d6, Streetwise d8, Survival d8, Swimming d6, Taunt d8, Tracking d4

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

7

Hindrances: Loyal, Stubborn, Vengeful (Major)

Edges: Charismatic, Command, Improved Dodge, Headshot, Level Headed, Natural Leader, Steady Hands, Strong Willed, Two-Fisted

Gear: M-16 (Range 24/48/96, Damage 2d8, ROF 3, AP 2, 30 shots, one extra 30 round magazine), M9 pistol (Range 12/24/48, Damage 2d6, ROF 1, AP 1, 15 shots, two extra 15 round magazines), combat knife (Str+d4), walkie-talkie.



DAVID BURDICK

Attributes: Agility d6, Smarts d6, Spirit d8, Strength d10, Vigor d12

Skills: Climb d6, Driving d6, Fighting d10, Gambling d6 Guts d8, Intimidation d8, Knowledge (Battle) d6, Knowledge (Demolitions) d6, Notice d6, Persuasion d8, Shooting d8, Stealth d4, Streetwise d8, Survival d6, Swimming d4, Taunt d6

Charisma: -2; **Pace:** 6; **Parry:** 8; **Toughness:**

9

Hindrances: Mean, Loyal, Overconfident

Edges: Block, Brawny, Combat Reflexes, Headshot, Level Headed, Improved Nerves of Steel, Power Lifter, Rock and Roll!, Steady Hands

Gear: S&W .357 (Range 12/24/48, Damage 2d6+1, ROF 1, AP 1, 6 shots, Revolver), Desert Eagle .50 (Range 15/30/60, Damage 2d8, ROF 1, AP 2, 7 shots), 12 gauge pump shotgun (Range 12/24/48, Damage 1-3d6, ROF 1, 6 shots, +2 to hit), combat knife (Str+d4), walkie-talkie

JOINING THE FLAGSTAFF COMMUNITY

If the characters enter Flagstaff, they find the downtown area walled off. The main gate is closed and locked. There are guard towers on either side, each with two guards, and each guard has a rifle with a scope. When strangers pull up, the guards hail them and demand they get out of their vehicles. The guards don't budge on this. Until they see the characters standing on the street with their hands in the air, they don't open the gate. On the other hand, the guards don't open fire unless the visitors act aggressively.

When the characters are finally out on the street, the gates open and a group of tough-looking armed men come out and begin searching the vehicles (two combatant extras for each hero, one for each NPC

Extra). Dave Burdick, Maxis' second in command, is with the group and questions the characters, getting their names and their story. He also wants an inventory of all their supplies. The men open trunks and compartments and thoroughly search the characters' vehicles.

If the characters are driving raider vehicles, one of the men comes back and whispers to Burdick. Burdick asks the survivors pointedly, "Where'd you get these vehicles?" He already knows of course; he's just giving the party a chance to lie to him. If the characters tell the truth, there are some angry murmurs from the Flagstaff ruffians, but Burdick silences them. If the characters lie, Burdick gives them one more chance—"You sure about that?" If they lie again, he orders his men to beat the tar out of them. Burdick and his men use non-lethal damage unless the heroes use lethal force, in which case the Flagstaffers switch to guns and all bets are off. If Burdick and his men win, they take all the characters' stuff and leave the survivors in the mountains with nothing. If Burdick goes down or half his men are killed or incapacitated, they withdraw back into the city.



If Burdick is satisfied with the strangers' answers, he lets them in to Flagstaff. He puts them up in a hotel and explains how the law works in "his town." He also confiscates all their supplies. For one week, the characters are escorted everywhere by armed guards and aren't allowed weapons. They receive a good-sized daily ration of food and whatever they want to drink, probably the best meal they've had in a long time. When the week is over, if the characters haven't caused any major trouble, they're officially accepted into Flagstaff Community and given permanent quarters in an apartment complex. Their food, water, vehicles, fuel, and weapons have been turned over to the Distribution Committee and are now the property of the community, but they will be issued new weapons (pistols). Any other items they had with them are returned.

If the survivors think to ask, Burdick explains that Flagstaff has power because the Palo Verde nuclear plant is still running. This becomes important later on.

SOMETHING AIN'T RIGHT HERE: ENCOUNTERS

The following encounters don't have to occur in any order or don't have to occur at all, and of course you can come up with your own. The point is to introduce the party to the Flagstaff Community, the good and the bad. You want them to like some of the folks, hate others, but overall get the feeling that Flagstaff's probably not the best place to settle down and raise a family.

THE HOSPITAL

Characters can end up at Flagstaff hospital for any number of reasons. If anyone is wounded when they come into town, Burdick sends them to the hospital. If any of the newcomers are assigned to a raiding party later, they might be sent to the hospital to pick up supplies. Or they might just come across the hospital while exploring town. The main character of interest here is Doctor Sophia Thule.

Doctor Thule: Sophia Thule was an intern at Flagstaff General Hospital. She wanted to be a surgeon and was a few exams away from earning her degree. Now she's the one surviving medical professional in town and runs the hospital. She offers first-aid and advanced first-aid training to anyone interested, and thanks to her, Flagstaff has a competent staff of healers (extras with Healing

d6–d8). The hospital has plenty of supplies (medical supplies are one of the main things raiding parties are instructed to look for). Sophia is forceful and strict and runs a tight ship, but she's also very kind, sensitive, and compassionate. She doesn't like a lot of what goes on in Flagstaff, but she feels a strong responsibility to the people. She might be persuaded to go with the characters when they leave town.

Sophia runs a sort of underground railroad, helping people sneak out of Flagstaff. Many of the guards and raiders owe her their lives, so when she asks, most people are willing to look the other way while someone slips into the armory, steals a few weapons, and then sneaks out the main gate. Maxis knows about the doctor's activities, but lets her get away with it: she's more important to Flagstaff than a few guns and bullets. For now.



DOCTOR SOPHIA THULE

Attributes: Agility d6, Smarts d12, Spirit d12, Strength d6, Vigor d8

Skills: Driving d6, Fighting d6, Guts d10, Healing d12, Intimidation d10, Knowledge (Medicine) d10, Knowledge (Biology) d10, Knowledge (Chemistry) d8, Persuasion d10, Shooting d6, Streetwise d10, Taunt d6

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

Hindrances: Heroic, Loyal, Stubborn

Edges: Alertness, Attractive, Charismatic, Connections, Healer, Physician, Great Luck

Gear: 9mm pistol (Range 12/24/48, Damage 2d6, ROF 1, AP 1, 12 shots)

The Birth: When the heroes visit the hospital, whatever their reason, the place is jumping. A raiding party has come back with heavy injuries, and in the middle of this mess, one of the women in town has gone into labor. Dr. Thule has to perform an emergency C-section. She catches the characters as they try to stand back out of the way—"You! Come with me!"—and hauls them into the operating room to assist.

Have everyone make cooperative Healing rolls, and have one player roll for Dr. Thule. They have to accumulate five total successes and raises in five rounds to perform the operation successfully. A failure indicates something's gone wrong—"Damn! The baby's stopped breathing! Hand me that! No, that, there!"—but Thule can recover in later rounds by rolling raises. If they don't get five successes and raises in five rounds, roll 1d6. 1–4 indicates the

baby dies, 5–6 indicates the mother dies. If anyone rolls snake-eyes during the operation *and* the group fails to accumulate the necessary successes and raises, both the baby and mother die, and it's the fault of the person who botched.

The main point of this event is to get the characters involved in the Flagstaff Community in a good way. They should get the idea that there are good, average people here as well as raiders and ruffians.

THE GOLDEN GOOSE

The Golden Goose is a former casino that has become the major social center of Flagstaff—sort of a combination flea market, gambling hall, brothel, tavern, and gladiatorial ring. There's always a party at the Golden Goose. The Goose is run by Jason Ramirez, a former drug dealer. He's basically a nice, easy-going sort of guy, even though he's run with a tough crowd all his life and can be ruthless when necessary. He's friendly with his customers and treats them well as long as they behave themselves. Of course some trouble is expected—even encouraged. One reason the Goose exists is to give people a place to blow off steam. But anyone who busts the place up too badly is thrown out. Repeat offenders are banned. The Goose employs a large staff of bouncers (Strength d10, Fighting d8, Brawny, Power Lifter).

Ramirez is probably the best source of information in town. He hears just about everything that's going on. He's smart enough to know when to keep his mouth shut, but if the characters make friends with him, he might be willing to share a little information. He won't stick his neck out for them though.

Visitors can find almost anything at the Golden Goose: drugs, booze, clothing, pets, books, etc. There's no official trading area—if someone wants to buy or sell, he just spreads the word, and anyone interested comes and finds him. They sit at a table, have a drink, and make the deal. Some black market food and weapon trading goes on at the Goose, but this is highly illegal and anyone who gets caught is detained by the bouncers and turned over to Burdick. First time offenders usually get a warning. Second time offenders are banished.

Ramirez has set aside several rooms with video and DVD players. Anyone who wants to use these facilities just has to barter with him.

The Ring: One of the main attractions at the Golden Goose is the Ring. It's your basic fighting

arena—a round canvas floor, 20 feet in diameter, enclosed by a chain barricade. Anyone who wants to fight can, and anything goes: fists, feet, knives, swords, chains, axes, chainsaws, lead pipes, baseball bats, one-on-one to five-on-five. Only guns are not allowed. People even haul in captured zombies to fight. (Though win or lose, anyone who gets bitten doesn't get out of the Ring alive.)

Some fights are just for fun; others are to the death (and many that are supposed to be fun turn deadly, and even the small fights tend to be pretty brutal). The canvas is scrubbed down after almost every fight, but it's still brown with bloodstains.

There are no set rules for using the Ring. Two people can challenge each other and climb in when the Ring is free; one person can climb in and take on any challengers; or you can challenge the winner of the last fight. Anyone who refuses a challenge to fight in the Ring is considered a coward and is generally teased, abused, and looked down upon. The Ring is often used to settle disagreements or grudges. One of the great events of Flagstaff's recent history was the night Dave Burdick ruled the Ring. He climbed in around midnight and for twelve hours—until he passed out from exhaustion at noon the next day—fought and beat all comers.

Use the Ring any way you want. Letting the characters witness a fight is a good way to show Flagstaff Community's brutal side. Maybe one of the characters jumps into the Ring to protect someone who's about to be killed. This might make him very unpopular...if he loses. One of the characters might even end up resolving a disagreement in the Ring or just fighting for the fun of it.

RAIDERS REVISITED

Everyone in Flagstaff Community is expected to pitch in and help. People with professional skills—doctors, electricians, mechanics—are given appropriate jobs, and everyone else is given grunt work: guard duty, cleaning, construction, garbage collection, scrubbing toilets, and so on. Once the characters have proven themselves, Burdick assigns them jobs. They can request certain duties, but final assignments are up to Burdick.

Any characters with at least d6 in Fighting, Shooting, and/or Driving are assigned to a raiding party. This is an opportunity to show both the good and bad side of the raiders and works best if the party includes Extras that the characters have come to like. If they accept the assignment, throw any

challenges you want in the raiding party's path—zombies, rival gangs, other survivors. Of course the raiders are raiders: they take any supplies they come across, even if it means robbing or killing other survivors. And if the characters don't go along with this, the other raiders turn on them.

If the characters refuse the raiding party assignment, Burdick banishes them.

THE ARMORY

The party might come across the armory while exploring town or might be sent there for supplies if they're assigned to a raiding party. The armory is very well stocked—assault rifles, handguns, machineguns, rocket launchers, grenades, flamethrowers, mines, and anything else you care to add. There are even two fully-armed Apache helicopters on makeshift landing pads nearby. Maxis acquired all this firepower by sending raiders out to strip the military bases in the surrounding area. (This information will become very useful later on when Flagstaff and Phoenix go to war.)

FAMILIAR FACES

If any of the raiders from the highway survived, the player characters eventually run into them in Flagstaff. This, if nothing else, should tell the heroes they've stopped in the wrong place.

The surviving raiders hold a grudge. The strongest, toughest one challenges the strongest, toughest hero to a fight to the death in the Ring. If the character accepts, it doesn't matter who wins the fight: the raiders consider the issue settled and let it go. If the character refuses, the surviving raiders pull their guns and start shooting (unless they're in the Golden Goose; in this case, the raiders go outside and ambush the characters when they leave).

If the confrontation does turn into a shoot-out in the streets, anyone the heroes have made friends with joins their side, the raiders' friends join their side, and the fight escalates into an all-out riot. After 1d4+2 rounds, Burdick shows up leading a heavily-armed squad equal to twice the number of combatants, plus two Humvees with .50 cal. Brownings mounted on their roofs (Range 50/100/200, Damage 2d10, ROF 3, AP 4). He has the Brownings fire off a few rounds to get everyone's attention then takes the leaders of the two sides into custody. They're brought before Maxis, and depending on how the characters play it, they, the raiders, or both might be banished.

ESCAPING FROM FLAGSTAFF

If at any point the survivors decide they want to leave Flagstaff, things turn nasty. Burdick allows them to leave, but they can't take any weapons, food, fuel, vehicles, or ammo. Basically, they're cast out into the mountains with nothing but the clothes on their backs (just as if they were banished). If the characters don't like this idea, they have to sneak or fight their way out.

