



The Blood of Dracula

An adventure of timeless horror for Savage Worlds

The Blood of Dracula

A Horror Adventure for the Savage Worlds Roleplaying Game

by Brian Reeves

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In the following adventure, players reprise the roles of the six major characters from Bram Stoker's classic horror novel, *Dracula*, as they struggle against the growing menace of the titular Transylvanian vampire. It is designed to be played as either three separate one-shots or as an extended adventure that can fill two or three evenings.

The adventure is presented in three short chapters. Chapters can be played in sequence, or played alone. Gamemasters are encouraged to familiarize themselves with the story of *Dracula*, either by reading the novel or by watching one of the many movie versions – especially the original 1931 classic or the 1992 film *Bram Stoker's Dracula*. A basic summary of the book up to the events of the adventure is also provided below. Though this adventure is *based* on the story, it is not a faithful re-enactment. For example, Chapter III has Count Dracula already back in his castle by the time the characters arrive in Transylvania, unlike the book, where the vampire hunters catch up with his carriage while it is still in the mountain pass.

Pregens of the main six characters are provided: Abraham van Helsing, Jonathan Harker, Mina Harker, Dr. Jack Seward, Sir Arthur Holmwood, and Quincey Morris. Every attempt has been made to keep them as faithful to the literary characters as possible. It is highly advisable that all six characters be present in every scene. If there are fewer players than characters, the rest should be present as Wild Card NPCs to be controlled by the GM or players. This adventure is designed to be challenging and hope for success will hinge partly on group size.

To use this adventure, you will need a copy of the *Savage Worlds Deluxe* rulebook, as well as the *Savage Worlds Horror Companion*. Only Mina Harker has an Edge not found in those books; hers was custom-made for this adventure (see below).

Cast of Characters

Jonathan Harker

Jonathan recently returned from a harrowing experience in Transylvania, where he was held captive by Count Dracula and his three Brides. He is shellshocked, but seeing his wife, Mina, becoming the next target of the

terrible Count consumes him with anger. Jonathan's main motivation is to protect Mina. He also wants vengeance for what he experienced in Dracula's castle at the hands of the three Brides. Seeing them again will be especially hard, imposing a -2 penalty to Jonathan's Fear checks.

Mina Harker

Mina Harker and Lucy Westenra were very good friends at the start of *Dracula*. When the titular count comes to England, he immediately begins feeding off Lucy, eventually making her into a vampire. She is killed by Lucy's former suitors, who are led by Abraham van Helsing. Enraged, Count Dracula turns his attentions on Mina, beginning the process of making her into one of his brides. To do this, he feeds off her blood and then forces her to drink some of his. With each feeding, she falls deeper and deeper under his thrall.

When this adventure begins, Mina has been forced to drink Dracula's blood three times, and now has a growing psychic bond with her attacker, a bond which will eventually lead to her being entirely under his sway. She can exploit this bond by getting a sense of Dracula's thoughts and whereabouts. Doing so requires Mina to enter a trance and sustain it for at least 1 minute. Then she must make an opposed Spirit roll against Dracula's Spirit. If she is successful, she can read his surface thoughts and knows roughly in which direction he is from her. Each raise on this roll provides increasingly detailed information. However, if she rolls a 1 on her Spirit die, the link is established both ways, allowing Dracula to know *her* thoughts and whereabouts!

Dracula cannot yet control Mina psychically, but his link grants him a +2 on attempts to use his Charm ability on her.

Dr. Abraham van Helsing

Dr. van Helsing is a Dutch professor of medicine and psychology, and the former mentor of Jack Seward. Unlike Seward, he believes in the supernatural. When he is called to England to assist his former student, who is attempting to care for his fiancée, Lucy, van Helsing is quick to recognize the work of a vampire. After Lucy dies and is buried, he is

instrumental in getting the others to recognize her as the “Bloofer Lady” terrorizing London's children, and to put her to rest.

Van Helsing is very smart and has a level head. He is not the seasoned vampire hunter often shown in movies and comics, but knows much more about the supernatural than his companions, and this knowledge makes him the most apt at putting an end to Dracula.

Dr. Jack Seward

At the start of *Dracula*, Dr. Seward is the chief administrator of an asylum in London. His most compelling patient is one R. M. Renfield, a 59-year-old lawyer who believes that he can consume the life force of creatures by eating them. Renfield becomes one of Dracula's thralls, an easy target because of his weak mind.

Seward is friends with Quincey Morris and Sir Arthur Holmwood, having traveled with them in the past. All three men propose to Lucy Westenra on the same day. Lucy chooses Arthur Holmwood. Despite this, all three men remain very close friends. Jack's knowledge of medicine and healing can be particularly useful as the characters track down and put a stop to the Count.

Sir Arthur Holmwood

Of the three friends who proposed to Lucy Westenra, Sir Arthur Holmwood (often referred to as Lord Godalming in the novel) was overjoyed to win her affections. He didn't have long to celebrate, however, for soon after becoming engaged to Arthur, Lucy fell ill with a mysterious malady. Arthur's friend, Dr. Seward, was unable to identify the problem. It was only after the arrival of Professor van Helsing, and Lucy's death and horrifying return from the grave, that Arthur learned the truth of her condition.

Being forced to kill his lovely fiancée has filled Arthur with a deep rage. He hates Dracula, perhaps more so than any of his friends. As the son of a noble family, he has been trained to fence and as well as ride a horse, skills which will make him useful in the fight.

Quincey Morris

The lone American in the group, Quincey is friends with Sir Holmwood and Dr. Seward, and also vies for the hand of Lucy Westenra. Known for telling exaggerated stories of his exploits, he is nevertheless a bold and skilled man, whose knowledge of hunting, shooting, and riding make him an invaluable member of the team.

Other Characters

The main playable characters are the six heroes from the novel, but Gamemasters may wish to allow players to take on other characters, especially if a lot of the main cast dies. These could be other friends or family of the main characters, hired muscle, gypsy allies (in Chapter III), and so on. Players should come up with a good reason why the other characters are willing to become involved. Characters that are action-hero types, the “ultimate vampire-hunter badass” cliché, should be avoided if the tone of this adventure is to be maintained.

The adventure as written could easily be played by a totally different cast of characters, such as the case where a GM would like to drop this adventure into a campaign with existing characters. In this case, Lucy Westenra could be replaced with another NPC commonly known among the player characters.

Fear and Sanity

At several moments in this adventure, the Gamemaster should call for Fear checks. Generally, these are when the characters are surprised, when they are isolated or separated or badly injured, or when they are in the presence of vampires. Situations which would not normally cause an adventurer to panic (such as being cut off from other people and lost in the dark) should be played up for full effect.

Rules for Sanity are included in *Savage Worlds Horror Companion*. Every character has a Sanity score, and in each scene where they encounter vampires or vampire spawn they will need to make a Sanity

check. Simply having fought against vampires before is not sufficient in this scenario. Only Abraham van Helsing can avoid having to make a Sanity check when confronting vampires, because of his Vampire Hunter Edge. However, he must still roll to deal with the deaths of his allies, fear-inducing environmental effects (such as becoming lost and alone in the dark catacombs under Castle Dracula), seeing particularly grisly death, and so on.

