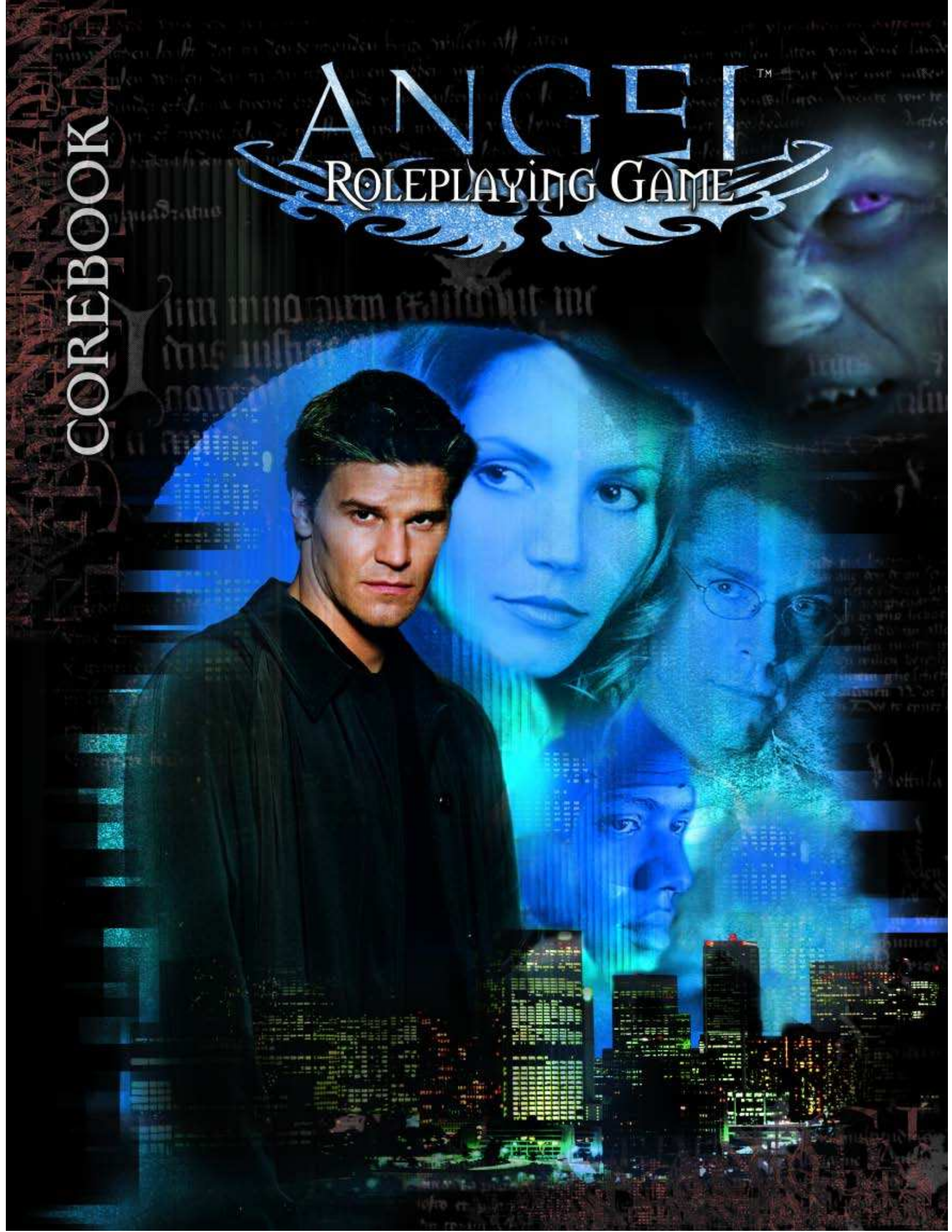
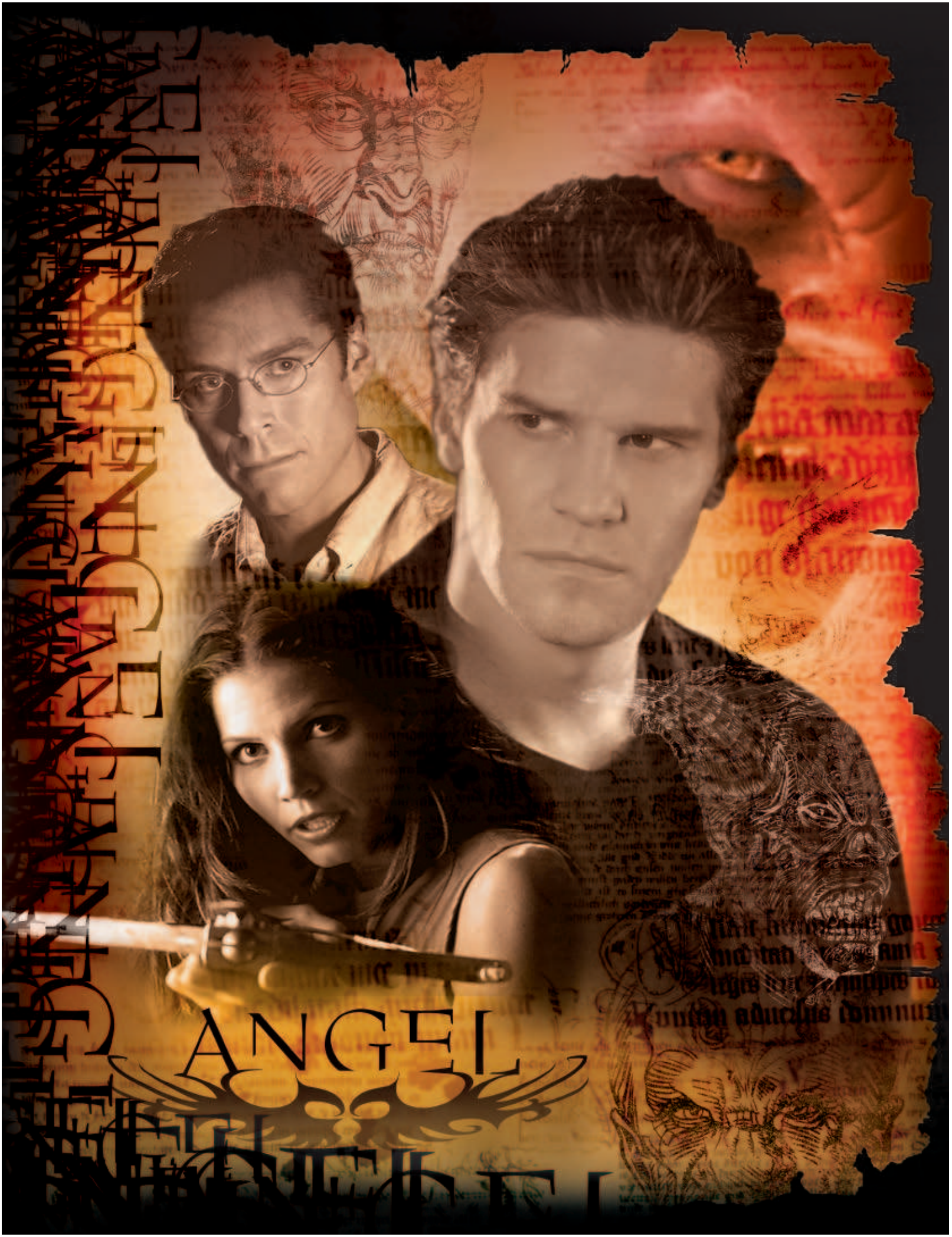
ANGEL™

ROLEPLAYING GAME

COREBOOK




ANGEL

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Angel is cutting-edge and cool. No *Angel* game would be complete without a slew of pop culture references. These references are intended solely to help players capture the look and feel of *Angel* in their games. No violation of copyright or trademark ownership is intended.

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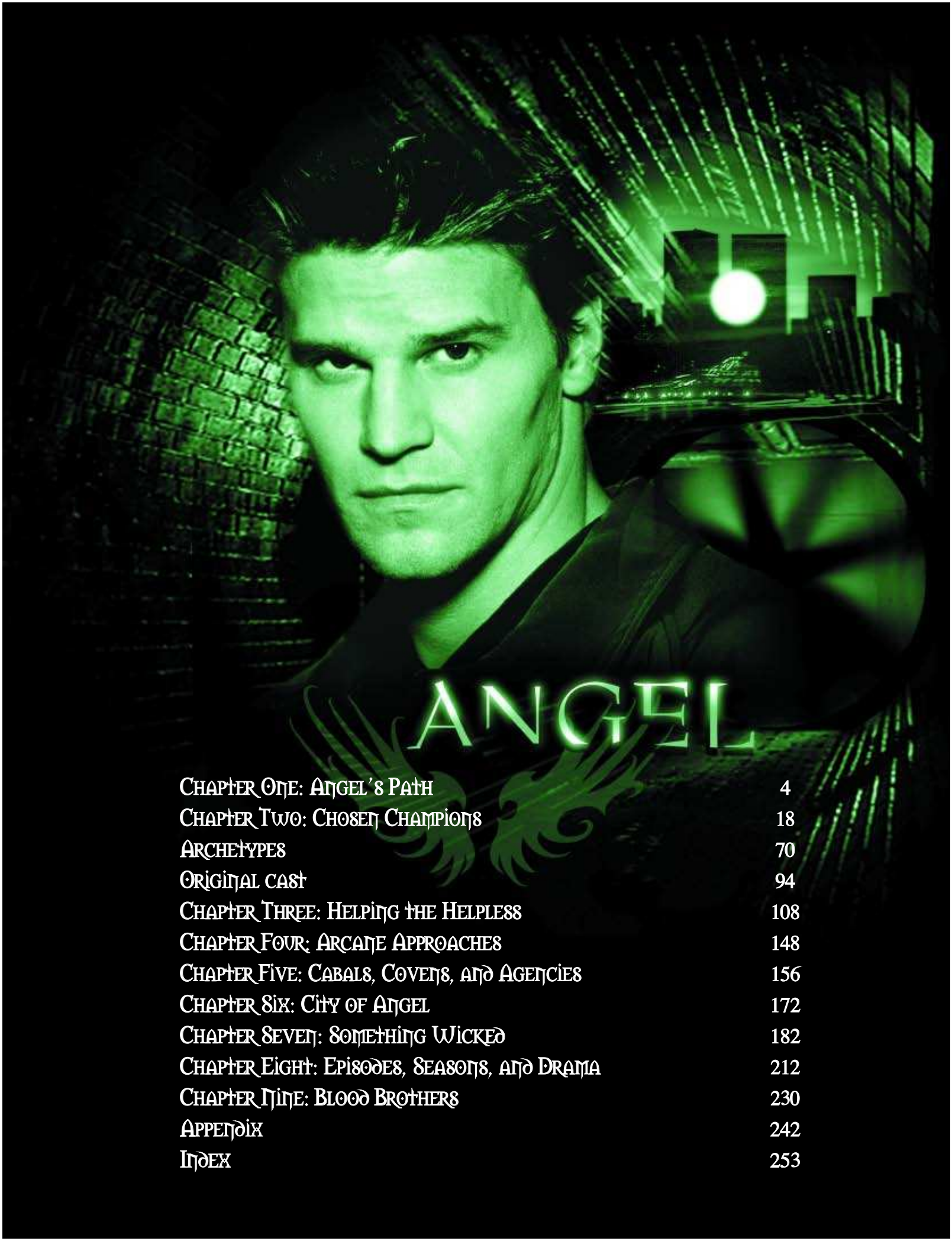
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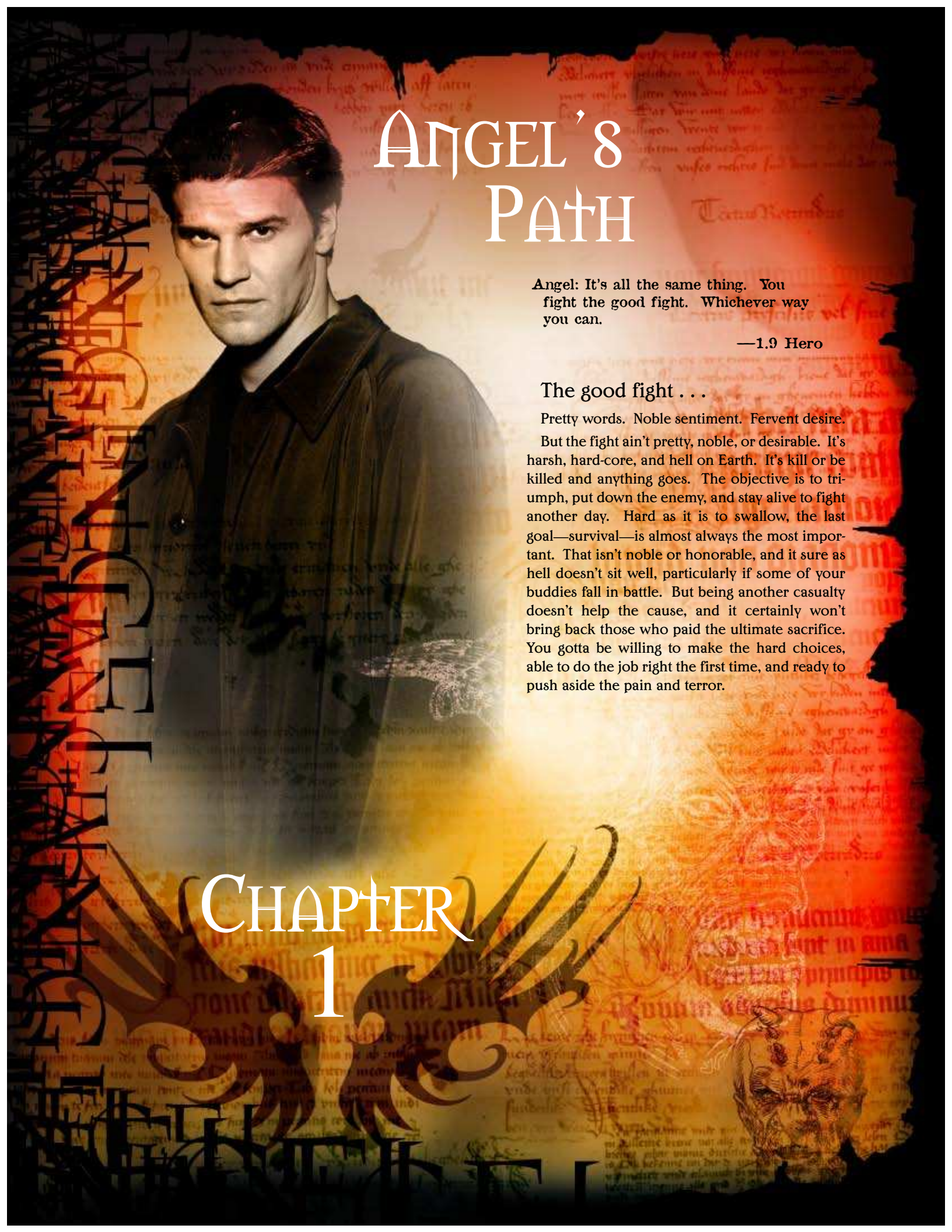
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Comments and questions can be directed via the Internet at www.btvsrpg.com, via e-mail at eden@edenstudios.net or via letter with a self-addressed stamped envelope.