Dr. Thule might help the outcasts if they've befriended her. She can persuade some of her friends to let the characters into the armory (weapons, ammo, and vehicles) and the Distribution Center (food, water, and fuel). If the exiles invite her, she might even leave with them. It takes some persuading though: she's the only skilled physician in town and she feels responsible for the people of Flagstaff. If you want to roll for it, the characters have to make a Persuasion roll at -4 and convince Dr. Thule that Phoenix probably needs her as much as Flagstaff does.

STAYING IN FLAGSTAFF

Flagstaff Community is designed to be somewhere the characters *don't* want to live. But there's a good side to Flagstaff too, and the group might decide to stay. They might even try to overthrow Maxis and Burdick or work with them to reform the town.

If the characters do decide to stay in Flagstaff, you can still run the rest of the adventure with only limited alteration. Just play out the Palo Verde and War scenarios from the other side of the conflict: Maxis sends the characters to stop the Palo Verde shutdown, spy on Phoenix, gather weapons for the coming conflict, etc.

PART 6: FROM THE ASHES

The characters finally reach Phoenix. But their troubles are far from over.

PHOENIX

The people of Phoenix are doing more than just trying to survive: they're trying to rebuild a small chunk of civilization. They've established a government, judicial system, and police force, and one of their main projects right now is collecting all the books and records they can find and archiving them at the Phoenix Public Library. They want to

preserve as much of their knowledge and history as possible. Juanita Paro is in charge of the project, and she's also writing her own history of the disaster.

There is no Allan Maxis in Phoenix—no one leader, no single personality that drove the formation of the community. Instead, several people have stepped up, willingly and unwillingly, to become heroes and leaders, bringing together their small bands of survivors to form a functioning society.

Phoenix is ruled by a council of five members, elected by popular vote: Rebecca Sertis, James Archer, Henry Gorman, Chris Kale, and Julia Polina. The council is currently busy deciding how best to divide the responsibilities and administrative duties of the town. At this point, James Archer and Rebecca Sertis are both in charge of defenses, which includes upkeep of the fortifications and finding weapons and ammo. Rebecca also assigns and schedules guard duties and selects police. Gorman, Kale, and Polina are in charge of food supplies and repairing and maintaining buildings and city services. Gorman also works with Paro on the library project.

THE LAW IN PHOENIX

There is a police force in Phoenix, its members hand-picked by Rebecca Sertis. To be on the police force, a person has to know how to shoot and fight but also must prove him or herself honest, trustworthy, and as willing to obey the law as enforce it (Fighting d6, Shooting d6, and the Loyal, Code of Honor, and/or Heroic Hindrances—no Mean, Ruthless, or Bloodthirsty characters can get on the police force unless they can curb their nastiness long enough to fake their way through one of Sertis' two hour interviews).

Ideally, the people of Phoenix uphold the laws of the United States as they existed before the disaster. Practically, they mix a basic understanding of the law with high principals and common sense. Criminals are arrested by the police and brought before any available members of the ruling council. At least two council members must be involved in any judgment. Minor crimes, such as theft, brawling, or vandalism, are punished by imprisonment in the jail downtown.

Anyone deemed a serious threat to the community or its members is banished, much like in Flagstaff. However, criminals banished from Phoenix are given as much food and water as they can carry.

At the judgment of the council, a banished criminal can return to Phoenix if he demonstrates genuine remorse and willingness to reform.

ARRIVING IN PHOENIX

The characters' arrival in Phoenix plays out much like their arrival in Flagstaff: downtown Phoenix is surrounded by a makeshift wall, and armed guards man two towers at the main gate. If the characters ask to be let in, the guards open the gate, but once inside, the characters are immediately accosted by the police who take their weapons, escort them to the jail, and lock them up.

After a few hours, three members of the ruling council show up and question the characters: who are you, where are you from, why are you here, and so on. Once the council members are satisfied with the strangers' answers, they let them go, return their possessions, and apologize for detaining them.

The characters are turned over to one of the council's assistants, Salvador Juarez, who guides them around town and explains the rules for living in Phoenix (see **The Law in Phoenix** above). There's plenty of living space, so the newcomers have their pick of apartments or motel rooms. Once they settle in, they can contact Salvador for work assignments. As in Flagstaff, everyone is expected to pitch in and work. In addition to mundane assignments such as repair, guard duty, and trash collection, there are several special projects in which the characters might become involved depending on their interests and skills.

Juanita Paro's archive project involves collecting, cataloging, and storing every book and record that can be found. She insists that each text's title, author, and subject be recorded by hand on index cards. If anyone asks why they aren't using the library's computers—which are set up to handle just this task—she becomes evasive. If the character presses, she says, "I'm sorry. I can't talk about it. The council doesn't want rumors flying around." Of course she's been informed that they're probably going to shut down the Palo Verde reactors, which means in a few weeks none of the computers will be working.

Every day except Sunday, the resident Catholic priest, Father Maximillian Cristavo, leads a small party into the city outside the fortifications. They search house by house, building by building, looking for human remains—usually all they find are gnawed bones—which they bring back inside

the walls and bury. They also bring back and bury any zombies they kill (“They used to be human,” Father Cristavo explains. “They still deserve this last, basic respect.”) With the council’s permission, Father Cristavo has consecrated the largest park inside the walls and turned it into a cemetery. He’s always looking for people willing to help search the ruins, guard the party as they work, and/or dig graves. Father Cristavo’s project isn’t very popular. It’s dangerous, disgusting, and depressing. Most people call it “deadwork,” and many are uncomfortable with it.

Anyone with a green thumb can work on the Farm. Henry Gorman has supervised the construction of several greenhouses where the people of Phoenix are trying to grow tomatoes, beans, and other vegetables. The project started in early October, so they haven’t seen their first crop yet (everyone’s still living off canned goods scavenged from local stores) but they’re already building more greenhouses, and Gorman is trying to get his hands on some fruit trees so they can plant a small orchard.

Depending on when they arrive, the characters might also help prepare Phoenix’s Thanksgiving celebration. The ruling council wants to hold a huge party for the whole community Thanksgiving night—a chance for everyone to celebrate still being alive and to remember those who aren’t.

PART 7: PALO VERDE

After the heroes have been in town a few weeks, James Archer and Rebecca Sertis seek them out. They have a special mission, and they think the characters are the perfect people for the job.

They bring the heroes to the town hall where the ruling council, Salvador Juarez, and several other people are gathered in one of the conference rooms. An overhead projector and screen are set up, showing an aerial image of a large facility or compound. Once the characters are seated, one of the men stands up, looking slightly uncomfortable, and clears his throat.

“Some of you know me, some of you don’t. My name is Joseph Briggs. Before the zombies came, I worked as an engineer at the Palo Verde nuclear plant. [He indicates the picture on the screen]. You all know that the power is still on here in Phoenix. And those of you who’ve been to other cities in the southwest [he glances at the characters] have probably noticed the power is on there too.

This means that the Palo Verde reactors are still running.

“Palo Verde is about 45 miles west of here, near Wintersberg. It runs the three largest nuclear reactors in the United States. The reactors are designed to be as safe as possible. The cores are housed in concrete and steel containment buildings and there are all sorts of automated safety systems with multiple redundancies and backups. Problem is, all those safety measures were designed with one simple assumption in mind: that if something went wrong, someone would eventually come by and fix it. But as far as we know, there’s no one alive at Palo Verde.”

James Archer interrupts:

“We’ve decided to shut down Palo Verde. For all we know, the reactors might run for years without a problem. Or we might be looking at a meltdown in a matter of weeks. It was a tough decision. It means leaving not only us but any other survivors in the greater southwest without power, and it’s horrible having to make that choice for people who get no say in the matter. But we can’t let those reactors keep running untended.”

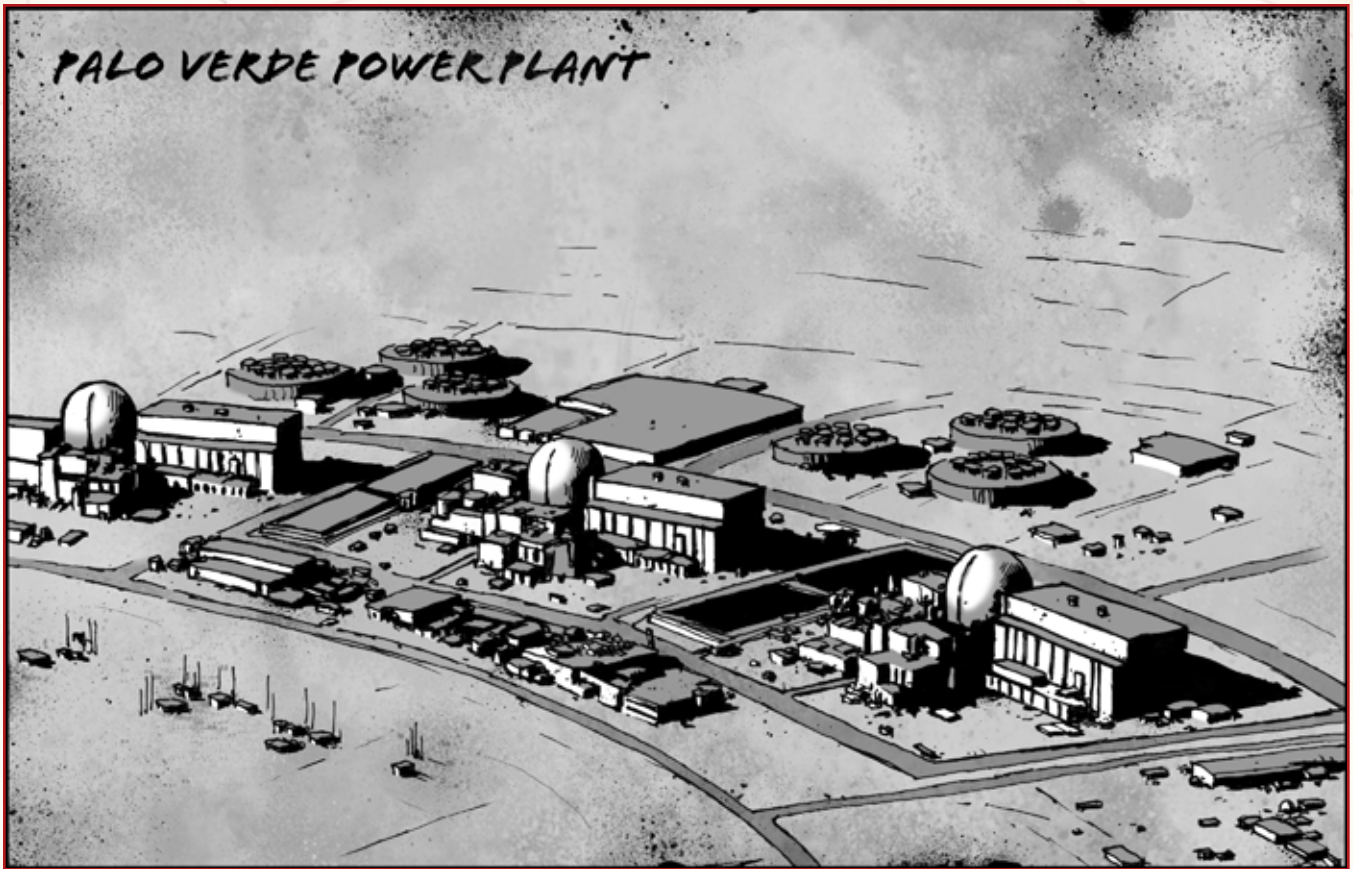
The council puts Joseph in charge of the mission and asks the characters to go along to protect and assist him. The bodyguards are outfitted with weapons, vehicles, and whatever else they request (within limit: Phoenix has access to handguns, rifles, jeeps, trucks, cars, motorcycles, and some basic equipment such as tents, tools, and flashlights, but they don’t have any heavy military vehicles or weapons). The trip to Palo Verde takes about thirty minutes. When the characters get close, driving through the desert about three miles from the facility, someone starts shooting at them.

(A great view of the real plant can be found on Google Maps. Just search for Palo Verde Nuclear Plant.)

SNIPERS

Turns out Sergeant Maxis has spies in Phoenix, and they alerted him to the council’s plan. Maxis isn’t about to let Phoenix shut off his people’s power so he’s sent a band of raiders to stop the Phoenixites. (If the characters decided to stay in Flagstaff, then they’re the ones sent to stop the group from Phoenix.)

The raiders reached the area well ahead of the characters and left two snipers in the desert to cover



the road. Use the combatant extra stats for all the raiders, but give the snipers Stealth d8, Shooting d10, and the Marksman Edge. They're on opposite sides of the road, about 100 yards out (50 inches), and are armed with .30-06 hunting rifles with telescopic sights (Range 25/50/100, Damage 2d8, ROF 1, AP 2, 6 shots, Snapfire Penalty, +2 to hit for the scopes). The snipers are prone, concealed behind scrubby desert plants (-4 cover even after they're spotted). Roll their Stealth +4 (+2 for prone, +2 for medium cover) to determine how well hidden they are. Give the characters one Notice roll to spot them before the shooting starts.

If they're not spotted, the snipers attack with Surprise, and each one gets the Drop on his first shot. They shoot to kill, taking headshots whenever possible. If Briggs takes a wound during the fight, he's Incapacitated but not dead. He can still help the characters shut down the reactors.