Killing Dracula

The only time the characters will ever get close enough to Count Dracula to actually confront him will be at his castle in Chapter III. In Chapters I and II he is manipulating events, but never comes in direct contact with the characters.

It will be useful to examine the “Ancient Vampire” entry in *Savage Worlds Deluxe* as well as the detailed information on vampire weaknesses presented in the *Savage Worlds Horror Companion*. Count Dracula has all the classic vampire weaknesses: garlic, sunlight, holy symbols, running water, and so on. Like his literary counterpart, the only way to actually kill Dracula is to drive a stake through his heart or expose him to daylight. Even cutting off his head or other extreme methods will fail, as his vampirism grants him a form of immortality apart from his specific weaknesses.

Garlic: The odor of garlic is repulsive to vampires. Even though garlic does no actual damage to them, it is considered an allergy, and any vampire within a large burst radius of a strand of garlic (it takes several cloves for full effect) is at -2 to all actions.

Holy Symbols: Vampires are known to shy away from holy symbols. Usually this means a cross, the symbol of Christianity. If the bearer of the symbol beats the vampire with an opposed Spirit test, the vampire cannot approach that character within a Large Burst radius or even directly attack him. The vampire can make another attempt later, but not usually in the same “scene.”

Passive holy symbols (such as those hung on walls, placed on the door, etc.) have a TN 4 but might have a penalty based on their size and formality. Generally, a simple hand-carved cross will impose no penalty

to the vampire's Spirit roll, but a massive, ornate cross in a church might impose a -4 to a vampire's Spirit roll. If the vampire fails, he cannot approach within a Large Burst radius of the symbol. Of course, if the vampire succeeds he may act as though the symbol was not there, and might even decide to destroy it.

Invitation: One of the more mysterious limitations, vampires simply cannot enter a private dwelling unless first invited. This is why they prefer to get to know their victims beforehand, or use some type of trick to gain permission to enter. Vampires have no such restrictions for public spaces.

Running Water: It is a misconception that vampires cannot cross running water (such as rivers or streams). They can cross, but they are Shaken for as long as it takes to cross. Often they opt to be carried across instead, though this does not alleviate the agony they experience.

Holy Water: One quick way to harm a vampire is to sprinkle them with a dash of holy water. Upon contact they instantly gain a Fatigue level and are Shaken. Subsequent sprinklings can result in additional Fatigue levels and Incapacitation, but will not kill the vampire. A sufficient quantity to *immerse* the vampire, on the other hand, will kill them as readily as sunlight.

Sunlight: Direct sunlight (or an undiluted reflection) will cause a vampire to catch fire, taking 2d10 damage per round. If this causes it to become Incapacitated, the vampire will be permanently destroyed, collapsing into ash.

Stake Through the Heart: Of the three methods of death (large quantities of holy water and sunlight being the others), this one is often chosen by vampire hunters because it is the most subtle. Vampires tend to be *very* aware of the time of day, and their immense self-preservation instincts helps them survive by keeping away from any place that might expose them to direct sunlight. And holy water is hard to find in quantities enough to fully immerse a vampire.

However, a stake and mallet can be a very reliable method, allowing the stealthy hunter to approach a slumbering vampire unawares and then strike a killing blow before the vampire has had a chance to react.

To kill a vampire this way requires a Called Shot to the heart, a -4 penalty. With a hit, the vampire must make a Vigor roll against the damage total (most stakes are str+1d4). Success means the vampire has

taken damage as normal but is still “alive,” where a failure means the vampire is instantly destroyed, disintegrating into a heap of dust.

Other Methods: Vampires have only a few weaknesses. All other attacks either result in the vampire being Shaken or – in the case of extreme damage, such as the vampire's head being cut off – simply turning to mist and reincorporating elsewhere. Vampire hunters must know and exploit their enemy's weaknesses if they are to succeed.

The Story So Far

The events of this adventure take place about halfway through the novel, when Count Dracula's impact on the lives of the six companions starts to become clear.

The novel *Dracula* opens with Jonathan Harker heading up Borgo Pass to bring paperwork to Count Dracula, who has contacted Harker's employer to handle a real estate transaction. Dracula wants to move to England and is purchasing Carfax Abbey. When Jonathan arrives, he is held captive and tormented by Dracula's “Brides,” while Dracula proceeds on to England.

In London, Mina pays a visit to her friend Lucy Westenra. Lucy has three suitors, all friends of one another, and has opted to marry the wealthy aristocrat Arthur Holmwood. Lucy has also started sleepwalking, which Mina finds worrisome. One night, Mina realizes her friend is sleepwalking once more, and finds her outside with two strange marks on her neck. Shortly thereafter, Lucy starts to grow very ill. She is brought to one of her former suitors, Dr. Jack Seward, but he is unable to determine the cause of her affliction. He calls for the help of his former mentor, Professor Abraham van Helsing. The Dutch doctor suspects he is dealing with a vampire, though the others are not easy to convince.

Meanwhile, Jonathan finally escapes from Dracula's Brides. Mina travels to Transylvania to assist him. He is nursed back to health, they get married, and then they return to England, where they discover that Lucy has passed away. A few days after the funeral, the newspaper begins to report a mysterious figure called the “Bloofer Lady” in the area of Hampstead Heath, near where Lucy was buried, who seems to be

targeting young children. Van Helsing and the others pay a visit to a couple of the sick children who survived the Bloofer Lady's attacks, only to find they have the same marks seen on Lucy's neck before her death. Their next step is to see if Lucy is in her tomb during the night.

Chapter I: Horror at Hampstead

The first chapter of this adventure takes place on the night that Van Helsing and the others travel to Hampstead Heath to the crypt of Lucy Westenra. Van Helsing's insistence that she is a vampire is still too difficult to believe, so the allies have decided to open her tomb and see if she is there. Note that, at this time, Mina Harker is not yet a victim of Count Dracula, so she will not have her Psychic Link Edge, but nor will she have her Anemia Hindrance.

Begin by reading the following passage:

DR. SEWARD'S DIARY

26 September.-- Truly there is no such thing as finality. Not a week since my poor, dear Lucy's tragic death to her mysterious illness, Professor van Helsing showed me an article in the Westminster Gazette about children being lured away up at Hampstead, near where Lucy was buried. At first I did not see the connection, but he pointed out how their injuries were consistent with Lucy's. In fact, he felt they were caused by Lucy herself!

"Madness!" said I in a fury.

Van Helsing maintained his calm. "Perhaps. But let's go to the hospital too see these children's injuries ourselves."

At the hospital, he and I found the children awake but wan. There was no mistaking the similarity to their condition and wounds to those Lucy suffered in the days before she died.

I was not yet convinced, but van Helsing could see my confusion. "Let me tell you what I propose," he told me. "Let us return, gather our allies, and then travel to Hampstead Heath in the night and enter Lucy's tomb. If it is not true, then she will still be safely within her casket. The proof will be a relief, and I shall not pursue this issue further."

I record this as we gather our things to head to Lucy's grave. Van Helsing is insisting on bringing some rather strange items with him, including communion wafers. I truly pray he is wrong. I'm not sure if I will be strong enough to face the truth, otherwise.

Hampstead Heath is a wealthy section of northwest London. The place is relatively safe and quiet. On the night the characters arrive, a dense London fog has descended on the area, and it is cold and clammy.