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Angel's Path

Angel: It's all the same thing. You fight the good fight. Whichever way you can.

—1.9 Hero

The good fight . . .

Pretty words. Noble sentiment. Fervent desire.

But the fight ain't pretty, noble, or desirable. It's harsh, hard-core, and hell on Earth. It's kill or be killed and anything goes. The objective is to triumph, put down the enemy, and stay alive to fight another day. Hard as it is to swallow, the last goal—survival—is almost always the most important. That isn't noble or honorable, and it sure as hell doesn't sit well, particularly if some of your buddies fall in battle. But being another casualty doesn't help the cause, and it certainly won't bring back those who paid the ultimate sacrifice. You gotta be willing to make the hard choices, able to do the job right the first time, and ready to push aside the pain and terror.

Chapter 1

Evil plays for keeps. Its minions are vicious, veteran, and vast in number. Survival, much less triumph, requires your A-game. This isn't the place for rookies, newbies, or kids. There's no training academy, boot camp, minor league, or junior varsity. This is live fire, the real deal, the big time. And it all goes down in the big city. You better be a pro, or at least act like one, or you're going to be yesterday's news, and quick. This isn't high school or university—it's life . . . and death in the big leagues.

So keep your pretty words, noble sentiments, and fervent desires. It's time to get busy. Are you ready for the good fight? Then welcome to Angel's world and don't say we didn't warn you.

What the—?

Doyle: I've been sent. By the Powers That Be.
Angel: The powers that be what?
—1.1 City of

Confused? Well, this is the place where we explain just what this whole roleplaying trip is all about. The roleplaying veterans among you—the gaming pros—know this stuff already. You folks can move right along to the juicier stuff in the rest of this book.

The rest of you, listen up. You've watched the show, read the books, browsed web sites, and picked up this oh-so-jamming hardcover. But you're wondering what's with roleplaying and how you get to the playing part.

Okay, a roleplaying game is basically shared storytelling. You get together with several friends and create a tale. In the case of the *Angel RPG*, there's a bunch of demons—evil and otherwise—rocking fight scenes, and stern glances, but that's not all. Unlike any other kind of game, your group's story can take you, the characters, and the Angelverse anywhere you want it to. The action takes place in your imaginations, and the story is told through your interactions. Use that power wisely, grasshopper.

Characters

Each of you creates a character, an alternative persona that becomes your "in game" role. This is your Cast Member. You choose the character's strengths and weaknesses, abilities and limitations, and—in particular—personality. During the course of the game, you make this Cast Member's decisions, utterances, and actions. You can get yourself a sweet leather duster too, but that costs extra—a lot extra.



If you like, you can play any of the Original Cast from the *Angel* TV show. Or you might take on another role, perhaps one you've seen in a movie or read in a book. Or you could just get creative and make up a character of your own. He could be Rocko, the reformed Mafia hitman with a bit of "mixed" blood, Switch, the street guy who wants to do something about the dirty little war no one else seems to notice, or Justin, a corp exec learning far too much about some special projects.

Whatever you do, you've got an edge. You're one of the good guys, the champions—you're fighting the good fight. Of course, that's not to say your creations can't have a dark side . . . or two.

The Director

All the players and Cast Members are important, but one of you is the linchpin, the guy who makes it all work. That key player is called the Director. The Director sets the scene, plots the plot, details the descriptions, and engages in other nifty alliterations.

The Director casts and speaks for the other characters—anyone that the Cast Members meet in their adventures. If these folks are neutral or helpful, they are called Guest Stars. A Guest Star could be an innocent running from a bloodsucker, an administrative assistant searching for a way to blow the whistle on her superiors, a conspiracy nut looking for proof and respect, or someone more mundane . . . or more twisted. These folks come into the Cast Members' lives, do their part for the plot and leave. Unless, of course, they're recurring types. Hey, they could even become Cast Members—if they've got something to offer our heroes.

If the Director-controlled characters are out for Cast Member blood (or worse), they are called Adversaries. These include the demons, vamps, and other nasties—up to and including the real bad guys: the lawyers. These folks cause all sorts of problems and make the heroes work for their good-guy credits.

All rule decisions are handed down by the Director (usually with some discussion from the other players—we like to think of it as enlightened despotism). He figures out how and when to use the game mechanics and decides the outcomes of certain rolls. All that rules stuff is covered much more in the rest of this book.

Game Sessions

Game sessions in the *Angel RPG* can take anywhere from a couple hours to an entire weekend (depending on how crazed you are about the whole thing). There is no formal start or end—that's for the Director and players to decide. Also, in roleplaying, no one gets to brag about being the winner. The flip side is that no one has to be the loser. The objective is to create a story, engage in some spontaneous and often hilarious conversations, and have a good time with friends. And no, no electronics of any kind are necessary. Pretty uncivilized, eh?

Now, don't go thinking there's no structure here. The game is divided into Episodes, resolved in one or more couple-hour gaming sessions. These are plotlines or linked subplots that make up a single story, just like each hour-long TV show. Episodes and their related story arcs may be strung together to form a Season, and several Seasons lead into the Series, the whole story created by the interaction between the players' Cast Members and the Director.

Or you could just play one session and bash some demony types. We suspect that, once you get started, you'll want to play again. Roleplaying games are insidious like that.

Getting Started

> Kate: I'm just getting started. I had a big breakfast. I could do this all day.
>
> —1.6 Sense and Sensitivity

So, what's next? Well, the Director should read through a couple portions of this book (particularly Chapters Two, Three, and Eight). Then he gathers some friends and everyone should get paper, pencils, and some dice.

Cards

If you just can't get your hands on some D10s, an easy substitute is playing cards. Just grab a deck, separate out the four suits, hand one set of Ace through 10 to each player, and you are ready to go. When it's time to "roll," simply shuffle your ten cards quickly and draw one. Ace is one . . . the rest match up pretty clearly.

The Unisystem

The game mechanics part of the *Angel RPG* is handled by the **Unisystem**. The **Unisystem** helps players and Directors decide what options are available at any given moment in the game, and the success or failure of any character's actions. These rules are presented in detail in **Chapter Two: Chosen Champions** and **Chapter Three: Helping the Helpless**.

Although the **Unisystem** is designed to handle any kind of roleplaying game—in any setting, with any theme—each particular game has its own flavor. For the *Angel RPG*, a cinematic, high-adventure tone is crucial. Folks in the Angelverse do things that "normal" types couldn't come close to pulling off. The action is fast and furious, and nobody needs or wants to sweat the details. We are not even going to talk about the trajectory of fire, or the scatter pattern of grenades.

The **Unisystem** is also the heart of several other games covering magic and horror themes. You can find out more about Eden's other games at www.edenstudios.net.

Dice indeed! You've no doubt seen the small cubes with dots (called pips, if you must know) or numbers on them. They can be found in old copies of Monopoly, Parcheesi, or Trivial Pursuit. Heck, you could even bust them out of their confining bubble in Frustration or Trouble. Always wanted to do that, eh?

Anyway, those cubes are called six-sided dice. We gaming pros refer to them as D6s. D6s are good, but useless for the *Angel RPG*. The real heavyweights of this game are the D10s, or ten-sided dice. These puppies are usually stocked in hobby game stores—right where you picked up this very tome. They are also found in some bookstores or department stores. They are way big with the angst-ridden vampire roleplaying set (if you care). If you can't find them, call or email us. We'll hook you up.

Finally, you might want to gather some markers or poker chips. These babies show you how many Drama Points your character has. These suckers (Drama Points, not the markers) are going to save your Cast Member's butt at some point. We'll get into Drama Points in **Chapter Three: Helping the Helpless.**

Okay, that's a wrap. You're all set up and good to go. Have fun, and don't forget the medieval hardware.



The *BtVS RPG*

One of the most entertaining **Unisystem** games is one devoted to *Angel*'s sister show, *Buffy the Vampire Slayer*. That roleplaying game is fully compatible with this one. Indeed, those who have played or read the *BtVS RPG* will find much familiar ground in this book. We've changed the tone and some of the presentation but you know a good chunk already.

So why a new game? Those who know Angel and Buffy know that the shows have a different flavor. Buffy's about growing up and female empowerment. Angel's more about living in the adult world and dealing with your own personal demons. There are those who enjoy one over the other, and pay little attention to the one they favor less. We didn't want to assume that someone looking to play in Angel's world would have tried Buffy's game. Yep, the products co-exist easily in one game or storyline, but they also stand tall and proud on their own. You need not own one to get the full benefit out of the other.

So what's different? First off, the *Angel RPG* presents Angel's story and Angel's city—things outside the *BtVS TV* show. It also gives much more play to demons and non-human characters. The *Angel* TV show started with a vampire, a half-demon, and a ghost sidekick. Even the humans started to develop supernatural powers (or had them thrust upon them). Large sections of this book have been devoted to bringing non-humans into the Cast Member fold. Also, the rules have been tightened, clarified, and expanded big time. New moves, new weapons, new capacities—the superpowers aspect of an *Angel* game is more pronounced. Magic is downplayed; it's just not that heavy-handed in the City of Angels. The *Angel RPG* also gets busy with organizations. Angel Investigations, Gunn's street gang, and the big old bad Wolfram & Hart show the prevalence of groups in the Angelverse. Players now have the chance to bring those agencies to life. Some new information is presented on vampires and many more demons are discussed. Finally, a new adventure is given and the specifics of Angelspeak are detailed.

So, *Buffy RPG* owners, do you need this book? The simple answer is no. *Angel RPG* owners are in the same boat. Each will find excellent material in the other game, however. Each enhances the play of the other. Can't get much better than that.

Summary of Chapters

Lilah: I may be jaded but I do my homework and there's a girl downstairs—she's got records on everything that ever happened. My company rocks.

—3.15 Loyalty

The *Angel RPG* covers a lot of ground. We break it down for you nice and simple though. Here's how.

Chapter One: Angel's Path gets you started and runs down the first three seasons of the *Angel* TV show, for those not already in the know.

Chapter Two: Chosen Champions gives the straight poop on characters. Whether you choose to play the Original Cast, some pre-prepared new heroes (called Archetypes), or fresh-off-the-rack champions of your own design, it's all in Chapter Two. Choices, choices.

Chapter Three: Helping the Helpless runs down the game mechanics. This is where you learn how to roll, how to move, how to research, and how to fight. Hell, you can even grab a vehicle and drive over some vampires . . . repeatedly. Whatever it takes.

Chapter Four: Arcane Approaches covers the magical arts. Here's where we teach you how to create and cast spells. There're even several spells from the show presented to get you started.

Chapter Five: Cabals, Covens, and Agencies is all about organizations. It sets up the group's pull, goodies, personnel, and other resources. You've already got mad skills and your posse. This works up your gang's goods.

Chapter Six: City of Angel gets you into Angel's Los Angeles. The usual haunts, usual sights, and usual suspects are all laid out. If you're bringing the fight to this town, you should know your way around.

Chapter Seven: Something Wicked presents the bad guys—vamps, demons, and other stuff. A few could turn out to be allies . . . once you get past the whole distrust, suspicion, and hostile intentions deal. Most are just looking for your head on a platter.

Chapter Eight: Episodes, Seasons and Drama is for Director types. These guidelines help Joss and David wanna-bes out there create storylines and run games.

Chapter Nine: Blood Brothers is a fleshed-out adventure for your *Angel RPG* game. Heads up, Directors, no creating needed. At least, not for your first couple of game sessions. We get you started right.

Appendix contains a guide to Angelspeak to keep the dialogue real, conversion notes for other **Unisystem** games, a glossary, character sheets, and other game aids.

Conventions

Russell: Angel. We do things a certain way here in L.A.

—1.1 City of

We have taken certain liberties here to make this book easier to follow. Do try to follow along. We really don't want to repeat ourselves.

Text

This book looks different depending on what's going on. When the words change their look, something important just happened. The text you are reading now is standard text. It covers general explanations and narrative sections.

Angel: By the way you never told me how much I'm worth dusted, just out of curiosity.

Faith: 15,000 plus expenses.

Angel: You're kidding.

Faith: Hey, I'm young. Willing to work my way up.

—1.18 Five by Five

Quotes appear like this—with the speaker's name up front. The citation includes the season and episode separated by a period, and the title just after.

Other words are set off from the standard text like this. These boxes contain additional, but tangential information, or supplemental materials and suggestions.

Other words are set apart in this way. These boxes detail Guest Stars or Adversaries that may be used in Episodes.

Dice

As you've probably noticed, dice are central to the *Angel RPG*. We already mentioned that D10 means a ten-sided die. Multipliers are given after the dice notation. For example, D10 x 4 means roll a ten-sided die and multiply that total result by four. As the math whizzes among you have already guessed, this generates a number between 4 and 40.

Gender

You English majors know that the guy reference (he, him, his) is customarily used for both male and female. Lots of folks think that's part of the whole male domination societal thing, and don't like it muchly. Well, suck it up. The show's about a guy, with guy problems and concerns, and most stories revolve around the trials of being an adult, particularly a male adult. So we're going with convention. The guy reference (he, his, him) is used whenever a generic designation is needed. We're losing "progressive" brownie points here, but we'll tough it out.

Measurements

For those of you who don't travel much, the U.S. measurement system (feet, yards, miles, pounds, etc.) is not used in most countries. The metric system is actually predominant in much of the world. Still, *Angel* is set in California and the left coast is part of the U.S. So, we are going parochial and using the Imperial system. For our worldly aficionados, rough conversions may be found by multiplying miles by 1.5 to get kilometers (instead of 1.609), equating meters with yards (instead of 1.094 yards), halving pounds to get kilograms (instead of multiplying by 0.4536), and so on.

Angelverse

> Thug #2: You're Angel? The vampire?
>
> Wesley: Yes . . . I am. I'm—Angel the vampire with a soul—fighting for my redemption with . . . with . . . with killing evil demons. That's right. Scourge of the demon world. Don't worry, boys, I don't kill humans—unless I'm angry!
>
> —2.5 Guise Will Be Guise

Now we get to the portion of the book that's intended for *Angel* neophytes. The hard core legions know most of this stuff already. We learned it by staying up late at night watching videos and DVDs. Hey, we gotta feel sorry for ourselves. Lord knows, you won't.