The heroes can take cover inside their vehicles but not behind them, since they're being shot at from both sides. Each sniper has a dirt bike close at hand. If the characters pinpoint their positions and return fire, the snipers jump on their bikes and take off across the desert, heading for Palo Verde to warn the other raiders that the characters are coming.

The team can try to chase them down before they get there, of course.

EMERGENCY SHUTDOWN

When the characters reach Palo Verde, they find the main gates open. Security procedures apparently go out the window in the middle of an apocalypse. There are 5d4 zombies wandering the compound, but they shouldn't pose too much of a threat. The survivors might feel inclined to explore, but Briggs insists they head straight to the control room. Give the characters a Notice roll at -2 as they fight their way past the zombies. Anyone who succeeds spots several motorcycles and Humvees parked by one of the buildings—the raiders' vehicles.

The raiders are waiting in the control room. There are two of them for each player character and one for Briggs and any other NPC extras who came along. If one or both snipers escaped in the desert, the raiders have been warned the characters are coming and are hidden behind the consoles. They attack with surprise the moment the adventurers enter the control room and get the Drop. If the characters took down both snipers, the raiders are waiting in the control room but don't have a chance

to hide. Neither side gets surprise. Deal everyone in normally when the characters enter the room.

Right before the shooting starts, the heroes notice a red warning message blinking on one of the computer screens and hear an alarm pinging, but they don't have a chance to investigate before the raiders open fire.

Since the raiders are cornered, they fight to the death if it comes down to it. But it doesn't have to. The raiders have their orders and they're pretty stubborn, but some fast talking might convince them to surrender or back off. You can roleplay this out or use dice. Have whoever's doing the talking make a Persuasion roll each round at -2 (make it a cooperative roll if several characters chime in). The raiders start at Hostile on the NPC Reaction Table. Each success and raise moves them up one level. If they get to Friendly, they stop shooting and leave the characters alone to complete their mission. If they reach Helpful, they might actually help the characters shut down the reactors.

Once the firefight is over, Briggs investigates the warning message. *"We've got a low core flow warning on number three,"* he says. *"The coolant flow is dropping."* Briggs is going to perform an emergency shutdown: small explosives fire inside each reactor, driving control rods into the cores

and immediately stopping the nuclear reactions. If Briggs was wounded in the desert, he needs the characters to type the shutdown commands into the computer for him.

Have the heroes make a cooperative Smarts roll at -2 (or Knowledge (Computer), if anyone has the skill) and add a cooperative roll for Briggs: Knowledge (Nuclear Engineering) d10. This might be a good time to spend bennies: the characters get only one roll. If they fail, they're locked out of the system and can't shut down the reactors. They have to come up with another solution to the Palo Verde problem—it will meltdown in 2d6 weeks. The effects of this are complicated, but some basic research on the internet can help you fill in the blanks. The quick and dirty version is that a steam explosion from the groundwater beneath the plant will destroy the containment unit and allow radioactive particles to spread for hundreds of miles—primarily to the south. The residents of Phoenix will begin contracting cancer in a few months. None of this results in a nuclear explosion.

If Briggs wasn't wounded in the desert, he can enter the commands and shut down the reactors by himself. No roll required. But someone still has to go into reactor three's core.

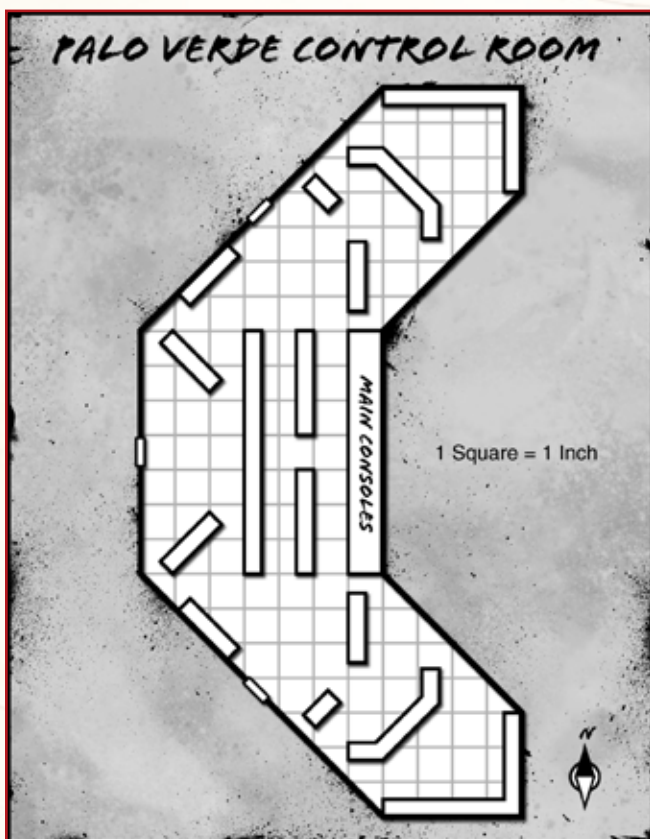
NUMBER THREE CORE

Even after the reactors shut down, the nuclear fuel remains superheated for several hours. Without some way to transport the heat away from the core, the reactor will melt down. Someone has to go into the core of reactor three and get the cooling system working again.

If anyone checks the closed circuit camera, she sees why the cooling system has failed: three zombies are shambling around inside the reactor (former workers who returned to the plant after being zombified and somehow found their way into the core). They must have damaged it.

Any characters who go into the core must don protective suits. Once inside, it takes a cooperative Repair roll at -4 (-2 if Briggs can talk them through it by walkie-talkie) to get the heat transfer system working again.

Of course the zombies attack whoever comes in. If a zombie scores a wound, it bites right through the character's protective suit, and the character is exposed to radiation—even if the character soaks the wound! Use the rules for exposure to high radiation in *Savage Worlds*.



PART 8: WAR

It starts with the characters sneaking into the unprotected outskirts of Flagstaff to extract a spy who has vital information. It ends with all-out war between Phoenix and Flagstaff.

As with Palo Verde, this section can be played out from either Flagstaff or Phoenix.

SPIES LIKE US

About three weeks after the Palo Verde incident, the Phoenix Council approaches the characters with another mission. One of their spies in Flagstaff, Mary Kurtzman, has learned something very important and has requested extraction. The council gives the characters a jeep, weapons, and directions to an apartment in Flagstaff's unprotected outskirts, well outside the fortifications. They are to meet Mary there at 1AM the next morning. The council also tells them that Flagstaff has started patrolling the highways between the two cities, so they'll have to be careful.

(Alternative: If the characters bypassed Flagstaff earlier, the Phoenix council can send them into the city as spies and they're the ones who find out Maxis' plans, not Mary. This gives you another chance to use some of the Flagstaff encounters. Of course this doesn't work if the characters lived in Flagstaff for a while—they're known.)

If the characters go straight up Interstate 17, it's a little over 145 miles to Flagstaff (about 2 hours, 25 minutes at 60mph; if the survivors take another route, you'll have to figure out the distance and travel time from your own map). They can reduce the chances of a patrol spotting them if they turn off their lights about halfway there. Driving without lights requires the driver to make a Notice roll at -2 every twenty miles. These can be cooperative rolls, everyone squinting into the dark, watching for obstacles. The driver can get rid of the -2 penalty by traveling at 30mph or slower, but this increases the amount of time they're on the road—make *two* d6 rolls instead of just one to determine if a patrol spots them. Characters with the Ace Edge add +2 to their Notice rolls when driving in the dark.

If the driver fails a Notice roll, he drives off the road and has to make a Driving roll or the car goes Out of Control. A critical failure on either a Notice or Driving roll means the vehicle collides with a tree, telephone pole, stalled car, or other obstacle in the

dark. Roll collision damage as normal. (If you're feeling particularly mean, have them collide with a Flagstaff patrol vehicle.)

If the characters drive with their lights off, there's a 2 in 6 chance they're spotted by a Flagstaff patrol. If they drive with their lights on, there's a 5 in 6 chance. Patrols consist of two raiders in a Humvee or pickup and two on motorcycles, armed with your pick of M16 rifles (Range 24/48/96, Damage 2d8, ROF 3, AP 2, 20 shots), 12 gauge pump shotguns (Range 12/24/48, Damage 1-3d6, ROF 1, 6 shots), UZI submachine guns (Range 12/24/48, Damage 2d6, ROF 3, AP 1, 32 shots), and/or 9mm pistols (Range 12/24/48, Damage 2d6, ROF 1, AP 1, 15 shots). If the characters are spotted, give them a chance to spot the patrol at the same time. Patrols park in the woods along the highways with their lights off. Have all the characters make Notice rolls at -4. If the characters spot the patrol, deal initiative cards and proceed as usual. If they don't spot the patrol, the raiders attack with surprise and get the Drop. Worse, the patrol has time to radio back to Flagstaff, so even if the heroes kill or incapacitate everyone, Flagstaff knows they're out here ... they just don't know why.

MARY, MARY

When the characters reach the apartment building in Flagstaff, there's no sign of Mary. There are, however, lots of zombies swarming into the building through the front doors. Turns out Mary got here a little early and attracted the attention of a few zombies. She's on the third floor, barricaded in an apartment. There are four zombies in the building for each player character, but most of them are on the third floor, trying to get at Mary. The characters can find her easily—just follow the zombies and the screaming.

Start combat rounds the moment the players pull up in front of the building and assign one player to play Mary (she's an Extra with the usual d6's in everything). Playing out what's going on upstairs should give the situation a greater sense of urgency. Each round, the zombies make a cooperative Strength roll to force their way into the apartment. Fortunately, the narrow doorway allows only four zombies to roll each round, and Mary has pushed two chairs and a sofa against the door, so they roll at -4. She has a .32 pistol (Range 12/24/48, Damage 2d6, ROF 1, AP 1) with eight rounds and a butcher knife (Str+d4 damage) that she grabbed

from the apartment kitchen. The characters must travel 20 inches up the stairs to reach the third floor, and everyone has to make a Fatigue roll when they get to the top. Anyone who runs up the stairs rolls at -2 . (If the group failed to shut down Palo Verde, the elevators are still working; it takes six rounds to get to the third floor by elevator.)

Whether the team saves Mary or not, they have to make it home again. If they didn't run into a patrol coming into town, they have the same chances of running into one on the way back (2 in 6 with their lights off, 5 in 6 with their lights on). If the heroes ran into a patrol on the way in and the patrol had a chance to radio Flagstaff, then the group automatically runs into *three* patrols on their way home. The raiders are out hunting for them.

If at any point Mary Kurtzman is killed, either by zombies or in an encounter with a patrol, she manages to whisper, "*Maxis...going to attack Phoenix...going to use...*" Then she croaks. If Kurtzman survives the trip, she reveals Maxis' entire plan to the Phoenix council, giving them a significant tactical edge in the upcoming battle (see **Assault on Phoenix** below).

The news of Maxis' intentions, whether delivered by Kurtzman or the characters, sparks a heated debate in which the player characters most likely become involved. At this point, their opinions should carry a bit of weight with the council. Without their input the council decides to gather weapons to defend Phoenix. With a Persuasion roll at -2 (or a really convincing speech if you want to roleplay it), the characters can convince the council to try to make peace with Maxis and Flagstaff. Both outcomes are detailed below.

ARMING PHOENIX

Maxis and the Flagstaff raiders have already stripped most of the military bases in the area, but there might be some top secret or hidden facilities they missed. The characters are sent to find such a facility and bring back weapons and equipment.

The heroes can just go out into the desert and hunt around, hoping to find a base. This approach requires a Tracking roll at -2 each day (this can be a cooperative roll), and each day the group has a 4 in 6 chance of running into 4d4 zombies. Maxis is going to attack in six days, so if the scavengers haven't found a base by then, Phoenix is out of luck.

Success on a Tracking roll indicates the characters find Fort Drake. This old army base is surrounded by a twelve-foot high chain link fence topped with razor wire. The main gate is padlocked shut, and a faded sign says the base was closed in 1998. However, because of their successful Tracking roll, the characters notice the road beyond the gate shows signs of having been heavily traveled up until a few months ago (i.e. when the zombie mess started). Something fishy was going on at Fort Drake.

The other way to find Fort Drake is to search the Phoenix archives. The records are sketchy, but anyone who succeeds on an Investigation roll at -2 finds the location of the supposedly abandoned base and deduces that there might have been some secret operation going on there. And all without running into zombies. Again, the investigators can make one Investigation roll per day until they find the base or run out of time.

The characters can also combine approaches, using cooperative Investigation rolls to enhance their Tracking rolls or vice-versa.

FORT DRAKE—ABOVE GROUND

Above ground, Fort Drake looks just like what it's supposed to be—an abandoned military base. The buildings are all in the same condition: run-down, derelict, and very, very empty. Windows are broken, doors are missing, metal is rusted, the tiles in the showers are stained and cracked, and boards are splintered and in need of paint. There's a 2 in 6 chance that 2d4 zombies have wandered onto the base. Place them wherever you want.

It's still possible to recognize the administration building (it's obviously divided into offices), latrines (toilets), showers, messes, swimming pool, and motor pool. It's impossible to tell what the rest of the buildings were used for. The Army took everything that wasn't nailed down—and some things that were—when they closed the base. All that's left are large, empty, echoing barracks. The buildings contain no weapons or anything else useful.

