

"CLOCKED THEY ARE, AS I, TO HIDE FROM THE LIGHT.
BUT WHERESAYAS MY INDULGENCE IS NOT LIMITED TO
THE MASKINGS OF HUMANVANTY, THEIRS IS PLASMRIVER
— THE SOUL DELICKACY ON WHICH THEY UNLIVE FOR
ALL ETERNIGHTY."

—RAX

ASLEEP BY DAY,
KILLER BY NIGHT...
COUNT DRACULA IS NOT ALONE
IN HIS QUEST FOR BLOOD. HE IS JUST ONE
OF ELEVEN BLOODSUCKERS TO COME TO LIFE IN THE PAGES OF
VAMPIRES.

THIS 128-PAGE SOURCEBOOK/ADVENTURE IS FOR USE WITH THE
CHILL® HORROR ROLE-PLAYING GAME AND FEAT-
TURES:

• PORTRAITS, TALES, AND REPORTS OF THESE FEAR-
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CHARACTERS • COVER ART BY JOE DEVELASCO •
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ISBN 0-923763-27-9

1190-652MFG12.00

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VAMPIRES



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previously published by Pacesetter LTD. as

Vampires © 1985

Vengeance of Dracula © 1984

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A Note on Language

For the sake of convenience, the male gender is used as a neuter term throughout this product. This does not imply any chauvinism on our part: it simply takes up less space, and makes for much smoother reading.

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Manufactured in the United States.

ISBN: 0-923763-23-6

Mayfair Games Inc. • P.O. Box 48539 • Niles, IL • 60648



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INTRODUCTION

*This living hand, now warm and capable Of earnest grasping, would, if it were cold And in the icy silence of the tomb,
So haunt thy days and chill thy dreaming nights That thou would wish thine own heart dry of blood, So in my veins
red life might stream again, And thou be conscience-calm'd. See, here it is—I hold it towards you.*

Keats

by Desmond Kearney Curator, SAVE Central Archives

Our fascination with vampires is a dark preoccupation—mysterious in nature, shadowy in origin. They populate our folk tales, our poetry, our fiction. They walk through our movies and our nightmares, the monarchs of our fearful nighttime mythology. And why? Why this monster of all monsters? Could it be that, within all that monstrosity, we sense something almost frighteningly human—a terrible creature with a human face?

For remember: once these things were human. Once they lived among us, perhaps sharing our dreams, fears and best hopes. Now, in their terribly altered state, they embody our greatest horrors, and the fact that they still resemble us so closely—in appearance, in gesture, sometimes in behavior—brings those horrors to our doorstep.

This anthology, compiled by the Societas Argenti Viae Eternitata (SAVE), is a Society sourcebook of information on what is perhaps the most frightening of creatures from the Unknown—the vampire.

The following pages present the exploits and crimes of 11 vampires, each of which we should consider a specific vampire type. Although current knowledge leads us to believe that vampires such as Dracula and Elizabeth Bathory are one of a kind—that is, they are oddities rather than representatives of a group with similar traits and powers—we cannot be sure even of this. Something must have caused their terrible transformation to vampirism; something must have shaped the form their vampirism has taken. Dracula and Bathory, then, may well be examples of, say, Transylvanian and Hungarian vampires; the problem is, we have found no other examples.

The accounts herein are as varied as the vampires: we have writings from ancient Greek poets, Mongol bandits, All-American quarterbacks, Japanese filmmakers, and SAVE's usual assortment of professors and novelists—all of whom have confronted the creature on its home turf, and have returned alive to tell us this.

WHAT IS A VAMPIRE?

The word “vampire” originates in the Hungarian *vampir*, and is obviously the name by which the creature is best known. However, variations appear in most Eastern European and Balkan languages: the Bavarians called Baron Anton Carmier, the most famous of the Alpine vampires, *der Nachzehrer*, a term we hear throughout the region and into Switzerland itself; Hephaestion and his Macedonian vampires are called *Vryolakas* in their legendary place of origin, and *Vrukulakos* on the island of Santorini, which they now infest; Dracula himself is known as *Strigoiul* in parts of modern Romania. The list is endless, but the earliest names for this kind of creature all center in this Eastern European/Balkan region, an area SAVE justifiably calls the Cradle of Vampires.

Despite overwhelming evidence, we cannot conclude that vampirism originated in the Cradle of Vampires, only that the people of this region were the first to name the creatures (or that, at least, the names from this region were the first to reach our ears). China, Japan, India, and Latin America all have long-standing traditions of vampire legends, and it is the prophet Job himself who speaks of that mysterious She who “dwelleth and abideth on the rocks. Her young ones also suck up blood.”