The Angelverse is an on-going project. Joss, David, and gang continue to surprise and delight us with new stories every week. Still, we need to set some limits on what's covered in this book. Since Season Four is going on as we write, we include only information from Seasons One through Three in this book. We'll get to that other stuff later. Count on it.

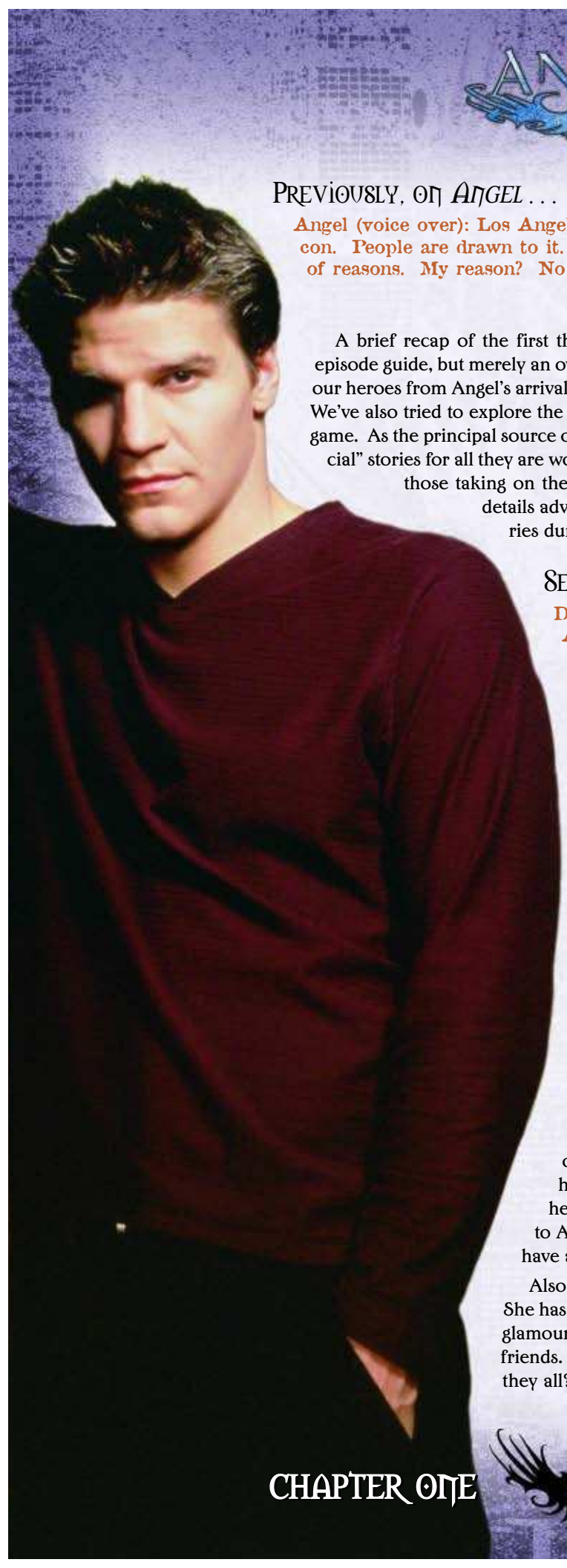


Cosmology

The basic universal facts of *Angel* were handed down in the *Buffy* TV show. Ages ago, True Demons ruled the world. They were pushed aside by man and lost their grip on the Earth. One of the last creatures sent packing mixed his blood with a human, creating vampires. They propagated and spread across the land. Still, the humans far outnumber them, so they feed in the dark, able to stay alive only by subterfuge.

But vampires were not the only vestiges of the old ones. Other demons merged, possessed, or bred with humans and remained. Some demons found they could co-exist in relative peace with the humans. Live and let live, as long as the monkey-boys didn't know too much. No doubt, some of the demons who left returned over time but were greatly weakened and so they too had to keep to the shadows. No reason to suffer alone though—demons found demons and set up fairly active communities, particularly in the large cities. At present, demons of every stripe, creed, and moral nature gather together in some locales. They bring new meaning to the phrase "people of color."

And Earth ain't the only game in town. There're dimensions around and about, and demons are the preeminent lifeform in those places. The universe is actually a multiverse. That wouldn't matter too much to humans or those on Earth, except that each dimension of the multiverse seems to be accessible in one way or another through portals. It isn't easy crossing over, and once you get there, you're almost always going to wish you could go back, but it can and does happen. Some times the knowledge and means for moving across dimensional walls is closely guarded. Sometimes it's laying around for any mug to pick up off a library shelf. Pack light and always bring a weapon. Humans don't like demons walking down Main Street, and the feeling is no different when Main Street runs under dual suns or blood red skies.



Previously, on *Angel* . . .

Angel (voice over): Los Angeles. You see it at night and it shines. Like a beacon. People are drawn to it. People and other things. They come for all sorts of reasons. My reason? No surprise there. It started with a girl.

—1.1 City of

A brief recap of the first three seasons of the *Angel* TV show follows. This is not an episode guide, but merely an overview of the storyline, describing major events in the lives of our heroes from Angel's arrival in L.A. to his extended snorkeling trip . . . without the snorkel. We've also tried to explore the plot developments in the context of their use in a roleplaying game. As the principal source of material for the Angelverse, clever players will milk the "official" stories for all they are worth when plotting out their games. A Roleplaying section aids those taking on the Original Cast roles during that season. A Directing section details adventures and reviews the season for those creating original stories during that time.

Season One

Doyle: If you need help. Then look no further. Angel Investigations is the best! Our rats are low . . .

Cordelia: Our rates!

Doyle: It says "rats." Our rates are low, but our standards are high. When the chips are down, and you're at the end of your rope, you need someone that you can count on. And that's what you'll find here—someone that will go all the way, no matter what. So don't lose hope. Come on over to our offices and you'll see that there's still heroes in this world. Is that it? Am I done?

—1.9 Hero

Definition spiced with a heavy dose of atonement form the basic themes of Angel's first season. At the series' outset, many of the troubles are connected to Sunnydale. *Angel* begins where the third season of *Buffy* left off. In a selfless move, our hero has left the love of his undead life behind, and come to L.A. While he does help the helpless, he also spends a good deal of time brooding over the failure of his relationship with Buffy, and the debt he owes due to Angelus' depredations.

Angel believes this is working fine for him, until he meets one Allen Francis Doyle. Doyle, a Bracken half-demon who has been "blessed" with magical (and extremely painful) headaches that show him visions of those in need, has been led to Angel by the Powers That Be (PTB). It seems the vampire does have a purpose, and Doyle has been sent to keep him on track.

Also now resident in L.A. is Cordelia Chase, fresh from Sunnydale. She has come to the big city, like so many others, looking for fame and glamour. All she has found is a shabby room, with no food and no friends. When Angel rescues her from a vampiric "producer" (aren't they all?), she joins his epic quest, not so much because she believes

in it, but because she needs a regular wage. Angel Investigations (AI) is formed and by choosing (however reluctantly) to become part of a greater whole, our ragtag bunch has their first defining moment.

As the new team works the supernatural underbelly of the city, they keep running into Wolfram & Hart (W&H), an L.A. law firm with a serious dark side. W&H seems to be guided by the motto, "We not only represent evil, we encourage it."

Angel's fight for good proves an annoyance to the law firm and their mysterious "Senior Partners." This is unacceptable to Holland Manners, the head of the Special Projects division, who assigns two young associates, Lindsey McDonald and Lilah Morgan, to deal with the Angel problem. One scheme involves the rogue vampire slayer, Faith, who Angel not only manages to defeat, but convinces to reform and repent. This is another case of atonement, and in a neat reversal of theme, Faith opts to cease defining herself as the "bad Slayer."

One last recurring character is introduced: Kate Lockley. She's a somewhat uptight police detective who has spent the majority of her life attempting to gain her father's approval (a retired cop). Angel and Kate keep running into each other by dint of their mutual interest in *unusual* (to put it mildly) cases. The relationship is never easy and one revelation after another serves to push them apart. Still, they are working on the same side, and Kate proves to be a valuable contact, until her father's death at the hands of vampires. This horrifying moment reveals everything she believed to be absolute truth to be much more complex. It upends her life and turns her against Angel.

Early in the season, Angel comes into possession of the Ring of Amarra that allows him to be a part of daytime society without turning into a human torch, yet he destroys it, for the greater good. In another instance, he becomes human temporarily and enjoys a perfect day with true love Buffy, but his comparative weakness as a human (and the danger he feels it puts Buffy in) forces him to make a choice. He forfeits both his humanity and the perfect day, and he alone retains the memories. These instances allow our hero to continually demarcate his mission, *and* provide him with hours of fun on the self-flagellation front.

A significant loss for the group comes midway through the season. Doyle, in a moment of self-actualization, chooses to give his life to save a group of half-demon refugees, and the world. But before he dies, he manages to pass his "gift" on to Cordelia—through one last good-bye kiss. This moment defines Doyle forever and indelibly marks Cordelia's destiny.

Before Angel and Cordelia can come to grips with Doyle's death, Wesley Wyndam-Pryce breezes into L.A. as a "rogue demon hunter"—he was thrown out by the Watchers after his crashing Sunnydale failures. Replacing Doyle with a biker librarian didn't seem to be a fair trade to anyone involved, but the gawky Englishman soon becomes a trusted ally, proving his mettle even when tortured by the rogue Slayer Faith.

For a time, it appears that atonement might stretch even to the bad guys. Lindsey decides to go against W&H and helps Angel get access to their secret files. While there, the vampire is inexplicably drawn to an ancient treasure—the Scroll of Aberjian. Lindsey's atonement turns out to be fleeting, however. His crisis of conscience doesn't last long. He returns to Wolfram & Hart, where he's given a promotion despite (or perhaps because of?) his betrayal.

Continuing with their "Let's Torture Angel" campaign, Wolfram & Hart call up a terrible demon, Vocah. This nasty guy enhances Cordelia's visions so that they become a never-ending nightmare, blows up Angel's office, nearly killing Wesley, and butchers the Oracles, mystic (and annoyingly arrogant) envoys of the PTB. Oh yeah, in the midst of the mayhem, he steals back the Scroll of Aberjian, which contains the spell that will cure Cordelia, as well as a horrid ritual designed to summon a dark force.

Ultimately, Vocah is killed, Lindsey loses his right hand, and Angel and Wesley manage to heal Cordelia. She defines them as "family." In the process of translating the scroll, Wesley comes to the surprising revelation that Angel just might be given a reward if he continues to atone—he just might become . . . *human*.

However, Wolfram & Hart's summoning ritual worked, calling a dark force into a wooden crate. It is none other than a frightened-looking human woman called Darla, Angel's vampire sire. Her defining and possible atonement are left for the future . . .



Roleplaying: Angel has to come to terms with the way his life is going. At the beginning of the season, he seems to feel very much that he has failed in life. While he wants to atone for his past, he also wants to retreat from the world, not only for his own sake, but for the benefit of those around him. His work is not a calling or a career, it is simply a job.

Doyle is also trying to find purpose and redemption. He has been a shady character (even for a half-demon) for a very long time. Still, for some reason the Powers That Be made him their messenger on Earth. Being an optimistic sort of guy, he takes this to mean he must be worth something after all.

Throughout the first season of *Angel*, Doyle comes to understand he does have a place in the world, and that he can atone for his past transgressions. He also realizes he is more than a "half-demon" or a shifty con-artist. He is just Doyle, and it is all part of the same package. This is why the last Cordelia sees of him is his demon face. He is ready to be judged for who and what he is, although it is a shame he never realized that Cordelia could handle a demon relationship.

Cordelia helps both Angel and Doyle overcome their doubts. While she doesn't charge them with a great destiny, she does push them to become heroes. She works to involve Angel with humanity. She makes him realize (by saying it over and over again in a really annoying way) that there is no point in saving the lives of people he doesn't really care about.

Cordelia and Wesley both begin the series in utter desperation. Neither wants to admit this to anyone, even themselves. Cordelia has failed to become the glamorous movie star that her Sunnydale persona seemed destined for. Wesley is trying to redefine himself as an action hero, and while he doesn't look bad in leather, he is far better suited to reading in a library. Both of them latch onto Angel to give them the purpose they both so desperately need. Their role in Angel's life does not come without a price. The end of the season leaves Wesley badly injured and Cordelia nearly driven mad with pain. Still, both of them have grown a little and found their strengths. They are ready to fight beside Angel in their own way, rather than hiding behind him. Angel in turn has let them become his friends, and finds strength from knowing he no longer fights the battle alone.

There are plenty of other characters dealing with their inner demons (as well as a few outer ones). Kate faces the daunting task of making her way as a woman detective. When her father is killed, she loses most of her connection to the rest of the world and wants only to destroy the supernatural predators in her city. She isn't looking for justice; she just wants them all gone. As Angel begins to find his connection to humanity, Kate begins to lose hers. Charles Gunn is introduced to the group as an outsider, desperately trying to defend his home from the undead. Angel helps him see that the battle isn't just in his backyard. Lindsey McDonald begins to have doubts about his chosen career in law. Though accidentally, he helps Angel find the key to his destiny. Still, when he is offered a bigger office he decides that Wolfram & Hart is where he really belongs, although his doubts do not vanish completely.

Directing: Season One *Angel* adventures are not about the Big Bad or the apocalypse; they are about people getting hurt. Angel tries to save the world, but he does it one person at a time. Everyone's pain is important, and they all need help. The group isn't there as the target or key to a world-shattering event. They have to search out evil by listening to the cries of those in pain.

The small-time demons look for those who are desperate and those who have what the demons want. The desperate are the most plentiful, and the easiest to deal with. It starts with a simple offer, maybe just some food and a bit of cash. Things are great for a while, but eventually the benefactor asks a favor, which seems only fair after all they've done. Then the favors get bigger and bigger. If the victim doesn't comply, the demon threatens to put him back where he was before, only this time he's pissed off a demon. Things are no better if you are rich and famous. People he never knew start coming around asking for a return favor now that he's hit the big time. It seems all manner of creatures have been working for him behind the scenes. Now they want pay-back, even though they were never asked for their help.

The first season of *Angel* had many crossover episodes with *Buffy*'s Season Four. Perhaps with no Big Bad, the series needed something else to ground it, and the wealth of *Buffy* lore was too attractive to ignore. Still, the main reason for these crossovers was the characters' unfinished business. Some troubles remain (such as Angel and Buffy's relationship) but most are at least brought to some form of closure.

Angel RPG characters are not new to supernatural experiences. One way to start an *Angel* game could be to take more experienced *Buffy RPG* characters and run your own spin-off game. Perhaps someone playing in a *Buffy* game wants to run his own Series. If this is the case, you can take a few of the old characters and set up something new. This allows you to run crossover adventures between the two games. This gives the new Director a bit of support from an established group, but allows him a free hand with his own game.