A Tracking roll at -2 allows the characters to follow the signs of traffic they noticed at the gate straight to the motor pool and the elevator. Otherwise, they have to stumble across the motor pool elevator as they explore the base.

Anyone who succeeds on a Notice roll at -4 as they explore spots tiny cameras hidden around the base—under eaves, in ceiling corners. These

security cameras were used to monitor the area from the underground control room.

Airfield: An empty control tower and a runway—this was obviously a small airfield. Just as obviously, it hasn't been used in a long time.

Administration Building: The offices in the Admin Building are empty. The Army took all the furniture, file cabinets, and office equipment. They even removed the nameplates beside the doors, though small, discolored rectangles show where they were.

Latrines, Showers, Messes: There's nothing interesting here, just the usual fixtures, rust-stained and bone dry. Every utensil and piece of cooking equipment has been removed from the kitchen.

Swimming Pool: This building was part of the rec complex. The only identifiable feature that remains is the concrete-lined swimming pool.

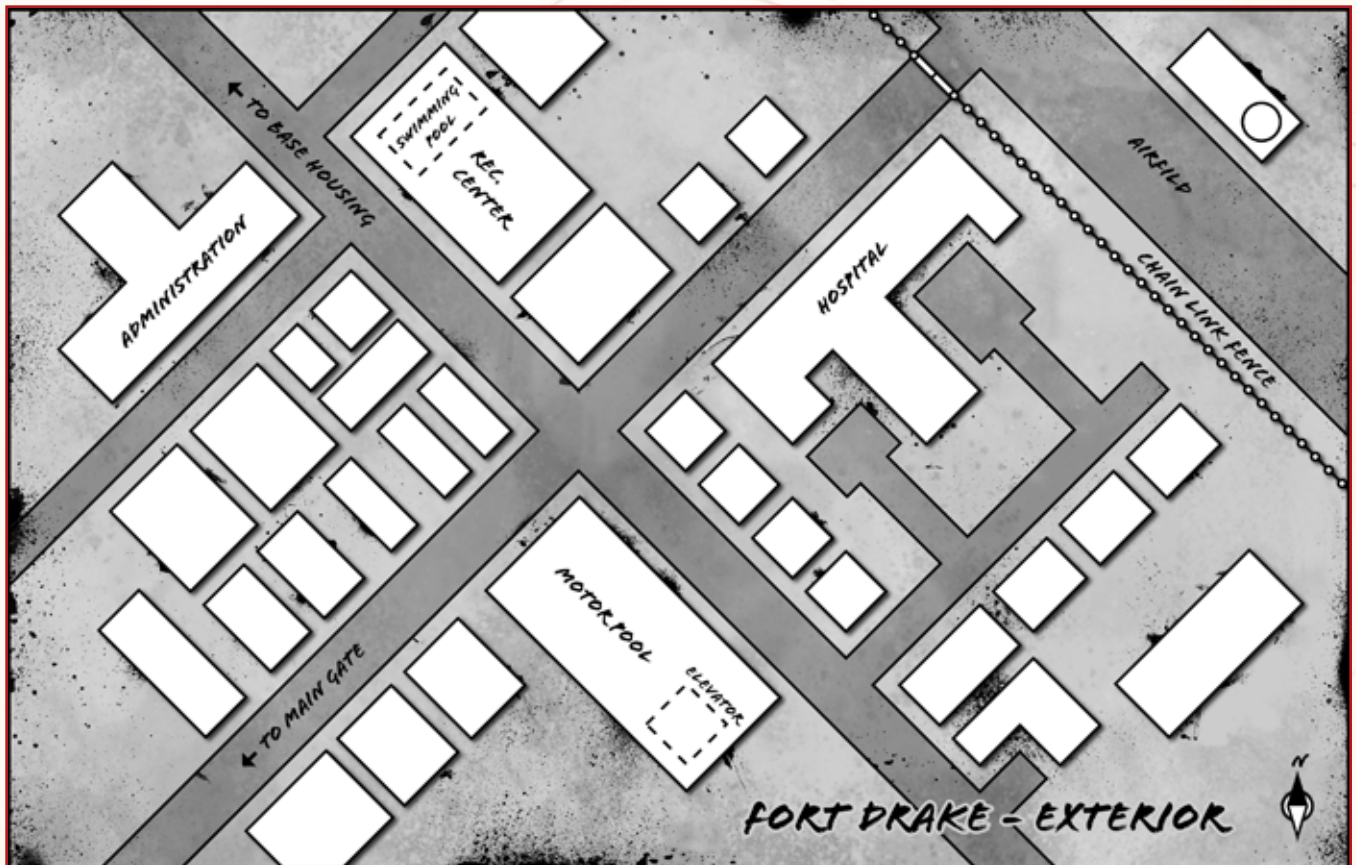
Motor Pool: The floor is still stained with oil, and the mechanics' pits and tool shelves remain. This is the important building because it contains the entrance to the real base—a 30' x 30' set of heavy metal doors that open onto an elevator shaft. The doors aren't concealed: a simple Notice roll determines what they are. The elevator—the only

access to the base—was used to move personnel, supply trucks, and equipment in and out.

Opening the doors requires a Repair (–4) or Lockpicking roll at –2 to access and activate the hydraulics. If the characters can't work the system, the only other way to open the doors is with explosives. A successful Knowledge (Demolitions) or Knowledge (Engineering) roll determines that they need enough explosives to do at least 20 points of damage. Of course knowing where to place explosives is as important as knowing how much you need: each success and raise on a Knowledge (Demolitions) roll reduces the door's effective Toughness two points (i.e. if the demolitionist gets a success and raise, she needs only enough explosives to do 16 points of damage).

If they need to, the searchers can go back to Phoenix to get explosives. The base isn't going anywhere.

The elevator shaft goes down two-hundred and fifty feet, and there are two maintenance ladders on the walls. Climbing down requires two Vigor rolls, one at 100 feet, one at 200. Failure incurs a Fatigue level. This Fatigue can be removed by resting for fifteen minutes once the characters reach the bottom. A critical failure means the character



falls (for 10d6 damage). There's no way to raise the elevator from the surface (incoming trucks would radio down to the base and request access).

FORT DRAKE—UNDERGROUND

Early on when the whole zombie mess started, one of the soldiers stationed here was bitten. He was taken to the infirmary where he died and became a zombie. He attacked the base doctor and several nurses, and the infection quickly spread. The CO, Major Derik Franklin, ordered an emergency lockdown, and the base was sealed. The last surviving soldiers died at the main entrance, trying desperately to escape. The signs of their final struggle are the first thing the characters find when they enter the complex.

There are a lot of zombified soldiers down here—five for each Wild Card and two for each Extra. But being trapped underground for months with nothing to chase and kill has lulled them into a state of semi-dormancy. They've gathered in the barracks and they don't respond immediately to the characters' presence. The base's halls and rooms are eerily quiet and empty as the characters explore. They might hear occasional, faint shuffling, but they can't tell where it's coming from. They encounter the zombies only when they enter the barracks area.

This is intended to creep your players out and build a little tension: they know there's something down here, and the more they find nothing, the more convinced they'll become that it's something very big and very nasty.

The base's emergency generator kicked in when the characters shut down Palo Verde, but it finally ran out of fuel a few days ago. A battery backup is currently keeping the emergency systems running—mainly the door locks and emergency lights. If the power shuts off completely, all the doors lock, and the only way to get them open is with explosives. The emergency lights fill the halls and rooms with dull, amber light. If the characters don't have flashlights they suffer a -1 dim lighting penalty.

Entry Checkpoint, Guardroom: Everyone entering the base had to be cleared at this checkpoint, which was usually manned by six armed guards stationed in the guardroom. Narrow slits in the wall allowed the guards to fire into the room if necessary (with -4 cover).

This room is an abattoir. Dried blood covers the walls and glues the shredded remains of a dozen army uniforms to the floor. There are bones

everywhere, gnawed clean. There are also ten M16s, six M9s (standard 9mm pistol), and literally hundreds of spent shell casings on the floor. The guns are all empty. The stink is incredible.

The few surviving soldiers made their last stand here. When they realized the zombies were going to overwhelm them, they tried to convince Major Franklin to unlock the doors. He refused, so they killed him, then tried to override the lockdown codes themselves. The zombies caught them here and slaughtered them as they tried to activate the elevator.

Everyone in the party has to make a Fear check for a grotesque/horrific trigger. Characters who fail both their Fear and Vigor rolls suffer the resultant -1 penalty throughout their exploration of Fort Drake. (see **Fear**, *Savage Worlds*).

The steel security door to the storage bunkers is sealed, but the door to the operations wing is open (the soldiers bypassed the security lock when they tried to escape, but they couldn't get the door closed again—and they tried hard).

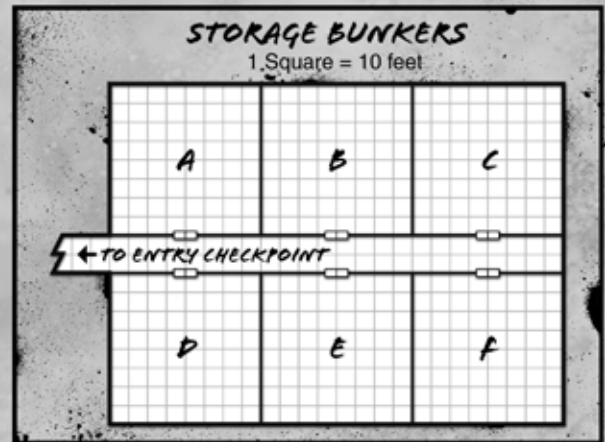
Clerk's Office: Except for the low lighting, this office seems perfectly normal, as if the clerk (Thomas Deguzman, according to the nameplate on the desk) might return any moment from a coffee break. The computer on the desk can't be turned on (it's not hooked into the emergency power), but the filing cabinets are undisturbed and neatly organized. Thomas was apparently a believer in using real paper in his paper work. A successful Investigation roll discovers supply requisitions and receipts (the things you'd probably expect for a small military base: weapons and ammo, cleaning supplies, kitchen supplies, food, office equipment, etc.) as well as transport and storage orders and extensive weekly inventories. However, there are no descriptions of the items transported and stored, only various quantities and code numbers.

CO's Office: The door is closed but not locked. Major Franklin is still here, dead in his chair. His troops shot him through the forehead, so he didn't become a zombie. He is, however, quite ripe after sitting here for six months. His sidearm—a standard issue M9—is still in his desk drawer with a full 15 round magazine. There's a small bar on one wall, stocked with top quality bourbon, scotch, and vodka.

If the characters search the office, a Notice roll discovers a yellow post-it stuck under the bar. Six, twelve-digit numbers are written on it, five of them

FORT DRAKE - UNDERGROUND

1 Square = 1 Inch



ROOM KEY

1. ELEVATOR
2. ELEVATOR MACHINERY
3. GUARDROOM
4. CONTROL ROOM
5. CLERK'S OFFICE
6. CO'S OFFICE
7. OFFICER'S HOUSING
8. OFFICER'S MESS
9. FREEZER
10. KITCHEN
11. NCO MESS
12. MEN'S LOCKERS
13. WOMEN'S LOCKERS
14. SAUNA
15. WEIGHT ROOM
16. GAME ROOM
17. RUNNING TRACK
18. GYMNASIUM/BASKETBALL COURT
19. MEN'S BARRACKS
20. MEN'S LATRINES
21. MEN'S SHOWERS
22. WOMEN'S SHOWERS
23. WOMEN'S LATRINES
24. WOMEN'S BARRACKS
25. EMERGENCY
26. RECOVERY
27. SURGERY
28. WARD
29. RECEPTION
30. STORAGE
31. EXAMINE ROOM
32. DR'S OFFICE
33. COMMISSARY/PX
34. STORE ROOM
35. ARMORY
36. SHOOTING RANGE
37. WATER TANKS
38. WASTE WATER
39. GENERATOR ROOM
40. JANITOR
41. MAINTENANCE
42. HVAC



crossed out. The one that's not crossed out is the master lockdown code for the base. Major Franklin might have been security conscious, but he had a bad memory.

Control Room: The computers in this room monitor and control all the base's systems. They're hooked into the emergency power and are still running. If the characters want to make their lives easier, they can override the base lockdown from here, which opens the security doors on the storage bunkers. If they didn't find the security code in Major Franklin's office, they can attempt a Knowledge (Security), Knowledge (Encryption), or similar roll at -8. They get three attempts before it locks up permanently, however.

The characters can also scout out most of the base using the security monitors in this room (including the base above ground). Unfortunately, because of privacy issues, there are no security cameras in the housing section, so the characters can't see the zombies. If the players don't catch on that there's an area of the base they're not seeing, give each character a Smarts roll to figure it out.

Commissary/PX: The level of security and secrecy surrounding Fort Drake required most of the soldiers to spend their entire tour on base, which meant living underground for six months to a year. So the base kept a well-stocked combination commissary and PX. The soldiers could buy almost anything here: food, candy, clothes, snacks, beer, radios, CDs, video games, portable TVs. The shelves and stock room are full of such items, still in perfect condition.

Infirmary: It's obvious what this area was. There are hospital beds, gurneys, and the cabinets and drawers stocked with medical supplies—antibiotics, pain killers, surgical instruments, syringes, bandages, antiseptics, and so on. Enough to tend the basic needs of around 50 people for at least six months. This is a great find in and of itself if the characters have a way to haul it all back to Phoenix.