Western Europe, apparently, lagged farther behind its eastern neighbors in acknowledging the monster in its midst. Before the late seventeenth century, virtually no Western European had heard of the creature, and it was not until the publication of the *Travels of Three English Gentlemen* in 1734 that the word “vampire” entered the English language:

These Vampyres are supposed to be the Bodies of deceased Persons, animated by Evil spirits, which come out of the Graves, in the Nighttime, suck the blood of many of the Living, and thereby destroy them.

Harleian Miscellany, volume IV

Not long afterward, the creature became more than a whispered name, when, in 1751, the *Traite sur les apparitions* by Dom Augustine Calmet, the noted vampirologist, made the rich vampire lore of the Cradle available to Western eyes.

When these tales first reached us, they provided a definition of “vampire” which later scholars, including those of us in the Society, have modified considerably: at first, it was believed that an outside force entered the body of the deceased; now we believe that the life force of the dead person, twisted into horrible evil by the Unknown, inhabits his own body.

At any rate, varied though they are, all vampires have two things in common:

1. They were all, at one time, living human beings. Now, after death, their life force remains in the body, cruelly transformed.

2. The creatures must feed on human blood to survive in this vampiric, undead state.

All of the vampires in this volume, even the controversial Death Ninja (as unorthodox a vampire as one might find), share at least these two qualities. Beyond this common ground, the traits vary (some vampires share them, some do not), but usually center around some of the following elements.

- **Vulnerability to Sunlight.** Some vampires are unaffected by sunlight, but most find their powers are diminished while they are in it; some are even destroyed outright by sunlight. As creatures of darkness vampires have, at best, a strained relationship with light. This phenomenon may account for the fact that many of them cannot cast an image in a mirror, or on film or video tape.

- **Revulsion to Life-Exalting Symbols.** By “life-exalting symbols” we mean those items that represent the worthiness, goodness, or purposefulness of life. As we shall discuss shortly, the vampire finds this positive view of life repulsive; therefore, the creature confronts life-exalting symbols with a mixture of aversion, outrage, and fear. In most cases, one can use the symbol to ward off the vampire; sometimes such a symbol can even be useful in destroying the creature. Most of these symbols fall into one of two basic categories:

Natural symbols exalt the vitality of the earth—its freshness, its ability to renew itself. This quality, of course, is both foreign and hostile to the vampire. Natural symbols include everything from minerals (salt, for example) to plants (garlic, mountain ash) to flowers (lotus blossoms, roses).

Religious symbols exalt a better and brighter vision of eternity than the supposed “eternity” the vampire suffers. The vampire is faced with the paltriness of his twisted afterlife when he faces these symbols. Religious symbols include crosses and crucifixes, the

Star of David, and the incense used in many Oriental religious ceremonies.

- **Restrictions on Movement.** Certain vampires cannot cross running water or other natural obstacles. (The reason for the common aversion to running water is uncertain; perhaps the water resembles one of the natural symbols mentioned above in its nourishing and cleansing qualities—the opposite of those things for which the vampire stands—or perhaps its constant movement stands against the horrible sameness of the vampire’s existence.)

Others cannot enter the dwellings of their victims without being invited inside. (From this last stipulation obviously arises the vampire’s warped argument that “nobody becomes a vampire without wanting to do so.” This is ironic in the face of all the deceit and force the creature uses to bring others into the darkness!). Once again, although such restrictions are common among vampires, we cannot emphasize strongly enough that there are many vampires who are not bound by any of these restrictions.

- **Special Means of Destruction.** Most vampires cannot be harmed by the attacks or methods one would use to harm a human. This invulnerability makes logical sense, for the creature is no longer human, and is therefore not subject to the dangers that threaten human life. The most common ways to destroy a vampire include depriving it of the blood it craves, exposing it to light, or attacking it in some manner with a traditional or ceremonial weapon.

Of course, the information gathered on these subjects by Dom Augustine Calmet and the other early vampirologists was limited in depth and almost exclusively confined to those creatures in the Cradle of Vampires. Later research, some of which has been conducted by

INSTRUCTIONS FOR THE CM

At the end of each section describing a particular vampire or vampire type, you will find the information you need to use that particular vampire (or vampires) as NPC villains in your Chill scenario or campaign: specifically, the appropriate statistics and characteristics of the vampire(s) featured in that section.

The other material in the anthology portion of this book serves two major purposes:

1. **Entertainment.** Obviously, we expect you to enjoy the accounts. They stand on their own as an anthology, and, even if you don’t play Chill, we know you’ll find this material intriguing. Of course, the vampires are even more interesting if you do play the game.

2. **Background.** When you decide to use one of these vampires in your Chill scenario or campaign, you’ll want to know what makes him or her tick. The accounts, articles, maps, and art are intended to help you create those two qualities so necessary to a good Chill scenario or campaign: richness and atmosphere.

*Now, to help you get started, the **How to Use This Book** section provides a list of the abbreviations used in all game-related text, and an explanation for the listings.*