Season Two

Wesley: Ah, the vampire with a soul, once he fulfills his destiny, will Shanshu—become human. It's his reward.

—1.22 To Shanshu in L.A.



Season Two opens with Angel and Co. operating as a well-oiled machine: research demons, hunt demons, kill demons, cross them off the list. It's simple, it's effective, and every nasty critter eliminated brings Angel one step closer to his redemption (or so he thinks). In fact, Brood Boy is so uncharacteristically upbeat at the beginning of the season, he's even contemplating joining a gym. Very soon though, Angel finds himself sidetracked onto a journey to confront his own darkness that ultimately takes everyone else along for the ride. Therein lies the basic theme for the entire season: confronting the darkness within, rather than sublimating it. Embracing it for the strengths it can give you, rather than giving in to the weaknesses it exposes.

Surviving to learn that lesson is never easy, though. Wolfram & Hart decides the time is ripe to unleash a strangely familiar weapon on our hapless hero. Nocturnal visits by the resurrected Darla take their toll, forcing a wedge between Angel and the crew. Angel tries to see his way clear, through advice from a new player: the Host Lorne, the psychic demon nightclub owner of Caritas, a safe haven where supernaturals can gather in peace. Despite Lorne's best effort, Angel moves significantly to the dark side, firing his Angel Investigations team, and trapping the Wolfram & Hart lawyers with a newly sired Darla and her evil benefactor Drusilla. As a result, the tone and tenor of the interpersonal relationships changes: Cordelia and Wesley take on greater responsibility as Angel withdraws, while Gunn joins in the fight on a more consistent basis (befitting a new series regular).

There's also a secondary theme to the season: choices. Angel might have argued the point, but the fact is, he voluntarily chooses to go dark, feeling that he *had* to, in order to be strong enough to defeat Darla and Drusilla. In one stunning moment, he very nearly succeeds, almost killing them both by deliberately setting them ablaze. Yet during his time on the Dark Side, Angel couldn't completely turn his back on those in need, be they strangers, former allies, or lounge lizard demons goading him into caring. He helped former runaway Anne to recover funds from Wolfram & Hart for her teen shelter (and as an added bonus—publicly humiliates the lawyers!), keeps a nebbishy little grad student from putting the world on permanent hold in order to prevent his girlfriend from breaking up with him, and perhaps most remarkably, is able to enter Kate Lockley's apartment without invitation, in order to save her from a final act of desperation.

In opting to ignore Angel's absence and continue to fight the good fight, Cordelia, Wesley, and Gunn put themselves at considerably higher risk, highlighted by near-deadly encounters with zombie police officers, self-replicating Skilosh demons, and an all night bender at Caritas. And once reunited, the crew faces new horrors together, such as a visit from former cheerleader-turned-vamp, Harmony, a pyramid scheme headed by an enterprising vampire, and a terrifying trip into Lorne's home dimension of Pylea.

After partaking of the very best evil medicine that his law firm has to offer Lindsey chooses to leave Wolfram & Hart, finding in himself what was perhaps his one remaining spark of humanity.

A final theme running through this season is friendship. While Angel, Cordelia, and Wesley were united into a family by Season One's conclusion, it would be safe to say that they weren't truly friends. Despite desperate choices that nearly destroyed their relationships, Season Two saw a tremendous amount of bonding going on among the various characters. It's amazing how sharing multiple life-threatening situations, plus traveling to an alternate dimension, brings people together. If you get close in that "getting gut-shot for a pal" sort of way, super cool, brother-to-brother handshakes just seem to happen.

Roleplaying: Angel, as we are already aware, flirts with the Dark Side to such an extent that he is rendered virtually unrecognizable to everyone, even that mystical kook, Drusilla. Each episode of "Dirty Dreams with Darla" drives him a little closer to the edge, forcing him to seek answers both from usual sources (Caritas) and more unusual ones (a fake swami who made more sense than he really should have, and a prissy butler during life-threatening trials). Does he learn anything from these sources? Not really. So he does what any self-respecting vampire with a soul would do upon hitting rock bottom—he sleeps with the enemy. Does this bring enlightenment? Sort of. He (and the viewers) finally learn that it takes more than a physical *happy* to lose the soul. It also definitely brings a new and different kind of knowledge for the Dark Avenger: humility. Angel actually admits that he might have been (gasp, shock, dismay) *wrong*. He returns to the crew he'd abandoned—as a mere employee.

Cordelia is more about the choices and less about the darkness during Season Two. At the outset of the season, she is still somewhat vain and dreaming of an acting career, but it is clear she puts Angel Investigations before either. By the end of the season, she achieves fame, fortune, and a great wardrobe, all courtesy of being made Princess of Pylea. Cordelia is given the long-overdue option whether or not to keep the visions. She keeps them. She chooses the mind-bending, head-splitting, migraine-inducing visions, because they establish her place in the scheme of things. Cordelia has finally discovered where she belongs and it isn't Pylea.

Wesley's evolution is an amalgam of both main themes. It is during this season that Wesley comes into his own as a leader, taking his considerable Watcher training and book learning, adding the hard-earned practical experience gained since his arrival in L.A., and combining it to surprising effect. When it comes down to the nitty and the gritty, Wesley is able to make the hard decisions that strong leaders do, such as sending innocent men to certain death and risking losing Angel to the demon within, in order to save the greater whole. The feeble Watcher gives way permanently to a skilled swordsman, and pretty decent shot.

Gunn see-saws between being the renegade street fighter and full-fledged team player. When Angel fires his team, Gunn chooses to stay with Cordelia and Wesley, establishing the new Angel Investigations, sans Angel. However, he exhibits a certain amount of ambivalence with the decision to trek to Pylea, indicating that he isn't completely comfortable with being part of the "family." In Season Two, Charles, gains a greater understanding that the supernatural is not black and white—there are many shades of gray. This learning process continues to this day.

After a dangerous flirtation with Darla and a rather complex "evil hand" issue, Lindsey decides that he'd had enough of Wolfram & Hart, bailing on them just as he was granted a promotion. The intrepid Kate Lockley tracks Gunn in the whole "shades of gray" education, ultimately choosing to believe that Angel was neither all bad nor all good, just more or less human. Fred, a missing person AI found in Pylea, chooses to leave the terrifying, yet now-familiar confines of that dimension for the equally terrifying realm of Los Angeles. The Groosalugg, a Pylean warrior who was betrothed to Cordelia, tries to balance his duties with his new-found love. As for Lorne, he states his own case rather eloquently at the conclusion of the season—"I had to come back here to find out I *didn't* have to come back here. I don't belong here. I hate it here. You know where I belong? L.A. You know why? *Nobody* belongs there. It's the perfect place for guys like us."

Directing: Season Two provides a tremendous amount of material for Directors in terms of characters and settings. Setting several episodes (or even an entire season) in the Pylean dimension is a no-brainer. Angel's loss of control over the demon within makes for some exciting storytelling, not to mention the new and varied assortment of nasty critters to choose from. What if Wesley's theory had bombed, the car didn't keep them together, and they all ended up scattered to the four (five?) winds of Pylea? (A convenient memory wipe complicating matters a bit more.) What if the battle to take the castle back didn't go as originally planned? Cordelia could make the decision to shuk her com with the Groosalugg and lose the visions. Pylea offers a wealth of possibilities for Directors (and players) who get a bang out of the whole "alternate dimension" route.

If you prefer to keep your feet rooted firmly in this dimension, that works too. For the first time, we get a peek into Angel's life immediately post-soul. It seems that after he'd regained his soul in the first place, he tried to hook back up with Darla, Drusilla, and Spike in China, attempting to sublimate those irksome pangs of conscience in order to remain with his "family." He failed, but history buffs out there might enjoy a romp through early twentieth century Asia, amidst the chaos of the Boxer Rebellion.

Season Two also showed the possibility of a change in time. A tremendously cool option would be the 1950's Los Angeles of 2.2 Are You Now or Have You Ever Been. This is an opportunity to play *Angel* with a completely different crew of people (maybe even without Angel). Angel will be difficult to work with, since at that time he was an avowed loner and his one attempt to help someone ended poorly. Still, that would make for great stories. Besides, it would allow for the use of one of the best demons ever—the Thesulac, as well as a very cool cat by the name of Denver, owner of an establishment housing mystical ephemera and items of interest to a *certain* clientele.

For the here and now in L.A., how about having Wesley continue to play at being Angel? Let the vampire go off on an extended retreat with an actual T'ish Magev and let Wesley, Cordelia, or even a completely original character fill Angel's leather coat for a spell? Or there could be an Angel impersonator romping throughout L.A. at the same time that the crew is going about their business. No telling how far that could go. Angel could stay beige, Darla could avoid getting vamped, Lindsay could remain in Los Angeles and cast his lot with the AI crew, heck, Drusilla could even regain her sanity (okay, so that's a stretch). Nevertheless, the possibilities for this season are pretty boundless for the Director who wishes to put a little *oomph* into his storytelling.



Season Three

Lilah: Let's shorthand. You're a time-shifter. You recruited Holtz in the 18th Century, put him on ice for a couple hundred years so he could pop up and stake Angel when he's least expecting it. And considering that I have yet to put on my boogie-shoes and dance on Angel's pile of dust, I'm imagining that Holtz isn't working fast enough for you. Which leads me to believe you think my firm can expedite the process.

Sahjhan: More or less.

—3.15 Loyalty

Season Three starts off with the past coming back to haunt our cast. As Angel battles an ancient enemy, Gunn confronts his old gang who have begun killing innocent demons, Wesley faces a very real inner demon, Cordelia finds a specter from her past, and Fred copes with the reality of her time in Pylea. (And most of that in the first few episodes!) Once again, facing up to previous choices and seeking redemption are the cornerstone themes. The Fang Gang must make something of the world they find themselves in due to their choices; they must struggle to overcome the past and build a future. Make certain you keep up here, there's a *lot* going on this season, as you'll see.

Just as some of the turmoil seems to have settled down, Darla steps into the Hyperion . . . hugely, mysteriously, *pregnant*. As the crew tries to decipher this seeming impossibility, and its possible connection to a prophecy in the Nyazian Scrolls, another face emerges from Angelus' past—Holtz. Daniel Holtz was a gentleman and vampire hunter whose family was slaughtered by Angelus and Darla. Unable to kill them in his time, he struck a deal with the intangible, dimension-hopping demon Sahjhan. The demon restores him to life to resume his hunt for the vampire duo. Holtz raids the Hyperion and burns down Caritas in the process. (For those keeping score, Caritas has been destroyed three times.)

As Caritas is lost, new life is found. In the alley behind the burning club, Angel watches helplessly as Darla, deep in labor, is unable to expel their now dying child from her body. In one final act of humanity—the greatest of her long life's choices and the ultimate atonement—she stakes herself so that their child may live. Angel lifts his son from the ash that was Darla.

As the proud pop protects his son, whom he names Connor, from demonic cults, bloodthirsty lawyers, and other childhood dangers, Cordelia is nearing the end of her life. Rendered comatose by her latest vision and on the

brink of death, Cordelia is offered the chance for a vision-free life (one of those convenient rewrites of existence if you will) by demon-guide, Skip. After seeing a world in which she was famous and no longer had the visions, yet resulting in a much darker fate for Angel and the crew, she chooses to become part demon so she could keep the visions (sans death) and continue to help Angel.

Are we starting to see a pattern here? Along with all of the aforementioned nuggets of plot goodness, we have an underlying theme of sacrifice. Darla sacrificed her life for her son; Cordelia sacrificed her humanity and the future of her dreams; Gunn sacrificed his past in order to forge ahead with his future. But wait—there's more to come.

Holtz and Sahjhan split and begin plans of their own. Holtz rounds up a group of his own—humans he can trust and control. His first target is an amateur vampire hunter named Justine Cooper. The first and most loyal of Holtz's gang, Justine seeks revenge for the death of her twin sister by vampires. Sahjhan, on the other hand, goes for the more mystical and begins dark dealings with Lilah and W&H.

Back at the Hyperion, the Groosalugg appears on the scene after the Pyleans decided that democratic rule was the way to go, choosing to abandon everything that was familiar in order to find his true love. He and Cordelia soon resume their relationship (thanks to a magical prophylactic) and head off for some quality time.

This pains Angel's non-beating heart as he has begun to develop feelings for Cordelia. Worse still is Wesley's choice to sacrifice their long-standing friendship. Fearing seemingly flawless prophesies about Angel killing his son, and driven nearly mad with trying to find a way around it, Wesley hatches a desperate plan to spirit Connor away to safety. Holtz has other plans, however. Appealing to his protective nature, a beaten (by Holtz) Justine gets Wesley to drop his guard just long enough for her to slit his throat and take the child. While Wesley lies bleeding to death, Holtz and Justine make their getaway, planning a new life for themselves in Utah. They don't get very far before Angel, Lilah, and Sahjhan catch up with them. Our not-so-friendly dimension-hopping demon tears open reality, revealing a portal to the hell dimension Quor'toth, and threatens to destroy them all if the child isn't killed. Instead, Holtz takes the infant and leaps through the rift. He is willing to sacrifice all in a bid to preserve the child's life in a twisted form of vengeance.



Ah vengeance—a nice thematic counterpart to sacrifice in Season Three. From the moment he arrived, Holtz was all about the vengeance, as was Justine, and after the loss of his son, so too was Angel. The darkness that consumed Angel in Season Two was bad, but it pales compared to the loss of his son—his one shot at a future. Angel tries to suffocate a hospitalized Wesley. His rampage continues as he uses the darkest magic (and some W&H blood) to make Sahjhan solid in this dimension. He tries to force the demon to bring back his son but ends up simply entombing him in a magical urn.

And then Connor returns . . . all grown up and like most teenagers, wanting to kill his father—vengeance for the ills visited upon his adoptive father Holtz. Unable to defeat Angel, Connor flees and his vampire father follows. They find themselves fighting side by side, but the camaraderie is short lived. Holtz had also returned from Quor'toth, now an old man, but still devious as ever. Holtz manipulates both father and son into believing he wants their reunion, but then convinces Justine to kill him, setting up Angel as the murderer. Holtz's vengeance is complete.

Back to sacrifice—Groosalugg discovers that his ideal love is not what it's meant to be. He realizes Cordelia's feelings for Angel even before she does, and chooses to give her up in a noble and heart-rending sacrifice.

Just as Cordelia and Angel are finally ready to admit their feelings to each other, Cordelia is intercepted by Skip, who tells her she's being called by the Powers to a higher plane, and as such, must sacrifice her life on this one. Connor, who it turns out is a pretty good actor, fools Angel into believing that he's prepared to accept him as his father, all along planning with Justine a nasty fate for his paterfamilias. Armed with a taser, he waylays Angel, and the next thing dad knows, he's in a metal box, giving a whole new definition to "swimmin' wit' da fishes." Cordelia's ultimate sacrifice and Connor's ultimate vengeance bring the season to a cliff-hanging conclusion.