Lucy was buried in a tomb in the middle of the cemetery. Accessing the cemetery is not a problem, and the location of her vault is known to all present. The tomb stands apart from any others, though it is flanked on all sides by grave stones. There is a heavy iron fence some ways off to one side, with shrubs planted on the inside of the fence which, along with two or three willow trees, also provide hiding spots for the vampire hunters (and Lucy herself). The crypt door has been wrenched open, the locking mechanism broken beyond repair. They will discover that Lucy is not in her coffin, the heavy stone lid slid to one side.

The characters will have fifteen minutes to set up an ambush before she returns. When at last Lucy approaches, she has a crying child in her arms. She has not yet fed upon the child – her intention is to get into her tomb first. Upon becoming aware of the presence of her friends, she will drop the child and attempt to manipulate Arthur, and then resorting to direct combat if that doesn't work.

Killing her will either require harrying her until the sun can rise (many hours from now!) or driving a stake through her heart. The latter is best accomplished by leaving, letting her climb back into her coffin, then returning during daylight hours. If the characters take this approach, she will awaken immediately upon being injured and if the damage isn't enough to kill her, she will immediately attack.

During this scene, Sir Arthur Holmwood will be so distraught that he will make his Fear check at -2.

✠ The "Bloofer Lady" (Lucy Westenra as female vampire)

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

Skills: Climbing d6, Fighting d6, Guts d6, Knowledge (most European languages) d6, Notice d6, Persuasion d8, Stealth d6

Charisma: +4; **Pace:** 6; **Parry:** 5; **Toughness:** 9

Special Abilities:

- **Blood Drain:** If Lucy succeeds in grappling an opponent, she can make a bite (Fighting) attack the following round with a +2 bonus. With a success, the victim must make a Vigor roll, -2 with a raise, or suffer Fatigue from blood loss. This can lead to Death.
- **Claws:** Str+d6
- **Charm:** Lucy can use the *puppet* power using her Smarts as her arcane skill. She can cast and maintain the power indefinitely, but may only affect one target at a time. She gains a +2 on *Charm* attempts against Sir Arthur Holmwood.
- **Mist:** Lucy has the ability to turn into mist. This requires an action and a Smarts roll at -2. While in this form treat her as being Ethereal.
- **Seduction:** Men suffer a -2 penalty to Fighting when attacking Lucy.
- **Sire:** Any woman incapacitated but not killed by Lucy must make a Spirit roll or die and return from the dead as a vampire after 1d4 days.
- **Wall Walking:** Vampires can crawl on vertical surfaces at their full Pace.
- **Undead:** +2 Toughness, +2 to recover from being Shaken, immune to poison, disease, and gas, no additional damage from called shots.
- **Weaknesses (Various):** As per vampire (see above).

Chapter III: To Cleanse the Soil

After the destruction of vampiric Lucy Westenra, the shaken allies piece together the clues and determine that Count Dracula is at the heart of the problem. Jonathan Harker puts two and two together and realizes they will be able to find Dracula at the estate he purchased, Carfax Abbey. Carfax Abbey is an old monastery that has fallen into ruin. It is situated adjacent to Dr. Seward's asylum, and in fact it is this proximity which has allowed Dracula to gain such sway over Renfield.

In the novel, Mina Harker is not present for this scene, resting instead in Dr. Seward's office in the nearby asylum. However, if someone is to play Mina Harker in this scene, it is simple enough to include her. She begun to be targeted by Dracula, so she now has the Psychic Link Edge

and Anemia Hindrance (though nobody yet is aware that anything is wrong with her).

The characters will have with them two dogs during this scene. The trained dogs are on leashes and will obey basic commands, though are subject to Fear checks as well.

Begin by reading the following passage:

MINA HARKER'S JOURNAL

30 September. — We met in Dr. Seward's study just after dinner to discuss what to do. Professor Van Helsing took the head of the table and said, "I suppose we are all in agreement about what we experienced? There are such things as vampires, and here we have the proof. Mr. Harker's report of Count Dracula and the things he witnessed at that terrible castle, added to the arrival of the Count before the decline of Lucy's health, leads us to believe he is a nosferatu — a vampire — and the very one who preyed upon Miss Lucy."

We concurred. Jonathan looked terribly uncomfortable at the mention of Dracula, but I saw the agreement in his eyes.

Van Helsing continued. "The nosferatu is strong as twenty men, more cunning than a mortal, can command the meaner things such as the rat and the wolf, he has powers over the living, he can move faster than a mortal man, and he cannot die by the mere passing of time."

We looked at one another in horror. "Good God, man, how do we defeat such a thing as this?" cried Arthur.

Van Helsing peered at us with fire in his eyes. "He can do all these things," the Professor said, "but he is not free. He has his own weaknesses. He may not enter into a household to which he has not been welcomed, and he cannot be about during the daylight but must return to the earth in which he was buried until the next eve. Then there are things that afflict him: garlic, the crucifix, and holy water. And he may be utterly destroyed by a stake driven through his unholy heart."

"Count me in, Professor," said Mr. Quincey Morris.

We all concurred. "I am with you."

"We must find the earth to which Dracula returns at night. If consecrated, it will no longer hold its solace for him. We know from Jonathan that the Count purchased Carfax abbey, and from the castle brought fifty boxes of earth. There is no time to lose."

With that, we have begun preparations to commence to the adjacent ruin of Carfax Abbey. Though terrified, I have a much greater fear of what might happen if we fail.

Most of Carfax Abbey now consists of empty rooms, falling walls, abandoned chambers. Only the chapel in the center still retains its structural integrity, and it is in here that Dracula has delivered almost all of the boxes of Transylvanian soil which he intends to use to create safehouses all over England. Of his original 50 boxes, 29 are located in the chapel.

Scene One: Rats in the Chapel

The chapel is ancient and lofty. On either side are tall pillars holding up a vaulted ceiling. Moonlight filters in through what few pieces of stained glass remain in the high windows. A low ground mist hangs over everything. There is no sign of any holy symbols. Twenty-nine crates are placed haphazardly around the room. All but one are still sealed, and the open one is vacant of earth. That soil can be found in a coffin on the dais at the head of the chapel.

Dracula is, of course, nowhere to be found. His coffin lid is open. He is observing from a safe place during this scene and will not confront the party. Even if the players decide to have their characters raid Carfax Abbey during the safety of daylight, Dracula has anticipated this move and is slumbering in another location.

As soon as the characters have sanctified three or four boxes, they are attacked by a huge swarm of rats. The vermin pour out of doorways, cracks in the foundation, and from behind pillars, streaming across the room to attack everyone present (except Mina, if she is with the party). Once the rats are dispersed, the rest of the soil in the crates can be consecrated.

Rat Swarm

Attributes: Agility d10, Smarts d4 (A), Spirit d12, Strength d8, Vigor d10

Skills: Notice d6

Pace: 10; **Parry:** 4; **Toughness:** 7

Special Abilities

- **Bite or Sting:** Swarms inflict hundreds of tiny bites every round to their victims, hitting automatically and causing 2d4 damage to everyone in the template. Damage is applied to the least armored location (victims

in completely sealed suits are immune).

- **Split:** Some swarms are clever enough to split into two smaller swarms (Small Burst Templates) should their foes split up. The Toughness of these smaller swarms is lowered by -2 (to 5 each).