Kitchen, Mess, Officer's Mess: It's also obvious what these rooms were used for. The NCO mess is a basic cafeteria: long tables, lots of uncomfortable plastic chairs, and a steam table / serving counter with trays and utensils. The officer's mess is much smaller and looks more like a restaurant—regular dining tables covered with tablecloths and no steam table. The kitchen staff served the officers at their tables.

A metal prep table runs the length of the kitchen. Along the walls are metal cabinets and counters, deep sinks, industrial dishwashers and ovens, a large grill, and a walk-in freezer. The freezer didn't count as an emergency system, so it lost power when the generator died. The meat and other perishables have spoiled, but metal shelves along one wall of the kitchen hold cans and jars of fruit, vegetables, soups, and stews. Like the infirmary this is another great haul if the scavengers can transport it all.

Armory: Jackpot! The soldiers' main duty was to guard the high-security items in the storage bunkers, so the base is equipped with more weapons than it would probably ever need. There are 50 M16s, 50 M9 pistols, 200 Mk67 grenades, and even two M60 machine guns with tripods. There are 20,000 rounds of ammo for the M16s, 20,000 rounds for the M9s and 4,000 rounds for the M60s. There's also an indoor shooting range.

Generator Room: The generator has run out of fuel, so the backup system—a bank of twenty, four-foot tall dry cells—is providing power for the emergency lights and electronic security systems.

Janitor's Storage: Within are cleaning supplies, mops, brooms, brushes, sinks, buckets. Just what you'd expect.

Maintenance: Two maintenance techs worked on the base. This is where they kept their tools, spare parts for the generator and HVAC, wiring, duct, and plumbing schematics, and maintenance and repair logs.

HVAC: This room houses the heating, ventilation, and air conditioning systems for the base. They're still humming away on minimum power. If they weren't the place would be stifling.

Water Tanks: The base has a self-contained water supply stored in these tanks. Fresh water was brought to the base once a week by truck. There are roughly 400 gallons of drinkable water here.

Waste Water: Wastewater and sewage are stored in these tanks, the contents of which were pumped out and transported away once a week. If the characters mess with these tanks, make them suffer appropriately.

Recreation Area: This is a small recreation area with a gymnasium, basketball court, running track, weight room, and sauna. There's a separate game room with four pool tables, two pinball machines, and tables where the soldiers could play cards or board games.

Officers Housing: The officers on base occupied these private quarters, basically small apartments with bedroom, bathroom, living room, kitchenette, and a storage area. The door to each apartment is locked with a conventional door lock (not a security lock) and can be picked with a standard Lockpicking roll. If the characters search the apartments, they find clothes, photographs, knick-knacks, and other personal items. Just what you'd expect in someone's home.

Barracks, Showers, and Latrines: This was the base's living area. Half the zombies are in the men's barracks, half in the women's. Some are shuffling around in a dull-witted stupor, bumping into walls and each other. Others are simply standing, weaving slowly from side to side as if in a trance.

If the characters enter the latrines or showers first, 1d6 zombies rouse from their stupor, wander out, and attack anyone they find. Each round, the zombies become more active, and more emerge from the barracks: 2d6 on the second round, 3d6 on the third. On the fourth round, all the zombies become active and come pouring out.

If the characters enter the barracks before all the zombies become active, they catch the semi-dormant ones by surprise—the zombies don't get initiative cards the first round and the characters get the Drop on any attacks they make. The following round all the zombies become active and attack.

Storage Bunkers: These are the reason for Fort Drake's existence: the high-security storage bunkers. These concrete and steel rooms were used to store ... well, you'll see. Heavy steel doors close off the area itself and each individual bunker. If the characters overrode the base lockdown from the control room, the doors open with the touch of a button. If the base is still locked down, opening the main door to the area requires a Knowledge (Security) or similar roll at -4, as does opening the door of each individual bunker.

Bunker A: Stored in this bunker are 27 nuclear mines. That's right, micro-nukes, an experimental design that was never used in the field (Damage 10d10, AP 10 vs. weakest armor, Large Burst Template, Heavy Weapon). The project was canceled after the production of these 27, which were being stored here until they could be disposed of safely. These are "clean" bombs. They do leave some radiation behind, but not enough to cause any serious damage. Characters who succeed on a Knowledge (Battle) or other weapon, military, or

technical Knowledge roll can figure out how to arm them. You don't want a critical failure here.

Bunker B: This bunker was unused when the base was locked down. It's empty, but the doors are still sealed.

Bunker C: This bunker contains 15 shoulder-launched, Stinger surface-to-air missiles (Range 80/160/320, Damage 4d8, ROF 1, Weight 28, Min Str d6, AP 5, Medium Burst Template). This is the newest Stinger design (Stinger-RMP Block II). The missiles were being stored here temporarily before shipping to the Yuma Proving Ground for test firing. Each missile is contained in its own disposable launch tube, and there are two detachable, reusable gripstocks.

Firing a Stinger is a complex process. It involves flipping switches, pressing buttons, and listening for firing tones and requires Knowledge (Missiles), which the firer uses for his attack roll. An unskilled character cannot fire these weapons! If the survivors want to use them, someone's going to have to do a little research in the Phoenix archives and use a leveling opportunity to gain the appropriate skill (you might also require them to fire off two or three missiles practicing).

On a failed attack roll, the missile deviates as usual for an Area Effect Attack. On a critical failure, the user screwed up the firing sequence. Not only does the missile fail to fire, it becomes unusable and has to be exchanged for another. Detaching the gripstock from one launch tube and attaching it to another requires two rounds.

Bunker D: There are three, two-foot tall, one-foot diameter metal cylinders in this room. Each one has a biohazard label.

These sealed containers hold an unidentified biological agent seized from a terrorist group shortly before the zombie disaster. (No, this has nothing to do with the zombies; the zombies and the germ are completely unrelated.) The containers were being kept here until the bug could be properly studied.

If the characters break the seal on one or more of the containers, the bio-agent is released. It's odorless and colorless, and if the characters are smart they'll run like hell. Let everyone make an Agility roll at -2 to clear the room and shut the door (which automatically seals behind them).

This would be a very good time to spend bennies.

Don't describe what happens to anyone who doesn't make it. Just tell the characters who did

make it that they hear their unlucky companions shrieking horrifically for several seconds, then silence. Have everyone make a Fear check for a horrifying/grotesque trigger. If the characters are actually dumb enough to open the door again, they die. (Messily.)

Bunker E: Like bunker B, this room is empty.

Bunker F: This room can compete with Bunker D for scariest room in the place. The scavengers find ten, six foot tall, four foot diameter, shiny metal storage cylinders. The cylinders are latched shut with simple mechanical catches and can be easily opened. Inside, the searchers find large, metal cones. A successful Common Knowledge roll identifies them as missile warheads. A raise surmises (if the players themselves don't catch on) that they're nuclear warheads. Someone with the proper military background (or Joseph Briggs if he came along or if the characters bring a warhead or two back to Phoenix) can identify them as W88/Mk5 475-kiloton nuclear warheads, complete with arming, fusing, and firing systems. The military hid these weapons here to evade the obligations of several impending disarmament treaties.

Joseph Briggs or someone else with Knowledge (Engineering) or a similar skill can figure out how to arm and remotely detonate the warheads.

If Mary Kurtzman survived and the characters found out Maxis' entire plan (See **Assault on Phoenix** below), they should be eager to get their hands on the mines and particularly the Stingers, which will give them a definite advantage. They might also find themselves in a bit of a moral quandary. The bio-agent or one of the nukes could decisively end the threat of Flagstaff and Allan Maxis, both to Phoenix and to survivors throughout the western states. But that would mean wiping out the entire Flagstaff Community, every man, woman, and child.

NUKE 'EM!

Either city could use the nukes or bio-agent from Fort Drake in a number of ways.

The most obvious is a direct assault: haul a nuke or canister of germs right into the middle of the city and set it loose. The hard part is getting the weapon into the city. (Anyone feel like taking a trip through the sewers?) Of course the characters wouldn't actually have to sneak a nuke into the fortified downtown area. Even planted in the outskirts, one

warhead would devastate downtown Flagstaff or Phoenix.

With a little attention to wind direction, the bio-agent could be used the same way. The biggest problem with the killer germ is that the canisters have no deployment system—they just contain the stuff. Anyone who breaks the seals is probably going to die, so turning loose the bio-agent is likely a suicide mission.

Of course just because the characters plant a nuke or killer germ somewhere in Flagstaff's sewers doesn't mean they have to set it off. They can use the threat as leverage, forcing Maxis to call off his attack, maybe even convincing him to talk peace. Of course while they're talking peace, Maxis' people are probably scouring the city for the weapon...

One of the crazier options is for the characters to plant the weapon inside Phoenix. Sure, they slaughter their entire population if they set it off, but hopefully they won't have to. The threat of being wiped out along with the Phoenixites (and his entire army) might make Maxis back off. On the other hand, he might call the characters' bluff, leaving them no option but to fold...or prove they aren't bluffing.

ASSAULT ON PHOENIX

This is your chance to use the mass battle rules. Everyone in Phoenix who can hold a gun, knife, or baseball bat is going to fight, so they outnumber the Flagstaff forces. However, the Flagstaffers are well-trained, mean, and have much better weapons overall. Flagstaff has ten tokens. If Phoenix picked up the conventional weapons from Fort Drake (guns, grenades, missiles) they have seven tokens; if not, they have only five. If none of the heroes has Knowledge (Battle) give the skill to one of the ruling council members at d8.

If Mary Kurtzman survived and delivered her entire message to the Phoenix council, Phoenix has an important tactical advantage: they know Maxis' entire battle plan. Tell your players Maxis' plan (detailed below) and give them bonuses on their battle rolls if they come up with some clever counterstrategies.

AIR ASSAULT

Maxis starts with a devastating attack by his two Apache helicopters. They fly over downtown Phoenix and unload their Hellfires and chainguns on anything that moves (and even a few things that

don't). He doesn't move in his ground forces yet. They hang back along the highway north of Phoenix. He hopes to soften up the Phoenix defenders and maybe even force a quick surrender.

This first round of battle runs a little differently from standard rules. The Apaches aren't included in Flagstaff's tokens, so Flagstaff's extra tokens provide no bonus this round. However, Flagstaff can't lose any tokens even if both Apaches are shot down. Roll Maxis' Knowledge (Battle) as usual. He gets +2 for his use of air power, plus an additional +2 if Mary Kurtzman was killed and didn't reveal his plan. Maxis suffers no penalty for Phoenix's fortifications, since the Apaches just fly over the walls. However, he loses all bonuses if the Phoenixites have prepared for the Apache attack (by hiding in sewers or basements, for example).

As usual, Phoenix loses one token for each success and raise Maxis scores. However, if the characters brought the Stinger missiles back from Fort Drake, Phoenix gets an *opposed* Knowledge (Battle) roll, which subtracts from Maxis' roll and might lessen their casualties. Additionally, if any of the player characters have taken Knowledge (Stinger Missiles) they can use this Skill to help defend Phoenix (roll it in place of Fighting, or Shooting; see **Characters in Mass Battles** in *Savage Worlds*). If Phoenix beats Maxis' roll, the Apaches are shot down before they can do any real damage and Phoenix loses no tokens. The characters take damage only if Phoenix loses tokens.

If the heroes didn't bring back the Stingers, they can't return fire and get no roll. All they can do is wait out the air attack.

Assuming the Apache attack is even moderately successful (i.e. Phoenix loses at least one token), Maxis calls over the radio or has one of his men drive up close to the walls with a bullhorn: "*You're outnumbered and outgunned, but you don't have to die here today. Surrender now, and no one else gets hurt.*" Roll morale for the Phoenix defenders, -1 for each token lost as usual (technically they get +2 for their fortifications, but this is negated by a -2 because Maxis is giving them an opportunity to surrender).

Even if both Apaches are shot down, Maxis' troops don't roll morale, since technically they didn't lose any tokens.

If instead of sitting tight and waiting out the Apaches the Phoenix defenders leave their

fortifications and charge out to make a direct attack, just run the battle as normal, giving Maxis +3 for the Apaches (heavy air support on demand). The Phoenixites get +2 on the first round because of the unexpected attack, but they lose their fortification bonus (no -2 on Maxis' Battle rolls).

GROUND ASSAULT

If the Phoenixites stay inside their fortifications and don't surrender, Maxis goes to phase two.

You deliver your message—"We will not give up. We will not surrender."—and then wait. But not long. Within a few minutes, a cloud of dust rises on the outskirts of town, and you hear the roar of approaching engines. They come into view: an army of motorcycles, Humvees, pickup trucks, jeeps, and cars, led by two 18-wheelers. The two big trucks speed ahead of the pack, their engine roar kicking up a notch as they shift into high gear and come screaming right at the gates.

This is the official start of the battle, so start making normal battle rolls.



Maxis uses the two 18-wheelers as battering rams, smashing through Phoenix's main gate and a section of the wall. The trucks stop about a hundred yards inside the fortifications, explosives blow open the trailer doors, and about a hundred zombies spill out, attacking anyone in sight. The zombies aren't effective soldiers, but they're not intended to be. Maxis uses them to create chaos and terror while the main Flagstaff force pours in through the breached wall. If Mary Kurtzman didn't survive to reveal this plan, Maxis gets +3 for his tactics again this round, and the Phoenixites suffer a -1 morale modifier for the rest of the fight because of the terror caused by the horde of ravenous undead.