Roleplaying: Angel's past continues to torment him—in the form of Darla and Holtz. One brings a son, the other takes him. A hope for the future becomes personal, and Angel seems to lose focus on anything but making the world a better place for his son. Wesley's betrayal and the loss of his son only exacerbate that view. Angel becomes obsessed with finding his son. He starts to push all others away.

Connor's return offers both further pain and possible hope. So does a developing relationship with Cordelia. In the end, both hopes are dashed.

Cordelia begins by spiraling toward death due to her visions. She ultimately chooses continuing the good fight over her humanity. Her new powers are frightening and unpredictable but she copes as best she can. Something begins to develop with Angel but neither is comfortable with their attraction.

Wesley seems to change a lot during this season. He and Gunn both fall for Fred, and jealousy strains that formerly close relationship. Wesley also becomes obsessed with finding a way around the prophecy about Angel killing his son. His hard choices and their horrible results ostracize him. He becomes harder and colder, and even starts sleeping with the enemy, Lilah.

Gunn deals with his past aggression toward demons. His old gang makes him see that prejudice against anything blinds you to the differences between good and evil. His relationship with Fred gives him new hope for life and he becomes her protector. But he's never secure, given Wesley's attentions to his ladylove.

Fred starts out as a shut-in, scarred from her experiences in Pylea. After her parents come to find her, she learns to face her past and realizes that surviving the dimension has made her stronger. She becomes a full member of AI and even finds love with Gunn.

Lorne becomes a member of the cast after Holtz destroys his club. After he loses everything and moves into the Hyperion, he becomes house nanny for little Connor. Other than dealing with the tragedies around him, Lorne changes little. He remains the most grounded and empathic—an interesting twist for the most inhuman among them.

Connor is a very special character. He goes through a lot of growing up, both literally and figuratively during the season. He is most playable during his brief reconciliation with Angel. Connor must deal with a strange new world of technology and an unending series of hurt and anger. His life is dominated by issues concerning his real and surrogate fathers.

Directing: Season Three presents several loose ends for Directors creating their own stories. For those games set in modern day L.A., there always seems to be some fall out from moving about the dimensions. What if the gang's return from Pylea brought over some unwelcome hitchhikers? The same could have occurred when Groosalugg came to Earth, or returned to Pylea (if that's what he did). Perhaps there's a critter or two raining havoc on the city folk. Or maybe the traveler has more brainpower and is plotting something bad. Finally, a nascent hero could have fallen into our world, if the good guys can find him in time.

Also, there's a modern Holtz gang—Justine and company. What happens to them when Holtz leaves? Are they still out tearing up the town? Do they report to Justine, or have they abandoned her too?

What happened to all the ex-Caritas patrons? Sure maiming and killing is fine for a while, but sometimes you need a place to relax. Holtz and his gang blew up their home away from home.

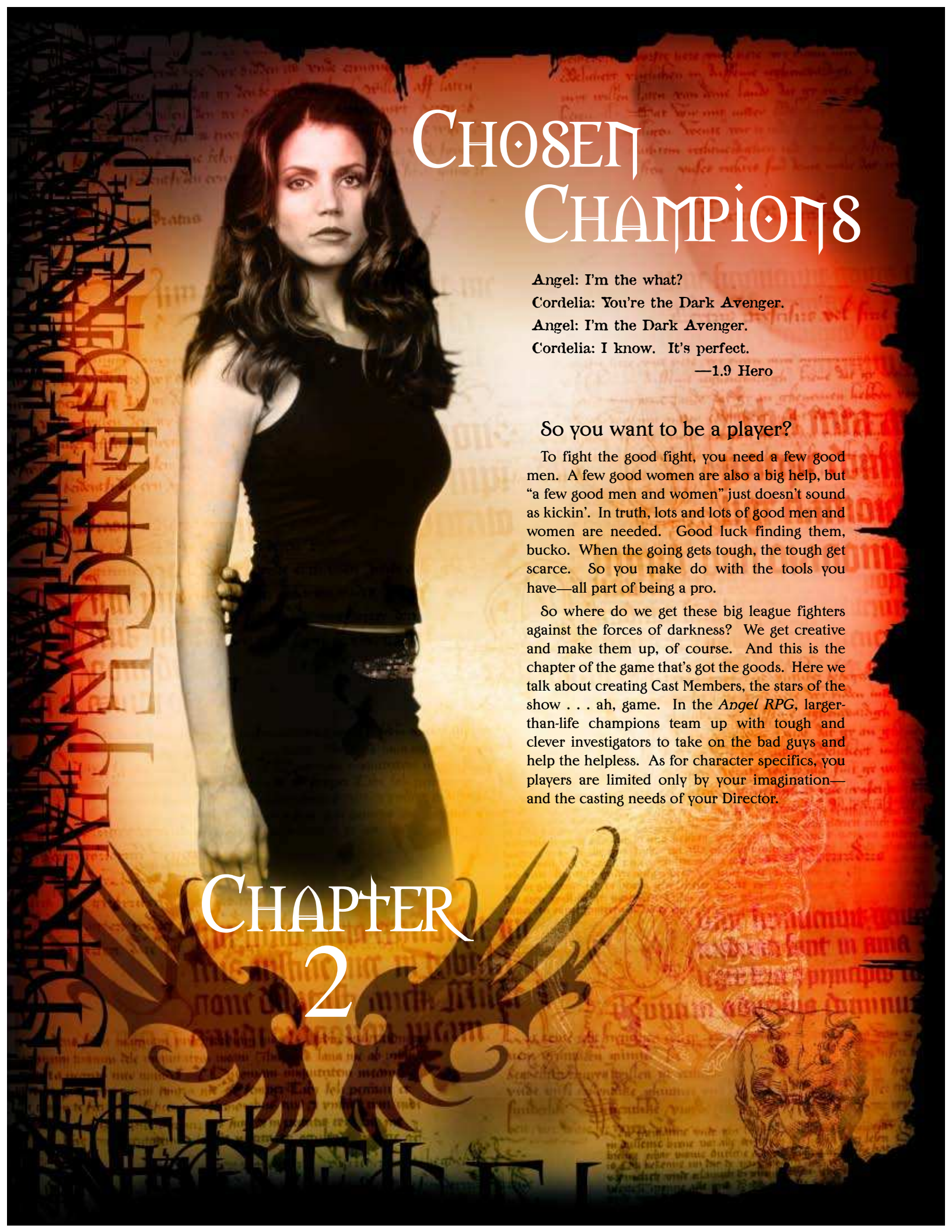
Angel killed Jenoff to save Gunn's soul. So, what happened to the rest of those gamblers? Did they ransack the place, or maybe take it over and make it legit? This is an opportunity to move a game to Las Vegas.

For history buffs, you could play in Old York—York, England that is. During the late 1700s, Holtz had a gang of vampire hunters. They didn't seem to have any supernatural powers, but they had occult knowledge and perhaps even slung a spell or two. You could join in the hunt for Angelus. How much could that cost you?

In the area of alternative worlds, Skip's reality altering could have stuck. Cordelia might have decided that TV stardom was the way to go. Poor Angel gets the nasty, painful visions, Wesley loses an arm, and Gunn is just Gunn. What happens next? Does *Cordy!* get renewed?

Following Season Three, lots of questions remain unanswered. Gunn, Fred, and Connor are left to fend for themselves at the end of the season. Angel is missing and Connor isn't spilling the beans. Also no one has heard from Cordelia. Sounds like time for a little investigating. That's what the crew is good for, right? The first on the list of suspects is little Justine Cooper and her gang. Or maybe the trail leads to Wolfram & Hart. Hell, maybe some dimension sucking demon could have been the culprit.

Exploring Groosalugg's fate is also a natural storyline. Heartbreak is a terrible emotion. What happened when he left Cordelia? Who did he meet and what did they do? He's still a champion after all is said and done.



Chapter 2

Chosen Champions

Angel: I'm the what?
Cordelia: You're the Dark Avenger.
Angel: I'm the Dark Avenger.
Cordelia: I know. It's perfect.
—1.9 Hero

So you want to be a player?

To fight the good fight, you need a few good men. A few good women are also a big help, but "a few good men and women" just doesn't sound as kickin'. In truth, lots and lots of good men and women are needed. Good luck finding them, bucko. When the going gets tough, the tough get scarce. So you make do with the tools you have—all part of being a pro.

So where do we get these big league fighters against the forces of darkness? We get creative and make them up, of course. And this is the chapter of the game that's got the goods. Here we talk about creating Cast Members, the stars of the show . . . ah, game. In the *Angel RPG*, larger-than-life champions team up with tough and clever investigators to take on the bad guys and help the helpless. As for character specifics, you players are limited only by your imagination—and the casting needs of your Director.

Casting Call

Cordelia: Maybe we can help.

Gunn: You two? I find Deevak, I'm gonna need something more than C-3PO and Stick Figure Barbie backing me up. No offense.

—2.3 First Impressions

Casting is a pretty important step. Scratch that. Casting is the most important step in setting up a role-playing game. Just like a TV show, the characters make or break the story. You need an interesting Cast to make a good Series, and the casting process is the way to do it. Feeling a bit pressured already, eh? Ah, buck up, we're not going to leave you on your own . . . yet.

Your Director should guide you through character creation. He should start by giving you an idea of the setting and the needs of the Series. This may be as open as "the game is set in L.A. Your characters have to be in the city for whatever reason" or as restricted as "the game is about a group of demon hunters in Texas. I want two heroic types, three regular people, and no demons allowed."

Now, your Director may simply hand out the Original Cast (see pp. 94-107) or pre-generated characters (see pp. 70-93) and let you players pick and choose. That's the quick and dirty way—nothing wrong with that. At some point though, you gaming pros are going to want to create your own persona. And as long as you don't come up with something wacko like "I'm a multi-billionaire; by day I run the largest corporation in the United States, and by night I don a rodent costume and swing through the city to avenge my parents' murder," we're sure your Director'll be good to go with it. If not, we'll send some of our boys around . . .

Depending on the game, some choices may not be appropriate. If the game revolves around investigating the supernatural, an indestructible killing machine won't work. Teamwork between you and the Director is pretty important here—there's a thin line between unnecessary limits on your brainstorms and entirely incompatible characters making the Director's carefully plotted game unplayable. Yep, you've got to give a little to get a little—heck, in the pros sometimes you've got to give a lot to get a little. That's life in the big city.

Chapter Eight: Episodes, Seasons and Drama provides your Director with advice for developing an *Angel RPG* Series and storyline-appropriate characters. But you both should read through this chapter first. There's plenty of good stuff here. Like the sections below on various casting choices.

Angel Investigations

In this option, you and your fellow gamers take on the mantle of Angel and company. The Original Cast is listed later (see pp. 94-107). Your Director just photocopies the character sheets and hands them out. Make sure he runs through the explanation of the character sheet (see p. 21) so you have the lay of the land. That shouldn't take too long for you ready-to-roll types. No fuss, no mess—you're gaming.

On the plus side, you know what you are getting, assuming you are fans of the show (and really, if you're not, we're wondering how you got this far into the book). Also, it's quick. You get with the playing, faster than you can say "butt kickin's 'r us."

On the down side, the options are limited. What happens if two people want to play Angel, or Gunn? If everyone can pick a character and be happy, you're good. Otherwise, someone's gotta suck it up. Still, stoic, "take-it-for-the-team" players can make for unhappy games, character carping, and disciplinary action (best not to head down that road).

Another problem is that the Original Cast is pretty much the best of the best. These dudes (and dudettes) are some serious players. For those not wholly familiar with the game system, it might be a good idea to start with less rockin' characters. One option is to use weaker versions of the existing characters (Wesley in the middle of Season One was a lot more bumbling and a lot less badass than he was by the end of Season Three, and compare Cordelia the spoiled starlet of early Season One with the devoted servant of the Powers That Be in Season Three). A handy section at the end of the Original Cast sheets discusses playing earlier versions of our beloved heroes and heroines (see pp. 106-107).

A New Cast

Plenty of room in the world of *Angel* for other Casts, of course. It takes a bit more time, but another level is added to the game when you bring your own to the table. You get the character you want, and you can take the Series in unique directions with unique characters.

Before creating bold new Cast Members, you may want to cogitate the basic concepts behind them. What kind of role will the worthy play? Righteous knight, over-the-top Einstein, down-and-dirty survivalist, or something else? You can use the characters from the *Angel* TV show for inspiration ("I want a rogue demon hunter, kind of like an early Wesley, but without the comic relief stuff"), or come up with original concepts. Don't sweat it if inspiration is lacking, however. Sometimes the concept behind the Cast Member devel-

ops after character creation, over the course of the game. In that case, just get all the numbers down and do a basic personality sketch for now.

Sources of inspiration for new characters include movies, TV shows, comics, and novels. Want to have your favorite movie action hero drop by L.A.? If your Director approves, no sweat. Some characters work better than others, of course. Hero types work best (private detectives, supernatural hunters, those choosing between the blue and red pill). Sitcom characters with a tweak here and there might make interesting champions. Cartoon characters . . . not so much. Still, goofy is sometimes good—in limited doses.

Instead of creating a character from scratch, you can also use the ready-made Archetypes (see pp. 70-93). They are pre-generated Cast Members that can be customized and thrown into action with little or no work. Again, check out the meaning of terms and numbers (see p. 21) and you're ready to lock and load.

The Combination

If neither option is perfect (i.e., somebody's still unhappy), your Director may allow some to select members of the Original Cast and some to create your own. That should satisfy everybody. Again, remember that the Official Cast (as of Season Three) is more skilled and powerful than newly created characters. If you have Season Three Angel running around in the game, most other folks are going to have to accept supporting roles. To fix that, you should use the earlier versions of the Cast, or the Director should allow new characters to start out with higher abilities and skills (i.e., the Veteran Character Type, see p. 22).

Assigning Characters

The best storyline option is for your Director to create the Cast and then have you pick from that "short list." He can then work the characters' backgrounds and talents into the plotline in a coherent way. You can get some really stunning twists that way. Then again, this option puts more responsibility on the Director, who makes all the casting calls. If he guesses wrong about certain player reactions, he might have to do some serious scrambling later on ('course he might have to do that anyway). Also, just like using Angel Investigations, some of you may not get the character you want. Hell, you might even feel deprived of your "fundamental right" to play your own creation. If you're gonna get all whiny about things, we're back to the disciplinary action thing. Remember, Directors run the show but if it ain't working, stage a coup and take over yourself.