- **Swarm:** Parry +2; Because the swarm is composed of scores, hundreds, or thousands of creatures, cutting and piercing weapons do no real damage. Area-effect weapons work normally, and a character can stomp to inflict his damage in Strength each round. Swarms are usually foiled by jumping in water (unless they are aquatic pests, such as piranha).

Scene Two: The Missing Crates

There are still 21 crates of Transylvanian soil left unaccounted-for. Thankfully, in Dr. Seward's recordings is a mention of a strange encounter with some movers who came to Carfax Abbey and left with several boxes. After a run-in with Renfield, Dr. Seward thoughtfully took down the names of the movers.

In this scene, the characters must try to acquire the locations of the other boxes. The emphasis here will be on roleplay and problem-solving.

Begin by reading the following passage:

Jonathan Harker's Journal

1 October. — It took some time for us to recover from our failure to find all fifty boxes in Carfax Abbey. It is clear now that Count Dracula intends to spread his Transylvanian soil across England, creating refuges to exploit wherever he might be. We knew not where to find the remaining 21 boxes, but Dr. Seward recalled an incident some weeks ago where movers with a dray full of crates emerged from Carfax Abbey and got into a row with his patient, Renfield. Thank God he had the foresight to collect the names of the movers in case of future legal action. From his record we were able to locate the names of Thomas Snelling and Joseph Smollet, both employed by the Harris & Sons Movement and Shipping Company, Orange Master's Yard, in Soho. This afternoon, we shall track down these men and, hopefully, ascertain the whereabouts of the missing boxes of earth.

The players begin the chapter with two names to investigate: Joseph Smollet and Thomas Snelling, both of whom are employed by Harris & Sons Movement and Shipping Company, Orange Master's Yard, Soho.

Nobody at Harris & Sons is willing to talk to the characters under any circumstances. They stiffly inform the characters that it is not their way to divulge the private information of their clients, and that includes where the crates were shipped. If the characters attempt unorthodox methods of inquiry (such as threats of violence), the owners of the business will call for the constable.

If the characters visit Thomas Snelling, they will find him extremely drunk. Snelling lives alone, and has no functioning recollection of the transaction or where the boxes were delivered. Snelling will tell that that Joseph Smollet was the foreman and will know much more.

In fact, they will find much more success with Joseph Smollet. Smollet is a family man, a hardy and intelligent working-class fellow. In exchange for a gift (the exact nature of which is up to the players), he can provide the following information, taken from a dog-eared notebook he uses to record all shipments:

- Six were left at 197 Chicksand Street, Mile End, New Town.
- Six more were left at an estate on Jamaica Lane, Bermondsey.
- He knows a man named Sam Bloxam whom he overheard talking about being hired to take nine heavy and dirty boxes to a house at Purfleet. Sam Bloxam can be found at 4 Potter's Court, Bartel Street, Walworth. "Ask for the deputy," he says.

Following this lead will take the characters to a lodging house. The "deputy" is a surly gatekeeper who will tell them nothing without first having his palm greased. Once sufficiently paid, the deputy will tell them that Sam Bloxam is at work, and can be found at a warehouse at Cross Angel street.

This turns out to be true, but the foreman will not let the characters speak to Sam Bloxam without also being bribed. Once they finally speak to Mr. Bloxam, they will find him to be a little rough, though smart. He can recall helping an old, white-haired man move nine boxes out of Carfax Abbey to a house in Piccadilly. He can't provide the address, but can offer a complete enough description of the house and its environs

that it can be found with just an hour's search.

Now that the characters have the addresses of all three houses, they can travel to the houses and consecrate the soil in the crates. Getting into each house can be accomplished by breaking and entering, hiring a locksmith, or any other means they can devise. Six boxes will be found in the first two houses. However, only eight are waiting in the house in Piccadilly.

The crates in the Piccadilly house are guarded by an unnaturally large black dog, which fights viciously and to the death. Evidence that Dracula was here recently can be found in the form of soiled footprints on the floor and droplets of blood, but he is there no longer.

This chapter ends with news that Dracula has fled England. The characters must pursue him back to Transylvania to finish the job.

Dire Wolf

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

Skills: Fighting d8, Intimidation d8, Notice d6

Pace: 10; **Parry:** 6; **Toughness:** 6

Special Abilities

- **Bite:** Str+d6.
- **Go for the Throat:** Wolves instinctively go for an opponent's soft spots. With a raise on its attack roll, it hits the target's most weakly armored location.
- **Fleet-Footed:** Dire wolves roll d10s instead of d6s when running.

Chapter III: The Blood of Dracula

This chapter begins with the characters having traveled to Transylvania in hot pursuit of Count Dracula. He is being transported back to his castle by a team of szgany gypsies. Unlike in the novel, in this adventure they have a significant lead, and by the time the characters make it to Borgo Pass, Dracula is already safe inside his castle.

As this chapter opens, the characters are on a carriage rattling its way up a twisting track, Castle Dracula visible as a brooding shape high up on the slopes above them. It is daytime. At this time of year (late

October), the sun sets at 6pm at this latitude. Allow the players to decide the time of day they begin, but the GM should make it clear that he will be keeping careful track of time! Though it is snowing lightly, it is not enough to impede vision, and only about a foot of fresh snow lies upon the ground. It is very cold. Anyone caught out here overnight will be subjected to Fatigue checks from the cold.

Begin by reading the following passage:

Van Helsing's Journal

31 October. — Despite our best efforts, the fiendish Count Dracula escaped us in London. We destroyed his fifty boxes of earth, first at Carfax Abbey, and then at his three refuges elsewhere in London. I am sure he was close all the time, but we were forever one step behind him. In his cleverness he retained one box elsewhere.

Mina's condition continues to slowly worsen. Count Dracula's blood flows through her veins, now. When she dies, she will surely rise as a nosferatu, just as her friend Lucy. Yet his blood also bonds them together, and this link can be exploited. I placed Mina in a trance using standard hypnosis techniques, and before long she began to grow aware of the Count's own mind, as they were connected psychically across the miles. She told us he was fleeing back to his home in Transylvania. And so it is there that we have traveled to continue the fight.

By sea we came, Mina growing steadily weaker as we went. Though I place her willingly into a trance on occasion, I fear what might happen if she were to remain in that state for long. Dracula's power is great and terrible, and we dare not give him more control over her than he already has.

We arrived in Veresti yesterday, and from there purchased a reliable horse and a carriage large enough to carry us all up through Borgo Pass. Already a thin snow has begun to fall and the air grows crisp. As I write this, we are only a few miles from Castle Dracula. There, we will either perish or find and destroy the evil nosferatu for once and for all.

I pray to God for our success.

Scene One: Children of the Night

A pack of six wolves has come out of the forest and is in hot pursuit of the carriage. Allow the characters to make a Knowledge: Occult roll. If

successful, they know these are no ordinary wolves; they were called by Count Dracula (his “Children of the Night”) to defend his realm from the intruders. The wolves use the standard wolf stats, but do not behave as normal wolves, fighting to the death to stop the carriage from getting any closer to the castle.

Gamemasters may run this as a chase scene or as a combat, depending on their preference.