If the characters brought back the mines from Fort Drake, they can counter this attack by mining the front gates. If they place the mines outside the walls, subtract -4 from Maxis' battle roll. If they place them inside, give the defenders +4. If the defenders set up an attack outside the walls, catching the Flagstaffers with snipers or hit-and-run attacks as they move through the outskirts, give Phoenix +2 for tactics (in addition to the mines bonus if they use both strategies). If Phoenix loses no more than one token this round, the 18-wheeler attack failed completely: the gates are intact, the Flagstaffers have to assault the walls, and the Phoenixites keep their -2 fortification modifier. If Phoenix loses two or more tokens, it means at least one truck breached the gates and they lose their fortification bonus.

At this point, the battle proceeds normally. If Flagstaff successfully deployed the zombies, give them a +1 morale modifier since a portion of their force is mindless undead. If Flagstaff retreats, they leave the zombies and Phoenix has to continue the battle (however, the zombies are worth only one token).

AFTERMATH

If half or more of Flagstaff's forces are destroyed, they're thoroughly defeated. They won't return. Prisoners can be exchanged, and Flagstaff might even be willing to talk peace. Eventually. If they lose less than half their forces, they might be back, or they might decide it's not worth the effort. Your call.

If Phoenix is defeated, Maxis takes control of the city. He puts Burdick in charge and leaves a large militia to quell any resistance. All the Phoenix leaders (the ruling council, player characters, and anyone else who's become important) are hauled

to Flagstaff, tried, and executed (unless the heroes figure out some clever way to escape).

THE POSSIBILITY OF PEACE

The conflict between Phoenix and Flagstaff doesn't have to end in war. This is an alternative scenario (and the heavier roleplaying option).

The characters might be able to convince both Maxis and the Phoenix council to talk peace. The council members are willing but wary. They don't want to fight (they know the odds are against them), but they don't believe Maxis is willing to make peace. They can be convinced with some sensible talk and/or a Persuasion roll at -2.

Maxis is a tougher nut to crack. The characters can contact him by radio or go directly to Flagstaff. If they're honest about why they're there, the guards let them in and escort them to Maxis. Either way, they have to be much more convincing: -4 penalty on any Persuasion rolls.

If the heroes convince everyone to talk, the next step is finding a neutral location for the meeting, probably one of the cities between Phoenix and Flagstaff. Neither Maxis nor the Phoenix council are willing to meet in enemy territory. Maxis and Burdick both show up, and Phoenix sends James Archer and Chris Kale (they're not about to risk the entire council). Sophia Thule also shows up, no matter which city she ended up in. She wants peace between the cities and helps the heroes mediate. In addition to these characters, each side brings 19+1d6 troops. Both sides come heavily armed, so if things go badly...

Flagstaff's main grievance is Palo Verde. Maxis claims that by shutting down the reactors without consulting other survivors, Phoenix has proven itself a threat. This is half true. (And who is Maxis to talk? Flagstaff is a significant threat to every survivor in the western states.) In reality, Maxis is just burned up that the Phoenix council did something he didn't want them to do and got away with it. He thinks they're arrogant and self-important.

Naturally, Phoenix's main concern is that Flagstaff is populated by violent raiders. The conversation might go something like this:

Maxis: "We need food and supplies. You want us to starve to death?"

Archer: "Grow your own food. You don't have to kill other people to survive."

Maxis: "We're not farmers."

Archer: "Neither are we, but we're not murderers either."

And so on.

Of course it's best if the players do most of the talking. In fact, if the heroes don't step in, the two sides come to an impasse: they don't trust each other and can't agree on peace terms. Again, use roleplaying, Persuasion rolls, or a combination of the two.

If the team manages to negotiate a deal, it might include:

Peace: The main issue. Each city agrees to let the other exist peacefully and without interference under its own rules and laws. Neither city will attack the other or harm or harass the other's citizens, inside or outside city boundaries. Violators will be tried and punished in the city where the offense took place. If a situation like Palo Verde arises again—a major decision that affects both cities—the leaders of both cities will meet and decide together what to do.

The Phoenix Safe Zone: A defined territory around Phoenix is declared a safe zone. Flagstaffers can enter the zone but are not allowed to steal or commit violence within it. Phoenix has legal jurisdiction over any violators.

Sanctuary: Anyone who wants to leave either city can be accepted into the other. A "defector" has to leave all his possessions behind but can request the destination city provide an escort through the desert and mountains.

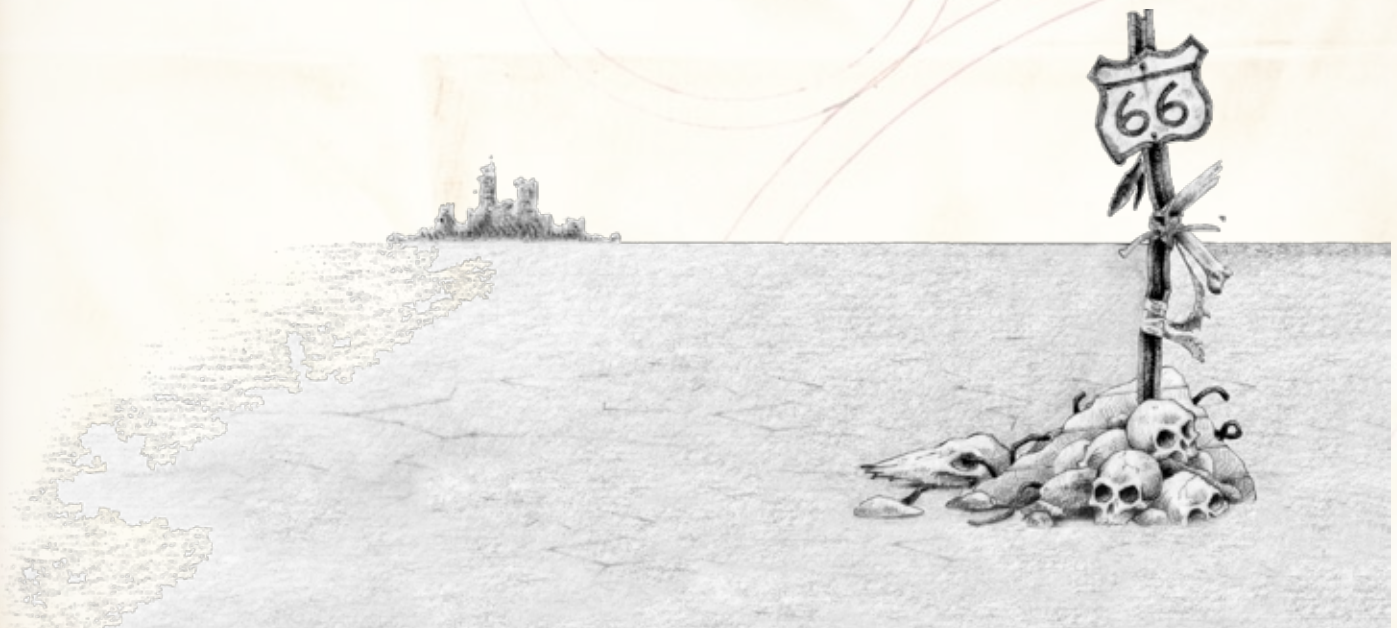
Resource Sharing: This is the tough one. The characters make Persuasion rolls at -2 if they try to work out an agreement like this. Phoenix has some useful resources that Flagstaff could use (food in particular, once their orchards and greenhouses start yielding crops, plus intellectual resources such as doctors, engineers, etc.) Flagstaff of course has weapons and troops. Historically, it's a bad idea for a "culturally superior" nation to rely on someone else's military (it usually results in the foreign mercenaries taking over and looting all those culturally superior treasures). However, an exchange of food for weapons and ammo might be doable.

ROLL PLAYING

If you want to use a dice system for the talks, consider the following:

Both sides start at Uncooperative on the NPC Reaction Table. Have the player characters and Dr. Thule make two cooperative Persuasion rolls. With a success, the attitude of either Phoenix or Flagstaff (your pick based on what's being said) improves one level. A raise improves both sides' attitudes. A failure lowers one side's attitude. If one side falls to Hostile, they leave the talks. If the characters roll a critical failure (or someone just says something stupid), the talks explode into violence. To come to an agreement, both sides have to reach Friendly.

If the talks fail, the **Assault on Phoenix** goes ahead as planned.



A CAST OF THOUSANDS

You might have noticed that *Zombie Run* names a lot of Extras who aren't detailed anywhere (only Wild Cards are statted out). There's a good reason for this: there are a *lot* of nonplayer characters in *Zombie Run* and room for a lot more. Fortunately *Savage Worlds* provides a quick system to generate NPC personalities: just roll on the Allied Personalities table in *Savage Worlds*. If you need a little more detail (your players can't live another second without knowing the color of George Roman's hair) just roll a handful of d20's and consult the following tables.

Don't take the die rolls as law: some combinations will conflict or just won't make sense (a Young character in his Eighties, or a character who's Ugly, Cast-Eyed and Sexy) and some are intentionally vague (is a Performer an actor, pianist, dancer, singer, rock musician?). Just use the charts for inspiration on the fly.

For stats, give extras d6 in all Attributes and in a couple relevant skills. A librarian might have d6 Investigation for example, while a mechanic would

have Repair d6. If it seems appropriate, assign an occasional d8 (or d4).

COMBATANT EXTRAS

Use the following stats for Flagstaff raiders, members of the Family, and any other living Extras with whom the characters find themselves in a scuffle.

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

Skills: Driving d6, Fighting d6, Guts d6, Intimidate d6, Notice d4, Shooting d6, Stealth d4

Charisma: 0; **Pace** 6, **Parry** 5, **Toughness** 6

Hindrances and Edges: Pick any matching the profession.

Gear: Pick any two weapons—melee weapons, handguns, assault rifles, submachine guns, shotguns. Ammo level is usually High, but if you want a little variety, roll 1d6 at the start of any firefight: 1–3 the nonplayer characters have Low ammo, 4–5 High, 6 Very High.

EXTRA RANDOM GENERATION TABLE

Roll	Loves/Hates	Hair	Eyes	Age	Appearance	Profession
1	Cats	Brown	Brown	Child	Lean	Librarian
2	Dogs	Dyed	Green	Child	Attractive	Student
3	Snakes	Blond	Shifty	Teens	Average	Accountant
4	Insects	Red	Small	Teens	Cute	Engineer
5	Sports	Long	Innocent	Teens	Sexy	Teacher
6	Television	Bald	Grey	Twenties	Muscular	Salesperson
7	Movies	Thinning	Cast eye	Twenties	Fat	Cook
8	Comic Books	Salt-Pepper	Laughing	Twenties	Tall	Driver
9	Games	Steel Gray	Crazy	Thirties	Dirty	Programmer
10	Math	White	Exotic	Thirties	Short	Entrepreneur
11	Books	Black	Black	Thirties	Ugly	Unemployed
12	Food	Unkempt	Predatory	Forties	Chubby	Transient
13	Puzzles	Short	Blue	Forties	Tough	Slacker
14	Conversation	Greasy	Large	Fifties	Doughy	Criminal
15	Guns	Curly	Bug-eyed	Fifties	Skinny	Writer
16	Martial Arts	Straight	Squinty	Sixties	Pale	Performer
17	Cars	Frizzy	Glass eye	Seventies	Hairy	Mechanic
18	Motorcycles	Buzz cut	Glasses	Eighties	Beefy	Farmer
19	Camping	Beard	Expressionless	Nineties	Tanned	Artist
20	Computers	Mustache	Mysterious	100+	Athletic	Technician

THE ZOMBIES

Ah, the stars of the show. These zombies are actually pretty weak. At least singly. But they rarely if ever attack alone. Usually, they come at the characters in vast hordes (think Gang-up Bonus).

The zombies in *Zombie Run* are like the ones in George Romero's *Night of the Living Dead*, *Dawn of the Dead*, and *Day of the Dead*. They're slow and clumsy, they eat human flesh, and a good shot to the head or decapitation kills them. But if they bite someone, that person eventually dies and becomes a zombie. This infectiousness isn't really significant to any part of the *Zombie Run* plot, so the adventure mentions it only in passing.

But don't forget about it!

Watching one of your companions—particularly another player character—degenerate into a mindless, flesh-eating corpse can provide some fun roleplaying and create interesting situations (what if the infected character finally becomes zombified while he's locked up with another character in one of the Family's basement cells?) And their infectious bite is what makes these zombies really dangerous. One wound, and even a Wild Card is doomed.

Also remember, the zombie thing is still happening: every time a player character or NPC dies—whatever the cause—he comes back as a zombie in 1d6 rounds unless he's stabbed or shot in the head or decapitated.

Attributes: Agility d4, Smarts d4(A), Spirit d8, Strength d6, Vigor d8

Skills: Fighting d6, Notice d6, Stealth d6

Pace 4, Parry 5, Toughness 8

Special Abilities

♦ **Dead Slow:** zombies move at an absolute maximum Pace of 4"—they never run.