The Creation Process

The **Unisystem** uses a point system to create characters. Basically, you buy different abilities by spending character points. The better or more powerful a characteristic is, the more expensive it is. Some negative features, known as Drawbacks, give rather than cost points. They have a negative value—by acquiring them, you actually get more points to buy other things. Keep in mind, of course, that these Drawbacks limit or hurt your character in some way, so loading them on carelessly is not a good idea.

Not everything is based on points though. Some character elements are creativity-driven: your character's concept (what kind of person she is) and personality, as well as her name and history. These all come from you—yep, it's all you baby.

The Character Elements

> **Fred: Angel's the champion, and Wesley's the brains of the operation, Gunn's the muscle and Cordy's the heart, and I'm . . .**
>
> **—3.5 Fredless**

Characters in the *Angel RPG* have four basic elements. Some elements are conceptual (what kind of character is this?) while others are numerical (what are the character's actual abilities?). As you make each selection, you narrow down the character's possibilities and give him more definition. In the end, you finally have a clearly realized fictional individual who's ready to go out and start throwing his weight around.

Character Element Summary

1. **Type:** The Character Type determines the general power level and nature of your character. Champions are seriously tough and skilled. Investigators are cut-above people who depend on their wits and luck to survive. Veterans whup butt.
2. **Attributes:** Your character's natural abilities, both mental and physical.
3. **Qualities and Drawbacks:** The innate advantages or penalties that affect your character.
4. **Skills:** Your character's training and learned abilities.

The Character Sheet

Life Points: How much damage the character can take before he risks pushing up daisies (or in Angel's case—filling a dust pan).

Drama Points: Nuggets of gaming gold that bend rules, plotlines, and (when need be) physics. Nothing says hero like a handful of Drama Points!

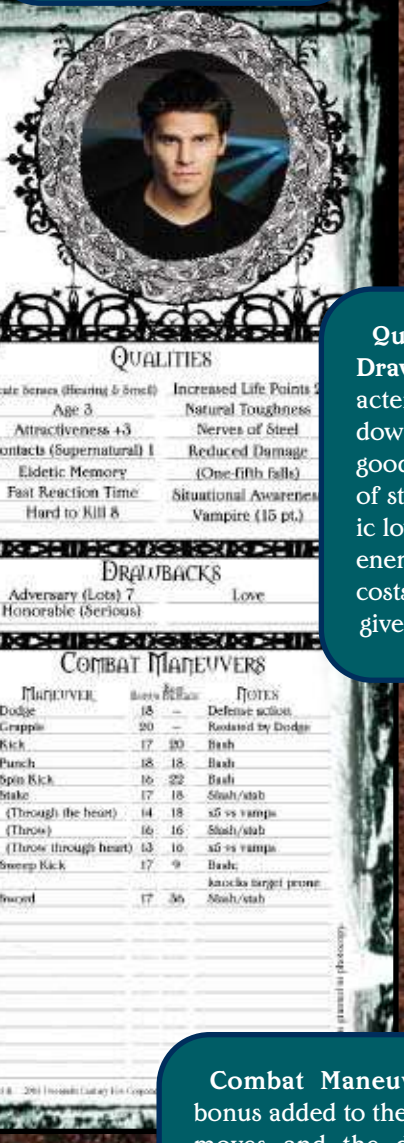
Attributes: The measure of how strong, fast and smart a character is—in this case, Angel. The human average is 2; with a Strength of 9, Season Three Angel is far, far stronger than a normal man.

Skills: The character's knowledge and training. A competent martial artist has Kung Fu Skill 4; Angel weighs in at 10.

Success Level Table: A quick reference for just how sweet the character's actions are. Match up your roll with this chart, and let the bad boys beware.

Qualities and Drawbacks: The character's upsides and downsides. Angel has good looks and nerves of steel, but also a tragic love life and a ton of enemies. The bennies costs points; the flaws give points.

Combat Maneuvers: The bonus added to the character's moves and the damage his attacks do. Add Success Levels to the damage. This shows just how much you don't want to be on the business end of Angel's angry.



ANGEL

Life Points 118
Drama Points 20
Experience Points

Character Name: Angel (Liam)
Character Type: (Very Experienced) Veteran
Description:

Attributes

Strength	9	Intelligence	3
Dexterity	8	Perception	4
Constitution	7	Willpower	5

Skills

Acrobatics	9	Knowledge	5
Art	3	Kung Fu	10
Computers	1	Languages	3
Crime	6	Mr. Fix-It	2
Doctor	2	Notice	5
Driving	2	Occultism	6
Getting Medieval	9	Science	1
Gun Fu	0	Sports	0
Influence	6	Wild Card	0

Qualities

Acute Senses (Hearing & Smell)	Increased Life Points 2
Age 3	Natural Toughness
Attractiveness +3	Nerves of Steel
Contacts (Supernatural) 1	Reduced Damage
Eidetic Memory	(One-fifth falls)
Fast Reaction Time	Situational Awareness
Hard to Kill 8	Vampire (15 pt.)

Drawbacks

Adversary (Lots) 7	Love
Honorable (Serious)	

Useful Information

Initiative (dice + dice):
Perception (dice +/per level):

Combat Maneuvers

Maneuver	Base Skill	Base Defense	Notes
Dodge	18	–	Defense action
Grapple	20	–	Resisted by Dodge
Kick	17	20	Bash
Punch	18	18	Bash
Spin Kick	16	22	Bash
Stake	17	18	Slash/stab
(Through the heart)	14	18	x6 vs vamps
(Throw)	16	16	Slash/stab
(Throw through heart)	13	16	x6 vs vamps
Sweep Kick	17	9	Bash; knocks target prone
Sword	17	16	Slash/stab

Notes

Success Levels Table

Roll Total	Success Levels	Description
9-10	1	Adequate
11-12	2	Decent
13-14	3	Good
15-16	4	Very good
17-20	5	Excellent
21-23	6	Extraordinary
24-26	7	Mind-boggling
27-29	8	Outrageous
30-32	9	Superheroic
33-35	10	God-like
+3	+1	

Character Type

Of course, you remember when we told you that creating a character involves allocating a number of points to various aspects. If not, we'll let it pass this time. Next time, you'll drop and give us twenty. Character Type determines how many points you have to spend on each character component—your character-building budget, for the over-schooled types.

Champions

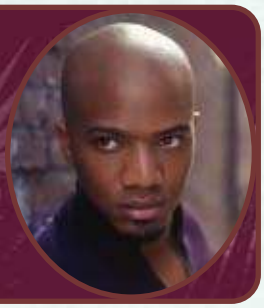
Angel: Why'd you come to me?

Lorne: Isn't it obvious? You're a champion. A unique force for good in a troubled world. Also, all the other champions I know are currently out of town or—dead.

—2.13 Happy Anniversary

Champions lay down the smack. Use this Character Type to create serious action types. Demon hunters, soulful vampires, and your run-of-the-mill Groosalugg are Champion types; they have skills and abilities well above the norm. Outside the world of *Angel*, tough special ops soldiers who "get the job done" are examples of this type.

Champion



Attribute Points: 20
Quality Points: 20
Drawback Points: up to 10
Skill Points: 30
Drama Points: 10

Investigators

Angel: We're on the same side. I'm after this guy, too.

Kate: You're telling me you're an investigator?

Angel: More or less.

Kate: Where is your license?

Angel: That's the less part.

—1.2 Lonely Heart

Investigators are above-average people with some degree of training who find themselves fighting the supernatural. They don't have superpowers, but they start the game with more Drama Points, allowing them to survive against insurmountable odds. Most of the Season One Original Cast Members (other than Angel himself) were Investigators. Other possibilities include detectives who can't ignore the darkness around them, or FBI agents who believe "they" are out there.

Investigator



Attribute Points: 15
Quality Points: 10
Drawback Points: up to 10
Skill Points: 25
Drama Points: 20

Veterans

Landok: He's Angel! The brave and noble Drokken killer.

Angel: Just Angel is really . . .

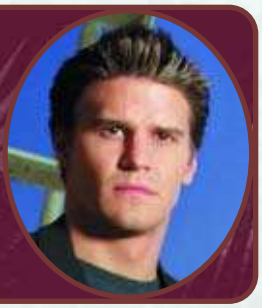
Landok: He is as valiant and courageous a warrior as I have ever known.

Lorne's Mom: Then he shall be welcome in our home and we shall honor him. Numfar! Do the dance of honor.

—2.21 Through the Looking Glass

These are full-fledged cinematic heroes, with incredible skills and abilities. If some of you are using characters from the Original Cast in later seasons (see pp. 94-105), the rest should use this template so your characters aren't overshadowed. Veterans should not be used alongside Champion and Investigator characters, unless the Director wants to have a significant power gap between Cast Members. This is the Type you would use to create commandoes who take out machine gun nests with bailing wire and a knife, half-vampires who can survive in the sun, and martial artists who seem to defy gravity. Lest you get cocky with these worthies, however, remember that the Director will be ratcheting up the power level of the bad guys too.

Veteran



Attribute Points: 25
Quality Points: 25
Drawback Points: up to 10
Skill Points: 45
Drama Points: 20

Angel and *BtVS* RPG Character Types

If you own the *Buffy the Vampire Slayer Roleplaying Game* and are keeping an eye on such things, you'll notice that the names and point spreads of the *Angel RPG* Character Types are not the same. As we've mentioned, Angel characters are pros—more experienced and skilled than the teenagers of Sunnydale. If you're bringing characters from both games into a crossover, cut the Heroes and White Hats some slack and give them five more Drama Points to keep them in the fight.



Attributes

Angel: You've never done this before. Look, it takes tremendous strength, mental strength.

Wesley: Resistance to suggestion. Yes, I understand that—I like to think of myself as possessing a certain . . .

Angel: Wesley, you don't even have sales resistance. How many Thighmasters do you own?

Wesley: The second one was a free gift with my "Buns of Steel."

—1.14 I've Got You Under My Skin

Attributes are inborn characteristics: strength, intelligence, senses, and so on. By selecting a set of Attributes, you are defining the limits of what your character can and cannot do. No one in the big leagues should have real low Attributes—if you scrimp on . . . say . . . Dexterity, don't grumble if your character sucks at dodging, rolling and firing, or catching arrows in mid-flight.

Buying Attributes

Attributes are purchased using Attribute Points (yah, we got stunners like that all over this book). Those points are set by your Character Type (see p. 22).

Attributes can be bought up to level five on a one-for-one basis (i.e., Strength 3 would cost three points, Strength 4 four points, and so on). Attributes above level five are more expensive: three points per additional level. If you're human (there are a few still out there), you gotta talk long and hard at your Director to purchase an Attribute past level six—that's tops for mortals (buying an Attribute up to level six would cost eight points). Supernatural-oriented folks (vampires, demons, and the like) don't sweat this limitation but still, that kind of spending spree can really eat into your points.

The Meaning of Numbers

Level 1: The character is below average in that Attribute. Strength 1 indicates a poor physique, either a petite or flabby, sedentary person. Dexterity 1 indicates clumsiness, someone likely to drop things—not to be trusted with intricate manual work unless the person has trained very hard to do so. Characters with a Constitution 1 are delicate and often in poor health. Intelligence 1 is below average—not mentally challenged, but certainly slow on the uptake. A Perception 1 person is not very aware of his surroundings, likely to miss what's before his face. Willpower 1 is a person easily intimidated and influenced by others, a follower instead of a leader, and somebody who is likely to succumb to temptation. Attributes at level one are dangerous at the big league level; such a character is going to be pretty feeble at some things.

Level 2: This is average for human beings. Most people in any given group have Attributes at this level, typically with one or two at levels one or three. Nothing wrong with being average, but the character is unlikely to shine with such Attributes, unless his skills are so high he can compensate.

Level 3: This is above average but not extraordinary. Strength and Constitution 3 show some athletic aptitude—somebody who works out at least three times a week, or a natural athlete who has not taken time to develop his talent. Characters with Dexterity 3 are graceful—good dancing partners, grabbed near the beginning in pick-up sports, unlikely to "drop the ball" when the party's butts are on the line. Intelligence 3 indicates a bright person who can easily learn new skills, if he has the temperament to do so. With Perception 3, a character has good senses and intuition, and is not easily fooled or confused. Characters with Willpower 3 are rarely bluffed or bullied under normal circumstances.

Level 4: An Attribute at level 4 is well above average. Very few people, perhaps one out every ten in a random group, have one or two Attributes at this level. Strength and Constitution 4 can be found only in athletes (including the best football players in a large high school or college campus), extensively trained Special Forces soldiers, and other people who spend serious time in the weight room. A Dexterity 4 would only be common among top amateur ball players, gymnasts, acrobats, and sensei. Mental Attributes at level 4 indicate near genius (Intelligence), uncanny senses (Perception), or iron will (Willpower).

Level 5: This is the "practical" human limit. People at these levels are extraordinarily talented, able to perform complex and difficult feats with little practice. While people with Attributes at level five are not "record breakers," they are among the best and the brightest. In a small or medium-sized community, only a handful of people have one or two Attributes at this level, and they are likely to be well known for their strength, wisdom, or toughness. Cities, large college campuses, and groups of demon fighters have more of these extraordinary individuals, but even there they are not common.

Level 6: This is the true human limit. A few people with "freakish" attributes may exceed it (to level seven), but they are a handful even among the teeming billions living in the 21st century. Characters with one or more Attributes at level six are very rare, something on the order of one in ten thousand, or less. People with more than one Attribute at level six are perhaps ten times less common, and so on.

Level 7: Now we're into superhuman territory. Someone with Strength 7 would be as strong as a horse, a Dexterity 8 covers the very best of the big cats, and . . . well, you get the picture.

At the other end, at least one point must be put into each Attribute. We don't recommend that you leave any Attribute this low though. That's the kind of weakness that can get you put down but fast when things get hairy (and they always do).

So, an Investigator has fifteen points to distribute among the six Attributes. You can have three Attributes at level two (average), and three at level three (somewhat above average). Or you could drop an Attribute to one, and get one at four. This character really shines in one aspect, is above average at a couple other things, is a liability at one thing, and is average for the rest.

A Champion has twenty points. With that, you can go with four Attributes at level three and two at level four. This creates a balanced character good at most things. Or you could keep three Attributes at average level and have two at level five and one at level four, for someone who is extremely gifted in certain areas. We could go on sketching out permutations until well past the digestifs, but if you haven't gotten the gist by now, it's probably hopeless.



The Six Attributes

Strength

Angel: Good morning. Is there coffee?

Cordelia: They're still in bean form. I THOUGHT I ordered the ground. Maybe you could crush the beans with your vampire strength? Just mush the bag. Mush it.

—1.13 She

A measure of your character's physical power, Strength governs how much damage he inflicts, how much weight he can carry, and how much of a lickin' he can take. Strength is useful to people who do a lot of heavy lifting or anybody likely to enter close combat—in *Angel*, the latter is pretty much the norm. Characters apt to have a high Strength include athletes, manual laborers, and soldiers. Wee, frail, or small-body types and couch potatoes have low Strength.