Chase: If this is to be a chase sequence, use the following rules. The chase lasts 5 rounds and is based on Driving for the characters and Agility for the wolves. One character should be selected to be driving the carriage. The others should decide whether they are inside the carriage or outside of it. There is space for one other person riding in front beside the driver, and two perched on the rear seat. Windows allow for ranged attacks from within the carriage. Changing location during the chase will be extremely challenging, requiring an Agility roll at -2, where failure results in the character falling off the carriage (with a critical failure, they fall off and are also run over by the carriage and take 3d6 damage). If this happens, that character will be in for the fight of his or her life, alone against the wolves, at least until the other characters can cancel the chase and rush to their friend's aid.

The carriage is considered to be moving at a full gallop, 15” each turn. The wolves are able to match this pace.

Only the character driving the carriage will draw an Action Card, as the others are considered “passengers” (see “Chases” in Savage Worlds Deluxe). The wolves break into three groups: four run directly behind the carriage and the other two trying to come in from either side. Each group has its own action card.

The wolves will direct their attacks toward the exposed horse. If the characters can keep the horse alive for 5 rounds, they will reach an ancient stone bridge over a river gorge which the wolves refuse to cross. If the wolves succeed in incapacitating the horse, the chase ends and the characters will have to fight the wolves on the spot.

Possible complications in this chase include fallen logs, wolves which dash out in front of the carriage, a deep rut which makes the carriage slide, low-hanging branches, ice on the trail, and so on.

Combat: Fighting the wolves directly is also possible. There are a number of ways this could happen. For one, if the horse is incapacitated

during a chase (see Option 1), the result will be a combat. The characters might decide to stop the carriage and confront the wolves directly.

The Gamemaster might also consider running the chase as a sort of mobile combat, where the terrain changes round to round as the trail winds and bends.

Wolf (6)

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

Skills: Fighting d6, Notice d10

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

Special Abilities

- **Bite:** Str+d4.
- **Fleet-Footed:** Roll a d10 when running instead of a d6.
- **Go for the Throat:** Wolves instinctively go for an opponent's soft spots. With a raise on its attack roll, it hits the target's most weakly armored location.
- **Size -1:** Wolves are relatively small.

Scene Two: Castle Dracula

Not long after they have dealt with the wolves, the characters arrive at the Castle itself. It is an imposing structure, built high on a rocky pinnacle of the Carpathian mountains.

Begin by reading the following passage:

Van Helsing's Journal

Later – The wicked nosferatu has attempted to delay our progress, sending upon us his bewitched wolves, but we have prevailed. Even now I can see the terrible monolith of Castle Dracula looming over us, crouched on a rocky crag like a massive beast. Though it is old, and through a break in the snow I can see that portions of it have crumbled under the weight of centuries, I can see it must have once been intimidating. Lofty towers and a massive wall protect a stout stone keep. And to my horror, I behold a single light burning in a high window in a portion of the castle. In spite of our alacrity, it appears the Count has reached his castle before us.

Entry into the castle shouldn't be too hard. Time has been cruel to Castle Dracula, and even if GM decides that the front gate is closed, there are ways in along the crumbling edifice. Climbing up and over a broken spot in the walls can be done with a Climbing check. Once the characters have made it into the broad courtyard, they can easily spot the tracks of the szgany cart that delivered Dracula, no Tracking roll required.

The szgany are three gypsy men whom are loyal to Dracula and who helped deliver his coffin back to Castle Dracula. Their loyalty is based on fear of what Dracula will do to their loved ones if they fail, so no amount of intimidation or persuasion will convince them to sway from the task of stopping the characters. They know that there are worse consequences for failure than death.

The gypsies are aware of the approach of the characters and have been watching them in hiding from the battlements. They will select an ideal place for an ambush, such as the castle's entry hall, with its dark recesses and broad pillars.

Szgany Warrior (3)

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

Skills: Fighting d6, Intimidation d6, Notice d8, Stealth d10

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

Gear: Dagger (Str+d4)

After defeating the szgany, the next order of business will be finding their way into Dracula's crypt to find his coffin.

The actual layout of Castle Dracula is left to the needs of the GM. This phase of the adventure can be as quick or as slow, as detailed or as streamlined, as complex or as simple as Gamemasters desire.

Exploration: Gamemasters who would like to incorporate exploration should use a detailed castle map. Numerous examples can be found online, or plucked from other roleplaying adventures, such as the classic AD&D adventure *Ravenloft*. Just about any castle will do, as there are very few inhabitants of Castle Dracula – only the faithful szgany who brought Dracula back to his castle, Dracula's brides, and the Count himself. Extended exploration could focus on managing hazards such as the cold, collapsing portions of the structure, and so on. Though the adventure doesn't assume this, there might be other terrors lurking in

the castle, such as phantoms or ghouls.

Dramatic Task: For a more streamlined game experience, Gamemasters could present the castle more symbolically, charting character movement in a way that focuses on delivering them to the next scene. In this case, Gamemasters should be sure to describe the castle as a labyrinth of dusty rooms, decaying finery, empty chambers, phantom winds, and endless, oppressive silence. Finding their way successfully through this maze requires a Dramatic Task (see *Savage Worlds Deluxe*), using Smarts. The players select a character who will be performing the action. Jonathan Harker is an obvious choice, as he alone has been in this castle before, so he receives a +1 to his Smarts rolls for this Dramatic Task. The rest of the group can make cooperative rolls. If they succeed, they find their way into the crypt below the castle before sunset. If they fail, night falls while they are still in the castle, and the predator will become the prey!

Scene Three: The Showdown

This scene begins with the characters having found the entrance to the crypts. Located deep below the castle, the crypts are some of the oldest construction. They are narrow, dark, crumbling, choked with cobwebs and dust, and labyrinthine in their design. It is an ideal place to get lost, or for a cunning vampire to separate his foes!

Begin by reading the following passage:

Jonathan Harker's Journal

October 31. — We have finally found the entrance to the crypts in this God forsaken maze of a castle. My memory of this place has grown hazy and indistinct, but walking down the steps has brought back such a rush of emotions I feel I might die of terror. Down, down the long and narrow steps we walked, passing deeper into the bowels of this hellish castle, the walls and ceiling close and dripping with moss. Even the light of our lanterns seemed to be swallowed by the darkness around us. At the base of the steps we entered a timeless maze of catacombs, the ancient predecessors of Count Dracula interred in caskets in every hall and room. Dust hangs on everything here — the dust of eons. From time to time we are sure we hear things creeping down the tunnels ahead of us, or catch

hints of laughter, just beyond the edge of hearing.

The surroundings so oppress us that Professor van Helsing has ordered us to stop for a moment and gather our wits for the task ahead of us. I pause to write these notes, using an ancient sarcophagus as a desk. Though I am terrified, and I dread seeing Dracula's fiendish Brides again, I am nonetheless glad to have Mina, the love of my life, by my side.

With her I can face any terror. Should we not make it out of these tunnels, I beseech any who might find this journal to spirit it, along with any others you might find, out of this place and bring the truth of our undertaking to the world. Pray that we are not too late.

With any luck, the characters will arrive in the crypts while it is still daylight. This next scene assumes that they do, but if for some reason daylight has run out, they will find the crypts empty, Dracula and his three Brides no longer asleep in their coffins. Dracula is a cunning foe, and knows every hall, door, and secret passage in this castle by heart, and he will have no problem confronting the characters in the worst possible spot. He will try to use the Brides to lure or chase the characters (particularly Jonathan Harker) into a tight spot where they can be separated. If this happens, the characters are all but lost.