♦ **Fear:** The characters should be used to seeing zombies by the time the adventure begins. On the other hand, they've seen enough of them to know how dangerous they are, so under special circumstances (a mob of zombies encountered in the dark, for example, or surrounding the characters' car) characters must make Guts checks at -2.

♦ **Grab and Bite:** Zombies always make Grappling attacks. If a zombie gets a raise, it automatically bites its opponent for Strength damage. If a zombie hits but does no damage, it still grabs its opponent who has to shake it off—a delay that can mean certain death if you're surrounded by 30 or 40 of the things.

♦ **Infectious:** Whatever brings the zombies back to life is very infectious. Whether the infection actually turns people into zombies or simply kills them, which in turn causes them to come back as zombies, no one knows (and anyone who could have made an educated guess is probably dead). Whenever a zombie scores a wound, it has taken a bite out of the character. Even if someone with the Healing skill heals the wound, the bitten character is infected. Each day he must make a Vigor roll at -2. If he fails, he suffers another wound. If the character is an extra, he dies sometime that day and comes back as a zombie in 1d6 rounds. A Wild Card can lose his usual three wounds, but at the fourth he becomes Incapacitated. The next time he fails a Vigor roll, he dies and becomes a zombie in 1d6 rounds. There's no way to stop this. Wild Card or extra, once a character is bitten, it's just a matter of time. The only way to avoid the effects of a zombie bite is to soak the wound with a benny.

♦ **Life Sense:** Whether they sense motion, heat, or have particularly keen senses of smell, zombies are very good at detecting living creatures (i.e. food). They get +2 on all Notice rolls to sense living things (including rolls against surprise attacks and rolls to detect characters using Stealth).

♦ **Undead:** Zombies add +2 to their Toughness, never suffer Fatigue or Fear, +2 to recover from being Shaken. called shots do no extra damage and can be only Shaken by normal damage, not killed The only way to kill a zombie is a head shot or by damage from fire, an explosion, or any other attack that damages the entire body including the head. They catch fire as usual (6 on 1d6). You can also dismember them. This requires an aimed shot at each limb (-2) that scores at least one wound. This doesn't kill them; it just makes it impossible for them to move and attack.



INTERLUDES

Books and movies often deal with prolonged periods of time in the form of long treks across hostile environments or extended stays at relatively safe locales. These interludes not only show both the trials and normal lives of the protagonists, they're also used to build and release tension. Most importantly, however, they develop the characters by revealing their backstories and personalities.

This is a difficult thing to replicate in roleplaying games because situations like these are largely passive. A grand vista or amusing anecdote told by the Game Master is story-telling—not roleplaying. Alternatively, the Game Master might turn the interlude into a series of combat and obstacle encounters, but that runs the risk of overshadowing the excitement of the destination or locale itself.

The system detailed below turns trips and interludes into memorable events with a high degree of player interaction. It requires the rest of the group to do a little story-telling, acting, and improvisation. Encourage everyone to get involved—even the shy players who don't normally get into this aspect of roleplaying games. They'll be rewarded when it's over and might be encouraged to enjoy the roleplaying part of the game as much as the more "crunchy" aspects.

RUNNING AN INTERLUDE

To run an Interlude, deal each player a card from the Action Deck and let them consult the table below. Resolve each card from the lowest draw to the highest. It's best if you, the Game Master, simply call out "Two?" first and see who has it. If no one has a Two, move on to the Three and so on. That way no one knows what cards the other players have.

Most of the entries require the player to tell a story. The narrative needs to take several minutes and be fairly substantial. A character with the Injury incident, for example, shouldn't get off by saying "Glen was cleaning his knives last night and accidentally cut himself." She might instead describe a story—perhaps even bringing the other player characters into it—where Glen and another hero fought a practice duel and things got out of hand. Perhaps they argued, and the player asks the rival duelist's player if he or she remembers exactly what it was all about...

REWARDS

After the first player completes his card, award her a benny or an Adventure Card—her choice—and move on to the next player.

When all players have had a turn, the Interlude is over.

EXAMPLE

Matt is playing Glen Fury, the 57 year old owner of "The Spy Store" in Manhattan. It's not much of a secret that he actually used to do some work for the CIA back in the '60s. Matt draws the 7 of Clubs and tells the following story en route from Manhattan to Camettesville. Matt decides this is a good place to let everyone know a bit about his backstory as a haunted CIA spy, and his technical aptitude as well.

I never did thank you all for what happened a few days ago when we stopped at that hospital to look for medical supplies. I talked Greta into climbing down that busted elevator shaft for supplies.

There must have been twenty of them down there. Trapped us in the morgue, of all places. I know the rest of you were looking for us for hours in that place. Can't tell you how much I appreciate that you didn't leave us. I probably would have. There was this one time in Warsaw when I had to leave one of my informants behind. He was interrogated for days. Worst part was, I found him. Took an apartment right across the street and used my directional mike to listen in. They tortured him for days before he finally gave up the ghost.

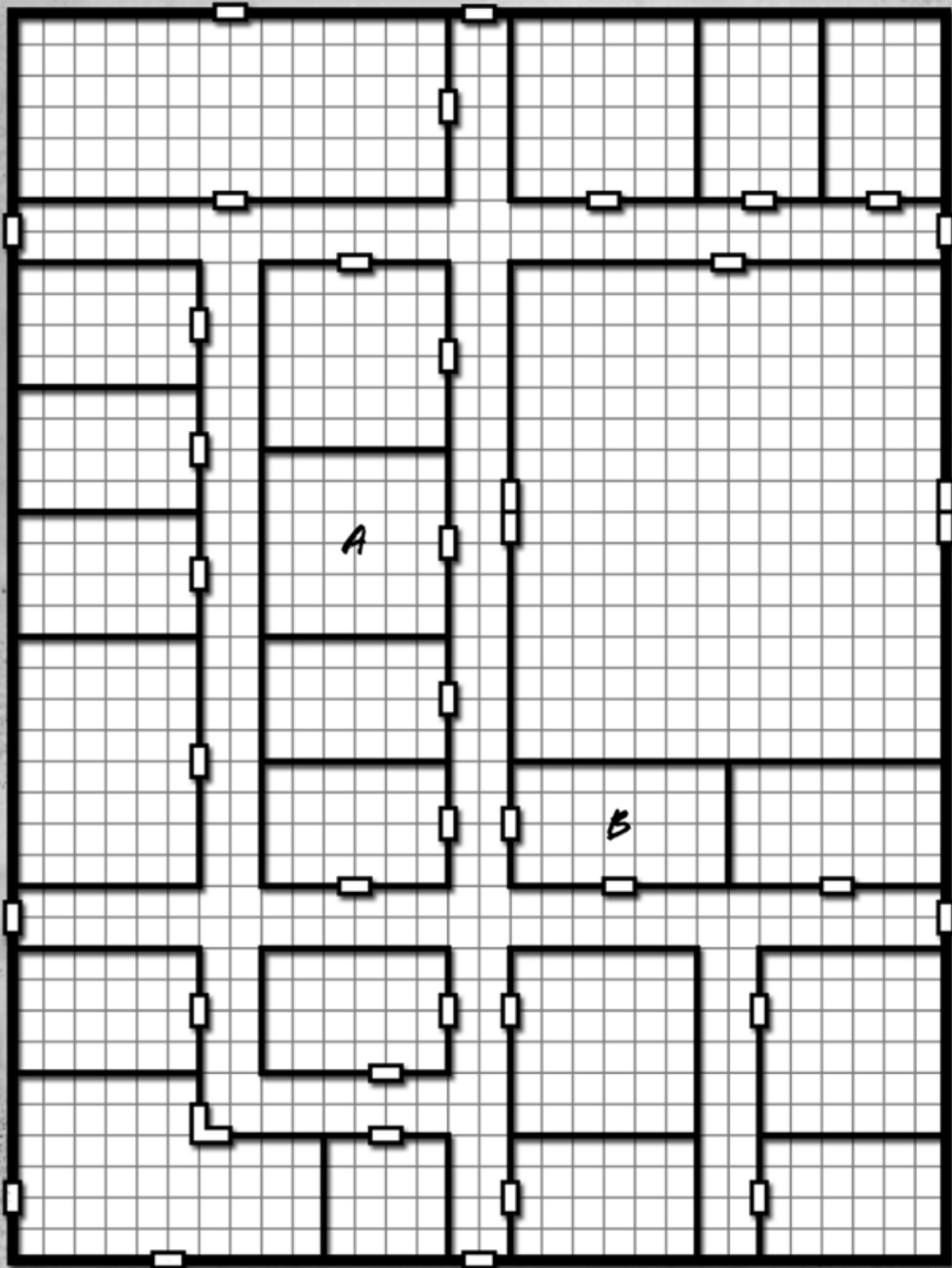
I thought about him a lot when me and Greta were trapped down there. How I didn't deserve to be rescued. I did some things in the CIA that...well...they were hard. But Greta didn't deserve to die down there. That's what kept me going. That's how I finally managed to McGyver that radio from that old beeper and some other spare parts I found down there.

INTERLUDE RESULTS TABLE

Card	Result
2	Trouble: Something really bad happens. Your group is ambushed by enemies, stalked by a monster, or loses their way (and a significant amount of time). Describe the scene, then turn the game back over to the Game Master to run the encounter. After the fight, tell a story relating the events to something in your own past. Game Master: You can either wing this based off the player's description of events, or have a pre-made ambush or other similar encounter ready to go.
3-4	Obstacle: An extremely difficult obstacle bars your way. Describe the obstacle in some detail, then figure out how to negotiate it with your group. When the task is finished and everyone is resting up, tell the rest of your group about another obstacle you once faced. Game Master: Game this out as usual. You might plan for such an obstacle in advance, or simply wing it based on the player's description.
5-6	Injury: You suffer a grievous injury of some sort. (Take one wound that can't be soaked and can only be healed via natural healing.) Explain how it happened, working in something about your character's backstory as you do so.
7-8	Trial: A part of the trip was particularly grueling, exhausting, or mentally draining for your hero. Suffer a Fatigue level for the next 24 hours and describe what happened. Work in an anecdote from your past into the tale.
9-10	Wonder: Somewhere along the way is a glorious vista, ancient wonder, sun-dappled forest, or other thing of beauty. Describe it in character and add a personal anecdote of the most beautiful thing your hero ever saw, or tell a story the wonder might remind him of.
Jack	Anecdote: Something funny happens during the trip that reminds you of a funny (or at least shocking) story from your own past. Relate it to your companions.
Queen	Memento: You find a trinket or item of some sort on your trip that reminds you of something in your past. During a quiet moment, you relate that tale to your companions. You may also keep the memento if you like.
King	Boon: You and your companions find something of significant value. Describe the scene, including what it is, how you found it, and any guardians or obstacles that had to be defeated to obtain it (though you normally shouldn't game this out). Work in a significant role for everyone. The gift should be something of significant worth, but not a game breaker. In this adventure, it might be a couple of firearms and a few dozen rounds, a level of fuel, or a better vehicle.
Ace	Treasure: You find a significant treasure of some sort, such as a really powerful weapon, a truckload of MREs, medical supplies that heals everyone for one wound, a functioning military vehicle, or even a group of helpful Extras who want to join you. Your treasure might also be something personal—like a lost loved one. Narrate how and where you found this treasure and any hazards that had to be negotiated to obtain it. Work in a role for all the player characters in your tale.
Joker	Gift: As Treasure, but you get both a benny and an Adventure Card (or two bennies if you're not using Adventure Cards).