The Strength Table notes the amount a character can dead lift without much effort. This load can be carried around for a while but it's gonna play havoc with a guy's dance steps.

A character's maximum lifting weight—for brief periods—is equal to double the Lifting Capacity. Not recommended that he do that often—could blow out a knee or bust a gut.

Dexterity

Dexterity indicates your character's physical coordination, agility, and gracefulness. It aids any task calling for motor control and precision, from handling the wheels to dodging the incoming to swinging the large cutlery (Dexterity helps the chopping connect; Strength determines how much the carving stings). If you want to do backflips—or Jackie Chan your way around town—you'd better have a high Dexterity (and some help from the script).

Constitution

This Attribute shows how physically hardy or healthy your character is. Constitution is important when it comes to resisting disease, damage, and fatigue. It is used (along with Strength) to figure out what kind of pounding your Cast Member can stand up to. Constitution is useful for people in strenuous and dangerous jobs (say, firefighting, hunting monsters, working for Wolfram & Hart).

Intelligence

Trish: She used to love our little community library back home. Every afternoon, I'd pick her up there after my rounds.

Cordelia: Oh, a doctor! No wonder Fred's so smart!

Trish: I drive a school bus.

Cordelia: Oh. Well, I've actually never . . . ridden in one of those, but I hear they're very nice.

—3.5 Fredless

A mind is a terrible thing to waste. This mental Attribute determines your character's ability to learn, correlate, and retain information. The higher his Intelligence, the easier it is for your character to excel at scholastic skills (Knowledge, Science, and the like). Also, this Attribute is used to understand and interpret information. Note that intelligence and education are

Strength Table

Strength	Lifting Capacity
1-5	50 lbs x Strength (Strength 5: 250 lbs)
6-10	200 x (Strength – 5) + 250 lbs (Strength 10: 1250 lbs)
11-15	500 x (Strength – 10) + 1500 lbs (Strength 15: 4,000 lbs/2 tons)
16-20	1,000 x (Strength – 15) + 5,000 lbs (Strength 20: 10,000 lbs/5 tons)
21-25	1 ton x (Strength – 20) + 5 tons (Strength 25: 10 tons)
26-30	2 ton x (Strength – 25) + 10 tons (Strength 30: 20 tons)

two separate things; a character could be a mental Michael Jordan but if he grew up in a dimension without books and pencils, he'd be illiterate. Education is covered by your character's skills, which determine what he has learned in his life. Librarians, master manipulators, and other highly intellectual types (game designers?) tend to have a high Intelligence level.

Perception

When a skittering demon tries to eviscerate a guy, Perception might help him spot the bugger before it strikes. This mental Attribute governs the usual five senses and any extra ones that your character might sprout. Hard-bitten detectives (to spot those important clues), people with persistent enemies (to see or hear them coming), and mystical or psychic types (to detect "disturbances in the Force") live longer when they are highly aware of their surroundings.

Willpower

This Attribute measures mental strength and self-control, and the ability to resist fear, intimidation, and temptation. The pros don't get too bent out of shape when a vamp flashes its fangs, but there're things out there much wilder and woollier than that. When your character runs into that kinda heat, Willpower is his friend. Any supernatural ability that tries to control or influence victims is resisted by Willpower. It can also be used to intimidate and dominate others through sheer force of will.

Attribute Bonuses

Some Qualities (like Athlete, Cop, and Vampire) provide bonuses to one or more Attributes. These bonuses are applied *after* Attributes have been purchased normally. For example, if you spend five points on Dexterity, and your character has a Quality that adds a +1 to Dexterity, a Dexterity 6 is the final result.

Life Points

Life Points keep you fighting, running, or just standing when the pounding persists. Strength and Constitution are determinant factors—a big, muscle-bound bouncer can survive more punishment than a be-spectacled, 90-pound horticulturist. When your character's Life Points go below zero, falling over is highly recommended.

Life Points are determined by adding the character's Strength and Constitution, multiplying the result by four, and adding 10. Or, if you're looking to skip all that advanced math stuff, just consult the Life Point Table. This formula is only for human beings (and human-like beings, like half-demons and vampires). Some creatures have different Life Point totals (many demons are much tougher than normal humans, see pp. 52, 195).

The Hard to Kill Quality (see p. 39) is a good way to increase Life Points. Players should work out their characters' Life Points after all Attributes and Qualities have been purchased, and all Drawbacks taken.

Life Point Table

Strength \ Constitution	1	2	3	4	5	6	7	8	9	10
1	18	22	26	30	34	38	42	46	50	54
2	22	26	30	34	38	42	46	50	54	58
3	26	30	34	38	42	46	50	54	58	62
4	30	34	38	42	46	50	54	58	62	66
5	34	38	42	46	50	54	58	62	66	70
6	38	42	46	50	54	58	62	66	70	74
7	42	46	50	54	58	62	66	70	74	78
8	46	50	54	58	62	66	70	74	78	82
9	50	54	58	62	66	70	74	78	82	86
10	54	58	62	66	70	74	78	82	86	90

Qualities and Drawbacks

Cordelia: Only one of the most important talent managers in this town! I was at a party with him. You were there!

Angel: Right. He gave me his card.

Cordelia: What?! I was working him all night and he gave you his card?

Angel: He thought I had a quality.

—1.17 Eternity

Qualities are innate characteristics that give the character an advantage or positive trait. Being a Demon is a Quality—demons are usually stronger, faster, and tougher than normal human beings. They often have bad things loading 'em down too (weird appearance, for example), but the ability to kick butt tends to outweigh that. Qualities are bought with . . . you guessed it . . . Quality Points (your mamma must be so proud).

Some Qualities are package deals—your character buys one Quality but gets a number of benefits, or some benefits and some downsides. Demon Hunter, Occult Investigator, and Vampire are all examples of these package Qualities. In general, your character is limited to purchasing one of these types of Qualities. Now, if you want to play a Brainiac-Cop or Demon Hunter-Vampire, talk it over with your Director. You might be able to pull that off. Be aware though—your Director is going to watch this carefully. Some combos make sense—one that reflects a job can probably be combined with one that represents a supernatural ability.



Others are just a desperate attempt to grab as many stat bonuses as (in)humanly possible. Your Director, in his infinite wisdom, will determine which is which.

Drawbacks are characteristics that somehow limit or detract from the character—being overly money conscious, having emotional problems, or suffering from only-a-mother-could-love ugly, for example. Drawbacks have values. When Drawbacks are acquired, the character gains extra points that can be used to buy Qualities or skills. Think of the extra points as a little reward for giving the character a bit of a dark side—actually par for the course in the Angelverse.

Beginning characters are limited to ten points in Drawbacks. That does not mean players have to get all ten points' worth; most will probably end up with less than that.

New Qualities and Drawbacks

The Quality and Drawback list presented in this chapter is far from exhaustive, although it covers most of the basics. In many cases, a "new" Quality or Drawback can be an extension or variation of an existing one. The value of the characteristic should be balanced out by the benefits or penalties it grants the character. Most Qualities or Drawbacks should be worth between one and three points; only the most powerful or crippling of them should have a value of four or higher, unless they are "combo" Qualities like Vampire or Demon. Making up "combos" is like giving specs to the Demon Quality (see p. 35). If you want to add a feature to a combo and aren't sure of its proper cost, make it up. You got a pretty good idea what's going on. We have faith in you. No, really, we do.

Training Package Qualities

Certain Qualities (like Cop, Demon Hunter, and Ex-Watcher) represent special training and conditioning. Unlike supernatural Qualities like Demon or Vampire, they don't include special powers, just a few Attribute bonuses (which cannot raise Attributes beyond the human maximum) and skill adds.

Some organizations (see p. 167) may include special training for their members, justifying a newly devised Quality along these lines. Your Director should design the Quality to make sure it is fair and it works in his storyline. Typically, no training-based Quality should have more than three Attribute bonuses and no bonus should be higher than +1. Skill bennies should also be restricted to +1 or at most +2. Over all, a training package shouldn't cost more than ten points (and most should be five points or less).

Changes During Play

Some (but not all; use common sense) Qualities and Drawbacks may be acquired or lost in the course of a game. For example, a scarring wound could reduce the character's Attractiveness, or a change in fortune might increase or reduce the character's Resources or Contacts. When such a change is brought about during play, no experience points (see p. 144) are needed to purchase it. If the player wants to purposefully change a Quality or Drawback, he must spend experience points and come up with a good reason for the change. This intentional change is relatively limited, however (see p. 145).

List of Qualities and Drawbacks

The following pages provide a plethora of possibilities for potential characters. We've got physical and psychological packages, supernatural stuff, background bonanzas, even traditional tropes. Okay, okay, don't go—we promise to keep the alliterations to a dull roar from now on.

The Qualities and Drawbacks listed first are almost all of a non-supernatural nature. These are traits any character could possess—your garden variety Acute Senses, Mental Problems, Obsessions, Resources, and the like. Two are exceptions to this rule: Demon/Half-Demon and Vampire. These are clearly supernatural but they factor so significantly in the *Angel* series that no basic list of abilities would be complete without them. These two Qualities also serve as gateway traits to even more extreme supernatural abilities (see p. 49).

After running down the "normal" character features, we work through a section on Demon Quality creation (see p. 49). This material is for those interested in non-evil demon or half-demon characters—a fairly common occurrence in the *Angel* TV series. Demon and Half-Demon Qualities must be built by assembling various aspects and totaling their point costs and values.



Finally, we present a list of supernatural aspects for characters (see pp. 49-60). In many cases, you cannot purchase these goodies without first taking the Demon/Half-Demon or Vampire Quality. There're choices here (like Natural Weapon and Regeneration) that are pretty well outside what's available for "regular" humans. Other Qualities are more psychically oriented (like Psychic Visions and Telekinesis) and have been seen as part of certain special humans (like Bethany from 2.4 Untouched).

Remember to check with your Director when you get into the more out-there stuff. He may allow you to take "demon-only" features for your non-demon character (assuming you give him a good story rationale). Alternatively, he might bar something we dropped into the "non-demon" section because his storyline calls for a less supernatural Cast.

All in all, what's reserved for "demon" and what's possible in "human" is a bit gray in the Angelverse. Still, it's our job to put some coherence around it and by gum, we have done that. As always, feel free to ignore us and do it your own way if you like.

Acute/Impaired Senses

2-point Quality or Drawback

> Cordelia: Let's face it, unless there's a web site called www.oh-by-the-way-we-have-Darla-stashed-here.com, we're pretty much out of luck.
>
> Wesley: It's not gonna be easy.
>
> Cordelia: Before he said he could smell her. Howabout—we cruise around with the top down—and you take big whiffs? Well, we'll wait until after the sun sets obviously.
>
> —2.7 Darla

Some people have the eyes of a hawk, or the ears of a bat. Though the ones with visible features like that are generally of the demon persuasion. Others are nearsighted, hard of hearing, or otherwise impaired. Characters with this Quality have one sense that is more refined and sensitive than the rest (or less, if it's a Drawback). Normally, the five senses are wrapped into the Perception Attribute. Acute or Impaired Senses indicate one or more are higher or lower than normal for a person with that Perception Attribute.

When bought as a Quality, an Acute Sense gives your character a +3 bonus to any Perception-related roll that relies on that sense. If acquired as a Drawback, Impaired Senses force a -3 penalty to such rolls.

Some Impaired Senses (hearing and sight in particular) can be easily corrected by glasses, hearing aids, or ear horns (though the last is a bit out-dated, and frankly . . . really silly looking). If the impairment is eliminated by the use of such devices, your Director will reduce the value of the Drawback to one character point. As long as your character's glasses or hearing aid or whatever is on, he's fine. If, say, a heavily armed demon knocks his glasses off, he could be a in a world of hurt (blurry and quick-moving weaponry is definitely on the "things to avoid" list). It is possible to have more than one type of Acute or Impaired Sense, or an up-and-down mix, for example, Acute Hearing and Impaired Eyesight. You can get cute and take Impaired and Acute versions of the same sense, but they cancel out. Oh . . . and that should at least earn you a Director's smack to the back of your head.

Addiction

Variable Drawback

Doyle: Okay, have it your way, man. But I'm still going to celebrate with a drink down at the pub.

Cordelia: He'd celebrate the opening of a mailbox with a drink at the pub.

—1.3 In the Dark

Drugs ruin lives. If your character does drugs, he's likely to become an Addict, and that's going to get you dead in the big leagues. Or at the very least, wishing you were dead. You've seen the wasted shells wandering around in a daze in the bad areas of town. Stay away, stay far away.

Still, a big component of *Angel* is tragedy, and addiction is that in spades. If you want to go there, an addicted character's gotta have something (drugs, liquor, smokes) and he's gotta have it bad.

The value of this Drawback is determined by the severity of the addiction and the relative effects of the drug or substance. Since this isn't the *Drug Awareness Week Roleplaying Game*, we won't cover all the gory details. Directors should adjudicate the game effects of a "high" on a character. This can range from a small penalty for being slightly "buzzed," to the complete stupor of a heroin trip. A rough guide would be a penalty equal to the Addiction Point Value of the Drawback (heavy use of marijuana imposes a –3 penalty to all rolls). In the game as in real life, drugs are dangerous and unpredictable, and an addict character is often unable to control himself.

The Addiction Point Value Table gives guidelines for the value of a given type of addiction. Directors should modify these values as desired.

When an addicted character hasn't gotten his usual "fix," he starts jonsing, real bad. Most mental actions (i.e., any rolls using Intelligence, Perception, or Willpower) are at a penalty equal to the value of the Drawback (so, a character with a two-point Addiction suffers a –2 penalty to most mental actions) until the addict can get what he craves. The most severe drugs (like heroin) also produce strong physical effects; such addicts have a withdrawal penalty of –3 to all physical actions in addition to the above penalty for mental actions.

Unlike some Drawbacks, this problem cannot be overcome in an Episode or two. Generally, the best a character can hope to do is to deny his desire "one day at a time." Getting rid of this Drawback should never be a matter of saving up enough points to "buy it off." Resisting the withdrawal agony requires a series of daily Willpower (doubled) rolls. The first few rolls suffer no penalty. After a number of days equal to the character's Willpower have passed, add a penalty equal to the value of the Drawback. If the character blows any of the rolls, he'll do whatever it takes to get his fix. If no fix is available, he goes through the withdrawal penalties. And so on. Once ten straight days of successful Willpower rolls have passed, the character may lower the Addiction Point Value by one. And it starts all over again. Not a fun situation to be in, but if the struggle to overcome the addiction is roleplayed well, it should earn the character some Drama Points (see p. 138).