However, if the sun is still up, they will find all four vampires asleep in their coffins. The Brides have their own chamber, an unadorned and ice-cold stone room near the base of the stairs leading down to the crypts. The moment any of them is attacked, whether it be from a cross, holy water, oak stake, or any other kind of attack, the victim will instantly awaken and scream. This will awaken the others, as well as Dracula, who is asleep in his coffin at the end of the hall.

If Dracula is awakened by the scream of his Brides, he will choose an ideal spot from which to observe the characters. He will first try to use his *Charm* power on one of the characters (Mina is his first choice, though Quincey Morris or Arthur Holmwood might make easier targets). Then he will turn to mist and try to separate and disorient the characters. If he can get a character isolated, he will attempt to bite them. A direct attack is his last option, even though he knows he stands a good chance of winning, even against six.

Gamemasters should draw out a map of the crypt. Any arrangement will do, as long as it places the Brides' chamber as the first room the

characters would encounter, and also features narrow, twisting hallways, secret doors, blind corners, darkened rooms, and piles of crumbled masonry and other hazards. Again, maps from other roleplaying game adventures could be swiped for this purpose.

It might also be interesting to forego a map at all, and rely on description alone. This can be more challenging for both the GM and players, but due to the inherently bewildering nature of Dracula's catacombs, and the chaos of the encounter, it could be more effective.

The Brides of Dracula (3)

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

Skills: Climbing d6, Fighting d6, Guts d6, Knowledge (most European languages) d6, Notice d6, Persuasion d8, Stealth d6

Charisma: +4; **Pace:** 6; **Parry:** 5; **Toughness:** 9

Special Abilities:

- **Blood Drain:** If a Bride succeeds in grappling an opponent, she can make a bite (Fighting) attack the following round with a +2 bonus. With a success, the victim must make a Vigor roll, -2 with a raise, or suffer Fatigue from blood loss. This can lead to Death.
- **Claws:** Str+d6
- **Charm:** Brides can use the *puppet* power using their Smarts as their arcane skill. They can cast and maintain the power indefinitely, but may only affect one target at a time. They gain a +2 on *Charm* attempts against Jonathan Harker, and a -2 against Mina Harker.
- **Mist:** Brides have the ability to turn into mist. This requires an action and a Smarts roll at -2. While in this form treat them as being Ethereal.
- **Seduction:** Men suffer a -2 penalty to Fighting when attacking a Bride.
- **Sire:** Any woman incapacitated but not killed by a Bride must make a Spirit roll or die and return from the dead as a vampire after 1d4 days.
- **Wall Walking:** Vampires can crawl on vertical surfaces at their full Pace.
- **Undead:** +2 Toughness, +2 to recover from being Shaken, immune to poison, disease, and gas, no additional damage from called shots.
- **Weaknesses (Various):** As per vampire (see above).

✠ Count Dracula

Attributes: Agility d8, Smarts d10, Spirit d10, Strength d12+3, Vigor d12

Skills: Fighting d10, Intimidation d12, Notice d8, Shooting d8, Swimming d8, Throwing d8

Charisma: +6, **Pace:** 6; **Parry:** 7; **Toughness:** 10

Special Abilities

- **Change Form:** As an action, Dracula can change into a wolf or bat with a Smarts roll at -2. Changing back into humanoid form requires a Smarts roll.
- **Charm:** Dracula can use the *puppet* power using his Smarts as his arcane skill. He can cast and maintain the power indefinitely, but may only affect one target at a time.
- **Children of the Night:** Dracula has the ability to summon and control wolves or rats. This requires an action and a Smarts roll at -2. If successful, 1d6 wolves or 1d6 swarms of rats (see Swarm) come from the surrounding wilds in 1d6+2 rounds.
- **Claws:** Str +d4.
- **Improved Frenzy:** Dracula may make two attacks per round without penalty.
- **Invulnerability:** Dracula can only be harmed by his Weaknesses. He may be Shaken by other attacks, but never wounded.
- **Level Headed:** Dracula acts on the best of two cards.
- **Mist:** Dracula has the ability to turn into mist. This requires an action and a Smarts roll at -2. He may also summon mist as per the *Obscure* power, using his Smarts as his arcane skill. He can cast and maintain the power indefinitely, but it dissipates if he is Shaken.
- **Sire:** Anyone slain by Dracula has a 50% chance of rising as a vampire themselves in 1d4 days.
- **Wall Walking:** Dracula can crawl on vertical surfaces at his full Pace.
- **Undead:** +2 Toughness; +2 to recover from being Shaken; called shots do no extra damage (except to the heart—see below). No wound penalties.
- **Weakness (Sunlight):** Dracula catches fire if any part of his skin is exposed to direct sunlight. After that he suffers 2d10 damage per round until he is dust. Armor does not offer protection, though cover does,

because the sunlight must be direct.

- **Weakness (Holy Symbol):** A character may keep Dracula at bay by displaying a holy symbol. If he wants to directly attack the victim, he must beat her in an opposed test of Spirit.
- **Weakness (Holy Water):** Dracula is Fatigued if sprinkled with holy water. If immersed, he combusts as if it were direct sunlight (see above).
- **Weakness (Invitation Only):** Dracula cannot enter a private dwelling without being invited. He may enter public domains as he pleases.
- **Weakness (Running Water):** Crossing over running water, such as a stream or river, causes Dracula to become automatically Shaken, though he may continue movement.
- **Weakness (Stake Through the Heart):** If Dracula is hit with a called shot to the heart (−4), he must make a Vigor roll versus the damage total. If successful, he takes damage normally. If he fails, he disintegrates to dust.

Conclusion

When Dracula is finally killed (only possible with a stake through his heart; see *Killing Dracula* at the beginning of this adventure), he will crumble to dust, his scream fading into eternity. Mina will be instantly freed from his spell, no longer in danger of becoming a vampire when she dies. If any szgany still live, perhaps captured by the characters, they will be hard to convince that the terror which has stalked this part of the world for centuries is finally gone. The wolves in the woods are no longer a threat. From here, the characters proceed to return to London, where they will begin to record their experiences and attempt to move on with their lives.

Congratulations are in order for any characters who have survived this challenging adventure!



Abraham van Helsing

Profession: Professor of Medicine

Gender: Male

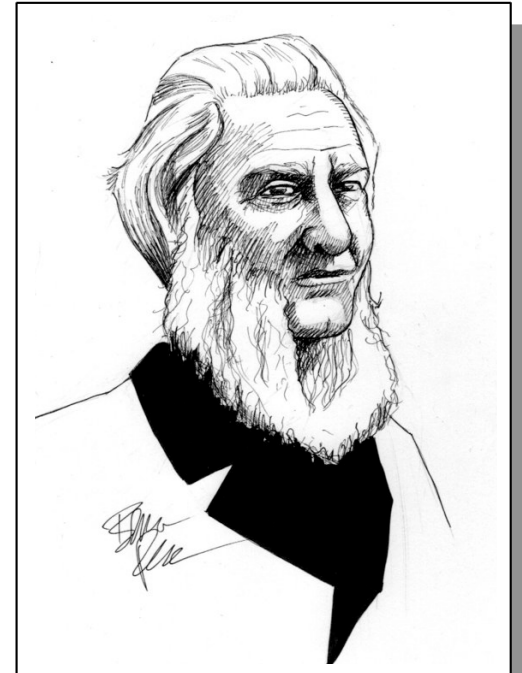
Age: 50

Rank: Novice

XP: 15

Savage Worlds The Blood of Dracula

Abraham van Helsing is a Dutch doctor and professor with an impressive academic pedigree. He quickly ascertained that Lucy Westenra had been attacked by a vampire. Though he is known for his even temper and iron nerve, her death shook him to his core.