CAMETTESVILLE MALL

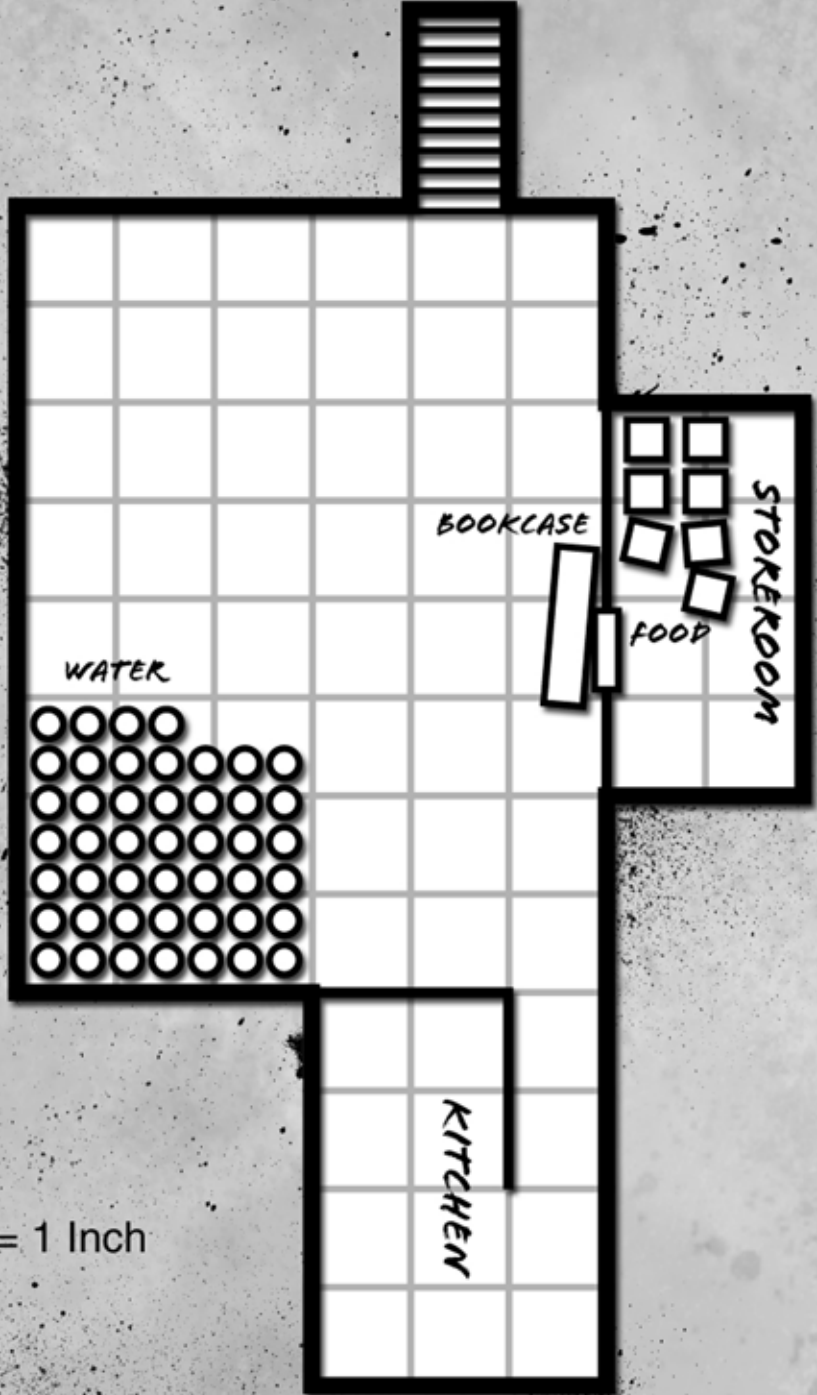
1 Square = 1 Inch



A. SAMMY'S SURE-SHOT GUNS & AMMO

B. BOUQUET GOURMET FOODS

FIRST METHODIST CHURCH OF CAMETTESVILLE: BASEMENT

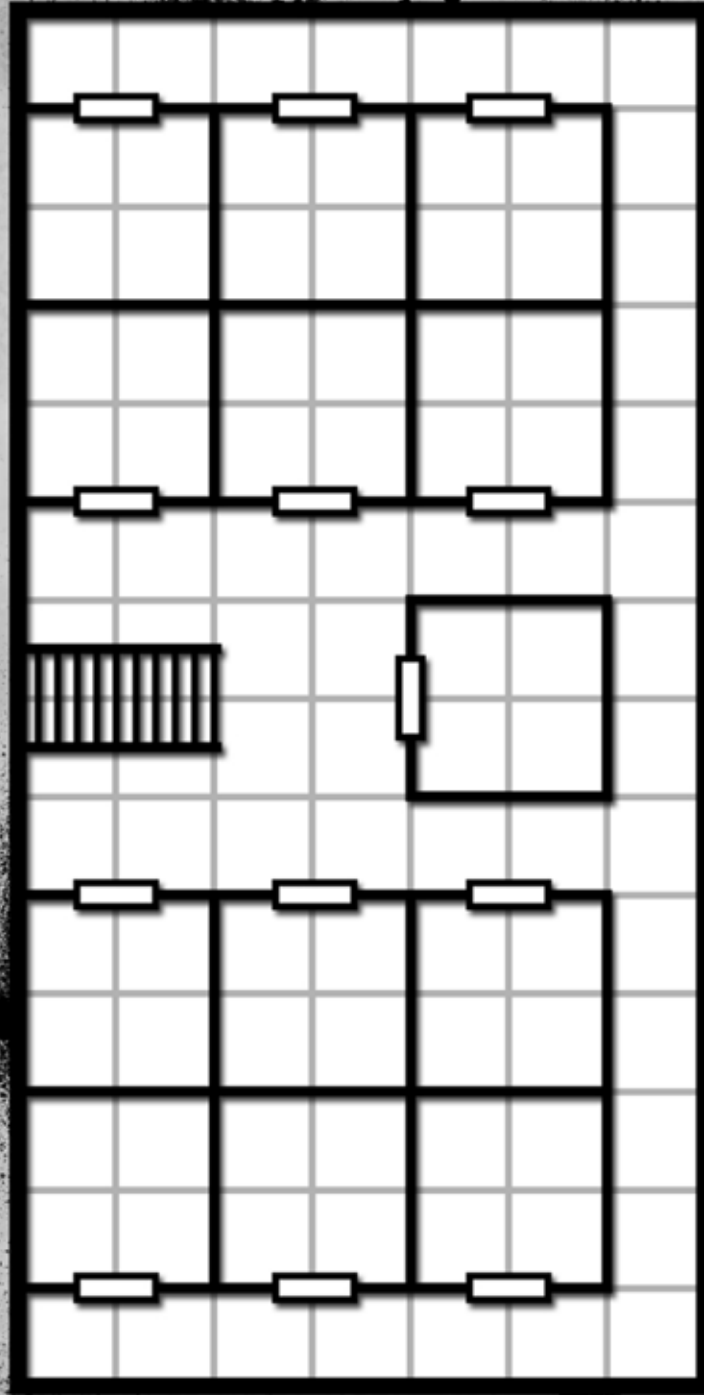


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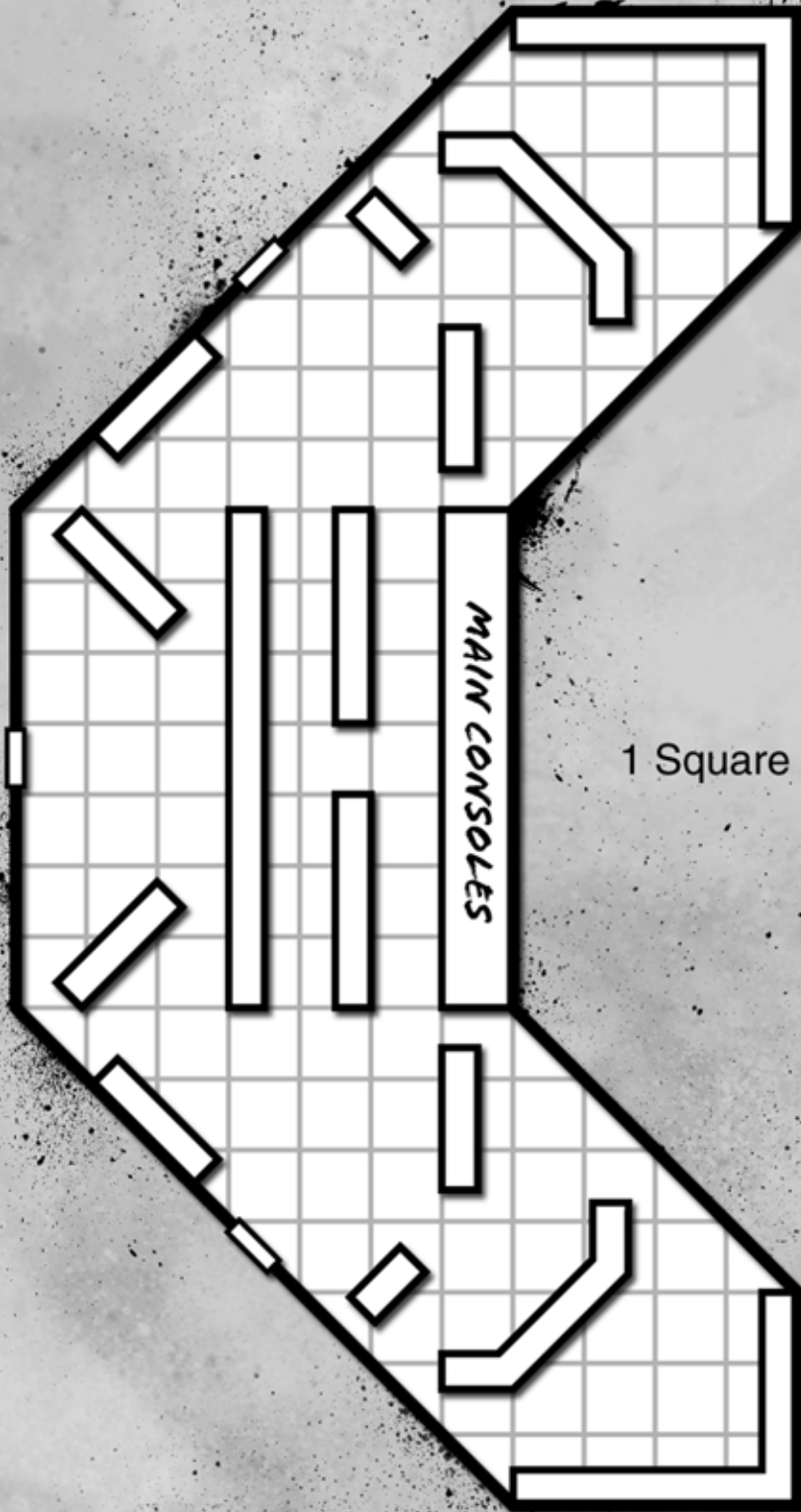


THE FAMILY'S BASEMENT

1 Square = 1 Inch



PALO VERDE CONTROL ROOM



1 Square = 1 Inch



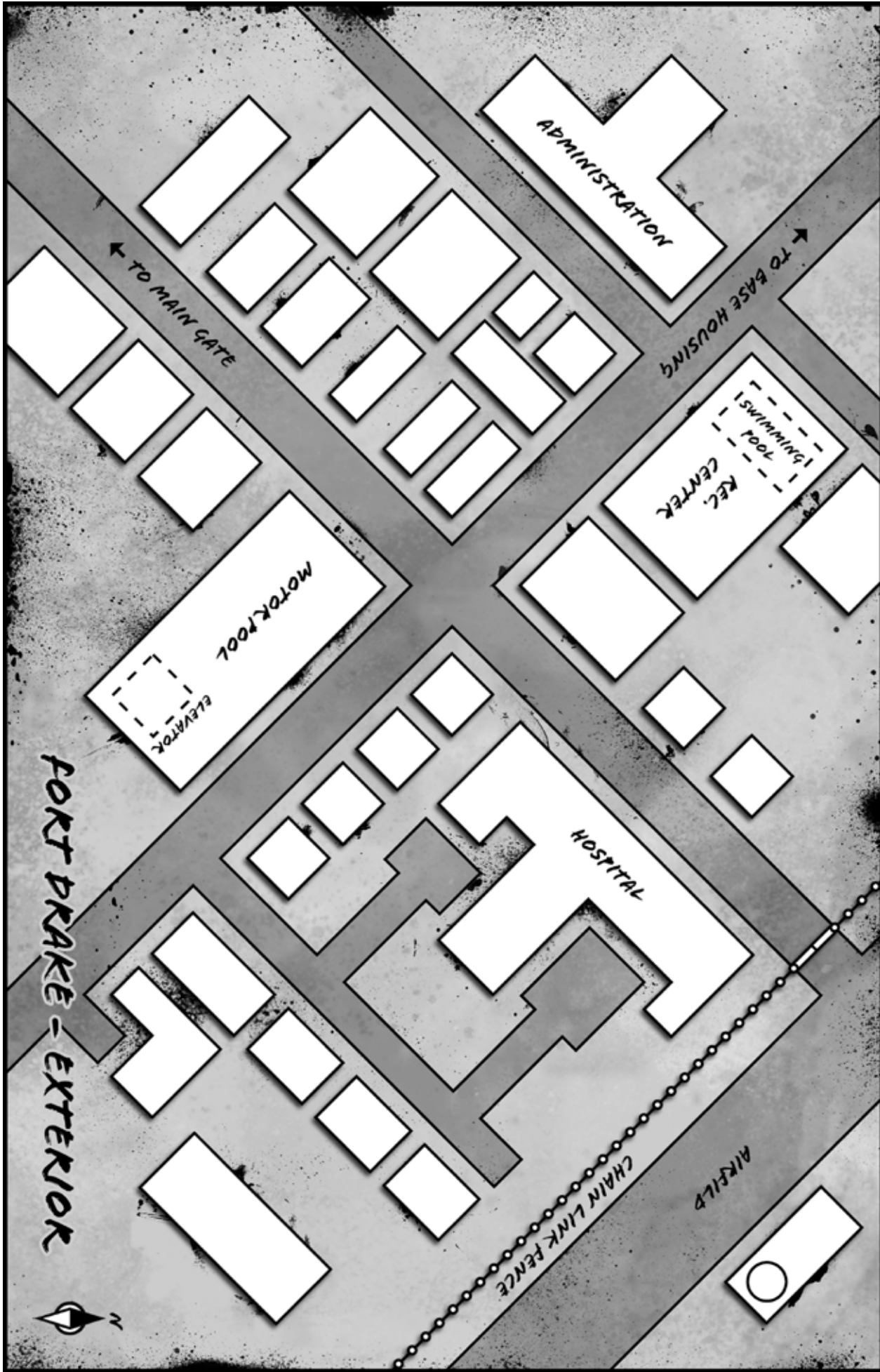


Figure Flats: On the facing page are a number of Zombie Figure Flats. For the player characters and human Extras, download our free "Crime City" Figure Flats located in the Downloads section of our website: www.peginc.com.

FIGURE FLATS