Attributes

d4	Agility	Pace	5
d10	Smarts	Parry	4
d10	Spirit	Toughness	4
d4	Strength	Charisma	0
d4	Vigor	Bennies	3

Derived Statistics

Wounds Fatigue
 -1 -2 -3 **INC!** -2 -1

Skills

d4	Fighting
d8	Healing
d6	Investigation
d8	Knowledge: Biology
d6	Knowledge: History
d10+2	Knowledge: Occult
d10+2	Knowledge: Psychology
d8	Notice
d4	Shooting

Edges and Hindrances

Common Bond: May share Bennies with allies.
Scholar: +2 to two different knowledge skills.
Vampire Hunter: Immune to Fear checks from vampires.
Jack-of-all-Trades: No -2 penalty for unskilled Smarts-based skill attempts.
Elderly: -1 Pace, Strength and Vigor lowered, 5 extra points for Smarts-based skills.
Loyal: Abraham tries to never betray or disappoint friends.
Quirk: Professor van Helsing has a tendency to speak very frankly toward others, offering his unvarnished opinions.

Weapons

Weapon	Range	Dam.	Notes
Knife	-	Str+d4	
Derringer	5/10/20	2d6+1	ROF 1, 2 shots, AP 1

Armor

Type	Area	Prot.	Notes
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Gear

Type	Cost	Notes
Leather Satchel	50	Contains clothes and toiletries, hammer, 3 oak stakes, lantern, extra ammunition, 10 communion wafers, and 3 vials of holy water.
Cross	1	Vampires must make an opposed Spirit roll to attack Abraham when he is holding his cross to them.

\$220

Arthur Holmwood

Profession: Aristocrat

Gender: Male

Age: 32

Rank: Novice

XP: 15

Savage Worlds The Blood of Dracula

Sir Arthur Holmwood is the wealthy and honorable son of a low-level aristocrat. Not long after he won the hand of Lucy Westenra, she fell victim Count Dracula, and Arthur drove the stake through her vampiric heart. His rage has faded, replaced now with a dogged determination to destroy Dracula.



Attributes

d8	Agility
d6	Smarts
d6	Spirit
d6	Strength
d6	Vigor

Derived Statistics

Pace	6
Parry	6
Toughness	5
Charisma	2
Bennies	3

Wounds

-1 -2 -3



Fatigue

-2 -1

Skills

d6	Boating
d4	Climbing
d6	Driving
d8	Fighting
d4	Knowledge: Occult
d6	Notice
d8	Riding
d6	Shooting
d4	Stealth

Edges and Hindrances

Noble: +2 Charisma, Status and wealth.
Two-Fisted: May attack with a weapon in each hand without the multi-action penalty.
Quick: Discard initiative draw of 5 or less for new card.
Chosen: Arthur gains a +1 on attack rolls against vampires.

Code of Honor: Arthur keeps his word and acts like a gentleman.
Loyal: Tries to never betray or disappoint his allies.
Doubting Thomas: -2 to Fear tests against supernatural horror.

Weapons

Weapon	Range	Dam.	Notes
Saber	-	Str+d6	
Colt .45	12/24/48	2d6+1	ROF 1, 7 shots, AP 1

Armor

Type	Area	Prot.	Notes
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Gear

Type	Cost	Notes
Carpet Bag	50	Contains clothes and toiletries, hammer, 3 oak stakes, lantern, oil, rope, hand mirror, shovel, extra ammunition, and crowbar.
Cross	1	Vampires must make an opposed Spirit roll to attack Arthur when he is holding his cross to them.

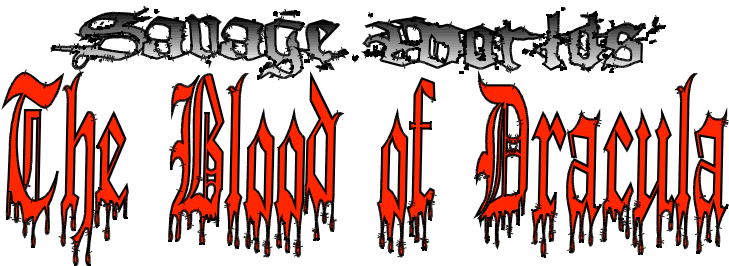
\$1190

Jonathan Harker

Profession: Legal Solicitor

Gender: Male **Age:** 33

Rank: Novice **XP:** 15



Jonathan Harker was sent to Transylvania to arrange a real estate transaction for one Count Dracula, but was imprisoned and tormented by Dracula's wives. When he finally escaped and returned to England, he discovered Dracula was pursuing his own wife, Mina. He has been affected by his experience but still has the will to destroy the evil Count Dracula.

Wounds

-1 -2 -3

INC!

Fatigue

-2 -1

Skills		Edges and Hindrances	Weapons			
d4	Driving	Luck: +1 Benny per session. Charismatic: +2 Charisma. Quick: Discard draw of 5 or less for new initiative card. Relentless: May take a single action with a successful recovery from Shaken. Phobia (Dracula's Brides): Due to memories of his torment, Jonathan is at -4 to Trait tests when in the presence of Dracula's Brides. Jumpy: Jonathan must make a Fear test whenever there's a sudden surprise, noise, or shock. Loyal: Tries to never disappoint or betray friends.	Weapon	Range	Dam.	Notes
d6	Fighting		Winchester '76	24/48/96	2d8	ROF 1, 15 shots, AP 2
d8	Knowledge: Law		Dagger	-	Str+d4	
d6	Knowledge: Occult					
d4	Investigation					
d6	Notice					
d4	Persuasion					
d4	Riding					
d4	Shooting					
d4	Stealth					
			Armor			
			Type	Area	Prot.	Notes
			Gear			
			Type	Cost	Notes	
			Carpet Bag	50	Contains clothes and toiletries, crowbar, lantern, hammer, rope, 3 oak stakes, extra bullets, and a framed portrait of Mina Harker.	
			Cross	1	Vampires must make an opposed Spirit roll to attack Jonathan when he is holding his cross to them.	

\$70

Mina Harker

Profession: School Mistress

Gender: Female

Age: 25

Rank: Novice

XP: 15

Savage Worlds The Blood of Dracula



Though married to Jonathan Harker, Dracula turned his attentions on Mina after Lucy's death. He fed her some of his own blood, making Mina his thrall and dooming her to become a vampire. The feedings have left her weak, but have also resulted in Mina gaining a strange psychic connection with Count Dracula.

Wounds Fatigue
-1 -2 -3 **INC!** -2 -1

Attributes

d6	Agility	Pace	6
d8	Smarts	Parry	4
d10	Spirit	Toughness	3
d4	Strength	Charisma	0
d4	Vigor	Bennies	4

Derived Statistics

Skills

d6	Driving
d4	Fighting
d6	Knowledge: History
d6	Knowledge: Occult
d6	Investigation
d8	Notice
d6	Persuasion
d6	Riding
d4	Stealth

Edges and Hindrances

Common Bond: May share Bennies with allies.
Brave: +2 to Fear checks.
Luck: +1 Benny per session.
Psychic Link: Mina's link with Dracula allows her to telepathically "read" his thoughts and sense his location by entering a trance for 1 minute and making an opposed Spirit roll. Each raise grants more detailed information. However, a roll of 1 on her Spirit die lets Dracula also know Mina's thoughts and whereabouts.
Anemic: -2 Vigor to resist sickness, disease, poison, and environment.
Frail: -1 Toughness.
Glass Jaw: -2 to Soak rolls.

Weapons

Weapon	Range	Dam.	Notes
Knife	-	Str+d4	

Armor

Type	Area	Prot.	Notes
------	------	-------	-------

Gear

Type	Cost	Notes
Overnight Bag	50	Contains clothes and toiletries, hammer, 3 oak stakes, and one dose of laudanum (+2 to a single Spirit roll).
Cross	1	Vampires must make an opposed Spirit roll to attack Mina when she is holding her cross to them.

\$70

Quincey Morris

Profession: Texas Wildcatter

Gender: Male

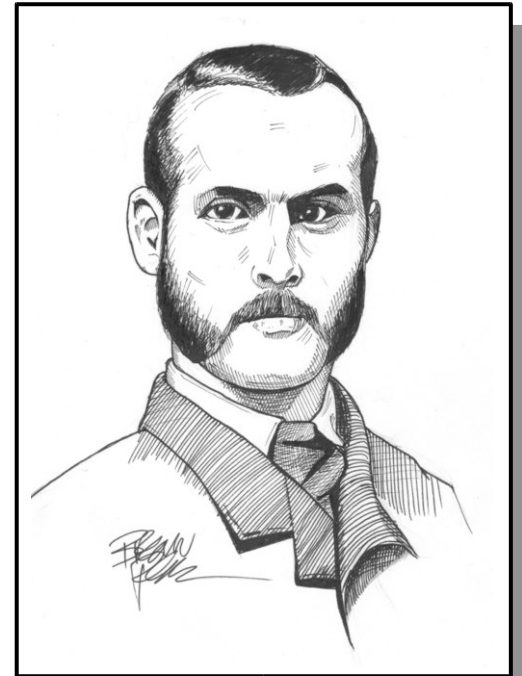
Age: 29

Rank: Novice

XP: 15

Savage Worlds The Blood of Dracula

Quincey is a millionaire from Texas, and a former suitor of Lucy Westenra. He is brave, known as a teller of tall tales, a clean man with a rough past, and a world traveler who is surprised by little.



Attributes

d8	Agility
d4	Smarts
d6	Spirit
d6	Strength
d8	Vigor

Derived Statistics

Pace	6
Parry	5
Toughness	6
Charisma	0
Bennies	3

Wounds Fatigue
 -1 -2 -3 **INC!** -2 -1

Skills

d8	Driving
d6	Fighting
d8	Riding
d10	Shooting
d6	Survival
d6	Taunt
d6	Throwing
d4	Tracking

Edges and Hindrances

Steady Hands: Ignore unstable platform penalty.
Quick Draw: Draw weapon as free action.
Brave: +2 to Fear checks.
Nerves of Steel: Ignore 1 point of wound penalties.
Overconfident: Quincey is very cocksure and believes he can do anything.
Loyal: Tries to never betray or disappoint his allies.
Quirk: Quincey is known for his tall tales, and often exaggerates his experiences and abilities.

Weapons

Weapon	Range	Dam.	Notes
Bowie Knife	-	Str+d4+1	AP 1
Lariat	2/4/8	-	Make Agility Trick with a Fighting roll; Foe is prone with a raise.
Colt .45	12/24/48	2d6+1	ROF 1, 7 shots, AP 1

Gear

Type	Cost	Notes
Leather Satchel	50	Contains clothes and toiletries, hammer, 3 oak stakes, crowbar, rope, extra ammunition, and can of snuff.
Cross	1	Vampires must make an opposed Spirit roll to attack Quincey when he is holding his cross to them.

Wealth

\$170

Jack Seward, M.D.

Profession: Psychiatrist

Gender: Male Age: 29

Rank: Novice XP: 15

Attributes

d4	Agility	Pace	6
d8	Smarts	Parry	4
d8	Spirit	Toughness	5
d6	Strength	Charisma	0
d6	Vigor	Bennies	3

Derived Statistics

Savage Worlds The Blood of Dracula

Dr. Seward is the administrator of an asylum and one of Lucy Westenra's suitors. When she fell ill with an unknown malady, Dr. Seward contacted his mentor, Dr. Abraham van Helsing, who recognized it as the work of a vampire. Jack is fascinated with these foul beings, even as he despises them for their evil.

Wounds Fatigue
 -1 -2 -3 **INC!** -2 -1



Skills	Edges and Hindrances	Weapons																													
d4 Fighting d10+2 Healing d6 Investigation d8 Biology d8 Psychology d4 Shooting d6 Survival	Healer: +2 Healing. Elan: +2 when spending a Benny on a Trait roll (including Soak rolls). Brave: +2 to Fear tests. Hard to Kill: Ignore wound penalties for Vigor rolls made on the Injury table. Curious: Jack wants to know about everything. Pacifist: Will only fight in self-defense or in the defense of close friends. Quirk: Constantly psychoanalyzes people's words and actions.	<table><tr><th>Weapon</th><th>Range</th><th>Dam.</th><th>Notes</th></tr><tr><td>Knife</td><td>-</td><td>Str+d4</td><td></td></tr><tr><td>Derringer</td><td>5/10/20</td><td>2d6+1</td><td>ROF 1, 2 shots, AP 1</td></tr></table> Armor <table><tr><th>Type</th><th>Area</th><th>Prot.</th><th>Notes</th></tr><tr><td></td><td></td><td></td><td></td></tr></table> Gear <table><tr><th>Type</th><th>Cost</th><th>Notes</th></tr><tr><td>Doctor's Bag</td><td>50</td><td>Contains clothes and toiletries, hammer, 3 oak stakes, 10 units of "field" medical supplies (gauze, bandages, ether, laudanum, etc.).</td></tr><tr><td>Cross</td><td>1</td><td>Vampires must make an opposed Spirit roll to attack John when he is holding his cross to them.</td></tr></table>	Weapon	Range	Dam.	Notes	Knife	-	Str+d4		Derringer	5/10/20	2d6+1	ROF 1, 2 shots, AP 1	Type	Area	Prot.	Notes					Type	Cost	Notes	Doctor's Bag	50	Contains clothes and toiletries, hammer, 3 oak stakes, 10 units of "field" medical supplies (gauze, bandages, ether, laudanum, etc.).	Cross	1	Vampires must make an opposed Spirit roll to attack John when he is holding his cross to them.
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Type	Cost	Notes																													
Doctor's Bag	50	Contains clothes and toiletries, hammer, 3 oak stakes, 10 units of "field" medical supplies (gauze, bandages, ether, laudanum, etc.).																													
Cross	1	Vampires must make an opposed Spirit roll to attack John when he is holding his cross to them.																													

\$70