Addiction Point Value Table

Habitual drinking or smoking: 1 point.

Heavy drinking or smoking, light use of marijuana or LSD: 2 points

Heavy use of marijuana or LSD: 3 points

Alcoholism, habitual use of barbiturates or cocaine: 4 points

Habitual use of heroin, heavy use of barbiturates or cocaine: 5 points

Heavy use of heroin: 6 points

Adversary

Variable Drawback

Sahjhan: You will learn nothing from me.

Lilah: Other than that you're his sworn enemy who brought Holtz back and when that didn't work out, you came to me. Idiot.

—3.16 Sleep Tight

Your character has pissed someone off. That's an "I'm going to bury you and your family" kind of hate, not a "can't we talk this over with Oprah" kind of annoyance. In the world of *Angel*, Adversaries are an occupational hazard. You just can't kill monsters, counter predators, and let the sun shine on vamps without word getting out, and the bad boys aren't going to take it lying down.

The more powerful the Adversary is, the higher the value of this Drawback. Your Director determines if an Adversary is appropriate to the game in question. If the Adversary is unlikely to appear frequently, the point value is going to drop, or it could be disallowed altogether. Sahjhan, for example, is worth zero points as an Adversary after 3.17 Forgiving, since he got all bottled up. Of course, he might get released one of these days and then his value goes up precipitously.

Individuals are valued at one to five points as Adversaries, depending on their resources and abilities. A normal person grants one point; a Green Beret or a veteran vampire three points; a "rip out your innards" demon magician could get up to five. An organization may be worth three to five or more points, depending on its power. A gang of thugs garners two points, the police department of a city three to four points (depending on its size and competence), and a national agency like the CIA five points or more. A large supernatural group like the Wolfram & Hart could give six or more points; that would apply only if the entire agency is after the Cast Member—and your character should probably make sure his life insurance premium is paid up.

A good enemy needs a good reason. Your Director can then weave this Adversary into the plot of the Season in any way he sees fit. Alternatively, you can select the Drawback and the value, then leave it to the Director to decide who the Adversary is. That makes it a bit hard to prepare for though. Big-time surprise foes are big-time bad for the digestion.

Killing the Adversary is not usually enough to eliminate the Drawback—the Director should see to it that another Adversary of similar value rears its ugly head shortly afterwards. That's the way it works in the show, after all. Your typical Angel Investigations Cast Members should have a minimum Adversary 2, representing the local supernatural community of L.A., most of whom aren't fond of Angel and company.

Artist

2-point Quality

Bartender (singing): For he's a jolly good fellow, for he's a jolly good fellow . . .

Lorne: Yeah, it's him. It's our boy. Fabulous tone by the way, really nice vibrato. And you keep plugging away on that novel, F. Scott. Art is its own reward. (aside to Angel) Got to give the people hope.

—2.13 Happy Anniversary

Your character's an artist, someone unusually talented and creative. Artists end up playing clubs looking for the big break, filling galleries with their inner turmoil, writing Emmy-ignored TV shows, and complaining that "you don't see my vision" in foreign accents.

Artists get a +1 to any two mental Attributes (Intelligence, Perception, or Willpower); the bonuses cannot be stacked onto one Attribute, and the limit remains six for humans. They also get a +1 to the . . . Art Skill (no foolin' you eh?). Artists tend to be a bit sensitive and emotional, though; they have a –1 penalty to Willpower rolls to resist losing it under pressure, or otherwise letting their emotions run the show.

Athlete

4-point Quality

Wesley: So what are we thinking? Vampires?

Cordelia: Well, they're not a deeply-tanned bunch.

Gunn: That would explain the precision and the athleticism. I mean, some of those jumps were . . . You know, I was cool before I met you all.

Cordelia: Dancing vampires. Who's not scared?

—3.13 Waiting in the Wings

The character is into physical fitness in a big way. He may haunt the local sports bar scene on occasion, but mostly he's a doer not a watcher (he could be a Watcher, but only in the enforcement or covert operations arm). Athletes can be marathon training types, gym rats, keep-it-tight aspiring actresses, or super intense health nuts. They spend much of their free time practicing and working out; this of course leaves little time to devote to the more cerebral aspects of life.

Without additional charge or value, Athletes gain +1 to each physical Attribute (to a maximum level of six for humans), two levels of the Sports Skill (and at least one more level must be purchased on top of that), and –1 penalty to all rolls involving intellectual abilities (anything using the Intelligence Attribute, particularly research), except where the Sports Skill is involved.

Attractiveness

1-point/level Quality or Drawback

Doyle: You've made a good choice. She'll provide a connection to the world. She's got a very humanizing influence.

Angel: You think she's a hottie.

Doyle: Yeah, she's a stiffener all right. I can't lie about that. But, you know, she could use a hand.

—1.1 City of

This Quality or Drawback determines the character's looks (or lack thereof). The average person has an Attractiveness of zero, but it can range from –5 to +5 in humans. A +1 or +2 make the person stand out in a crowd. At +3 or +4, we are talking model-good looks. At +5, the pulchritude borders on the heart-stopping. On the flip side, at –1 or –2, the person has homely features, or unsightly blemishes or scars. At –3 or –4, the character is downright repulsive. At –5, break out the paper bag—looking at the character is almost painful. Attractiveness higher than +5 or lower than –5 requires some supernatural forces at play. Getting that captivating or that gruesome takes some doing.



A positive Attractiveness helps a great deal in most social situations. If your character is "looking good" enough, a winning smile and the right clothes can get him in to the best Hollywood parties, upstairs at the house of ill repute, or into the wary innocent's good graces. Add your character's Attractiveness bonus to any activity (usually Influence Skill rolls) where persuading people is a factor. Negative attractiveness works the opposite way, except when the purpose is to intimidate someone. The harsher your character looks, the quicker most folks cave to his demands. Ugliness also brings Fear Tests (see p. 117).

Attractiveness costs one point per level if bought as a Quality, or adds one point to your character's totals if acquired as a Drawback. After character creation, Attractiveness can change only by events that modify the character's entire appearance, either through scarring or plastic surgery, or by aging oh-so-gracefully (a bit of gray at the temples can be so distinguished; usually not an option for the gals though).

Brainiac

4-point Quality

Lorne: Now they want Fred.

Angel: For what?

Lorne: Her enormous brain. They're convinced she can solve the puzzle they want to give to their prince. (to Fred) They weren't offended by you before. They were impressed.

Fred: Really?

—3.12 Provider

Your character is a true smarty. Some call him brilliant but rarely to his face. They're too busy snickering about his hornrims, too-short pants, and unsettling enthusiasm about chip-manufacturing technology. Brainiacs tend to obsess on some project or another (say, making fusion work). This means they aren't really "people" people. Still, a large number wind up making several million bucks before they turn forty. At that point, they find themselves surrounded by lots of "close friends."

Brainiacs gain +2 to Intelligence and +1 to another mental Attribute (to a maximum level of six); +4 skill levels to be spread among the following (or grouped in one): Computers, Knowledge, or Science; a two-point Obsession with their latest project (which can change regularly); and –1 penalty to any roll where their personal social skills are pre-eminent. These characters are prime candidates for the Emotional Problems or Outcast Drawbacks.

Clown

1-point Drawback

Cordelia: Please! We just joke around.

Kate: Where is the truth? Where is the truth? He is hiding behind Mr. Humor. I mean, look at Doyle . . . really look at him, what do you see?

Cordelia: A bad double-poly blend?

Kate: That's defense, Cordelia. Maybe you should open your heart to a new possibility!

—1.6 Sense and Sensitivity

Alllrrrighty then. The Clown refuses to take things seriously, or at least he uses humor to cover all types of situations, even during the most inappropriate moments. Perhaps your character is deeply insecure and tries to gain other people's acceptance through humor, or he simply delights in keeping folks off-balance with his comments. The biggest problem these characters have is that they cannot keep their mouths shut even when they know a joke will only work against them.

Clowns are generally accepted and liked during situations where their quirky humor is not out of place (parties and other social gatherings, or among friends). Their sense of humor gets them in trouble during tense and dangerous situations. Another problem the Clown faces is that people often do not take him seriously even when they should.

Contacts

Variable Quality

Angel: Okay. I should go out, see if I can pick up any information on the street.

Wesley: You mean the street bathed in morning sunlight? Relax. I've already got Gunn contacting his sources.

—2.17 Disharmony

You know the routine—make a phone call to the right people and you get information, special supplies, some cash, or even the proper demon-fricasseeing implement. This Quality gives your character those phone numbers. The more helpful the contact is, the higher the Quality's point value. Your Director determines whether your character's Contacts are available at any given time (no, they're not waiting around for his call despite the kind of regular scratch it takes to keep them talking). Generally, the more time your character has to reach or get word to his Contacts, the more likely they come through.

Contacts could be anyone with the inside track in their area (or anyone who at least claims to have the inside track). Still, if you are using the organization rules from **Chapter Five: Cabals, Covens, and Agencies**, the key thing here is the *area*. You should pick a sphere of influence for your character's Contacts from the following: Criminal, Financial, Governmental, or Supernatural. Some suggestions are listed below.

Criminal: Stoolie, local dive bartender, "made" man, Tong gang member, fence, high-priced cat burglar.

Financial: Stock broker, banker, money manager, large corporate office worker, software mogul.

Governmental: Beat cop, detective, Federal or state agent, bureaucrat, academician, politician.

Supernatural: Magician, vampire, demon, proprietor of the local demon bar, oracle.

Contacts and Clout (see p. 160) work hand in hand when they are in same sphere—you get to add your organization's applicable Clout to any Influence rolls made when "discussing" matters with your Contacts.

Contacts that only provide hints, rumors, or gossip costs one point. If the Contacts usually convey reliable information and help the character out in small ways (offering a ride, letting him spend the night over, or getting a background check on somebody), this Quality sets you back two points. Actual allies who help the character in any way they can run three to five points, depending on the Contacts' resources.

Cop/Detective

5- or 8-point Quality

Angel: Kate, what are you doing here? Look, I know what this looks like.

Kate (aims a gun at him and flashes a badge): So do I. LAPD. You have the right to . . .

—1.2 Lonely Heart

If you're in law enforcement, you get to say all the cool lines like "Just the facts, ma'am," "I like this perp for the Jones murder," and that timeless phrase, "Freeze scumbag!" Plus you get to call for backup (although so many movie cops never bother), flash a badge, and carry a gun. On the down side, the pay's bad and you can get killed on the job. Now, don't get us wrong, life-threatening is part and parcel of being any kind of demon hunter. It's just that being a cop adds a whole bunch of mundane (guns, knives, hit and runs) ways of dying to the mix.



Law enforcement types get a +1 to any physical Attribute (Strength, Dexterity, or Constitution; guess that time at the Academy paid off) and a +1 bonus to the Crime, Driving, and Gun-Fu Skills. They also have the authority of the law behind them (not to mention that they get to carry a gun). With reasonable suspicion (any particularly rational explanation that a neutral party would buy), they can stop cars, search people, detain suspects, and other nifty things. With probable cause (a reasonable basis to believe that criminal activity has occurred), they can arrest someone and haul them off to the station. Whether such suspicion or cause exists is a question that keeps many attorneys and judges in full employment. If the judge says your character blew it, the perp goes free (and you might be in for some discipline too). A basic beat Cop law enforcement Quality costs five points. His legal authority (worth two points) is balanced by a one-point Obligation (Important) to the force.

Detectives are a bit higher up the totem pole. They get a two-point Contacts (Governmental or Criminal) Quality kicker. They also have a two-point Rank Quality but their Obligation Drawback increases to Major. All told, the Detective Quality costs eight points.

On the other hand, if your character abuses his authority, he can get in trouble—there are bosses to answer to if he does anything wrong. Break too many rules, and the lieutenant is going to ask for his gun and his badge. At that point, your character becomes ex-law enforcement, with all the skills of a normal police officer (and the Contacts for a detective who hasn't burned his bridges) but none of the authority. Ex-law enforcement types usually have a lot more attitude, but there's no shortage of that among the regular maverick cops (at least on TV and in the movies). If your character is one of the ex, this Quality drops by one point (authority goes but so does the Obligation) for the Cop, and three points (Rank lost too) for the Detective.

If your Director is using the organizational rules in **Chapter Five: Cabals, Covens, and Agencies**, and has stat-ed out the local police force, your character should get some major Influence roll bonuses for the precinct's Governmental Clout. Still, that's not going to apply in all circumstances—politicians ain't overly intimidated by cops and some agencies resent police intervention.

Covetous

1- to 3-point Drawback

Cordelia: And I think, perspectively speaking, I might want to . . . prostitute myself to billionaire David Nabbit.

Wesley: Cordelia.

Cordelia: What I mean is—he's a nice guy who wants companionship. I could use some security. So when I say "prostitute" what I mean is . . .

Wesley: Prostitute.

Cordelia: For instance.

—1.20 War Zone

Everybody wants stuff. A Covetous character wants stuff really badly and is willing do almost anything to get it. He may be motivated by love of money, lust for sensual satisfaction, hunger for power, or the search for glory. Whatever he desires, he goes for it hard, limited only by any sense of caution or morality he may have—and in some cases, not even by that.

There are four types of covetousness: Greed (money and wealth), Lechery (sexual relations), Ambition (power and influence), and Conspicuousness (fame and renown). It is possible to covet two or more of those things, but each additional source of desire adds but a single point to the value of this Drawback.

The Covetous Drawback has three levels of severity.

Mild: The first level is relatively low-key. Your character knows what he wants and spends a great deal of time and effort to attain it, but won't break his own rules or those of society to do so. This is a one-point Drawback.

Serious: The second level is stronger—presented with enough temptation, your character may act even if it goes against his better judgment or morality. He may resist if the action he contemplates is truly wrong and reprehensible—stealing credit for a heroic deed performed by a friend, for example—but resisting requires a Willpower (doubled) roll, at a penalty of –1 to –3 if the temptation and possible rewards are great. This is a two-point Drawback.

Desperate: The third level is the strongest—a desire so strong that it often overwhelms any scruples your character may have. When presented with temptation, he can only avoid acting by making a Willpower (not doubled) roll, with penalties ranging from –1 to –5 depending on the size of the prize. For a high enough reward, your character turns on friends or loved ones, and even betrays his principles. This is a three-point Drawback.

Criminal/Wise Guy

2- or 3-point Quality

Gunn: There he is.

Cordelia: Who? Car-thief guy?

Gunn: One and the same. Desmond!

Desmond: G-man. Can I get you a brew?

Gunn: You can give me the '67 Plymouth you stole from my place tonight.

—2.3 First Impressions

Crime doesn't pay, but try telling this bloke that. Your character can be a suave expert safecracker and second-story man, or an angry mob enforcer looking for revenge—basically anybody involved in shady deals and illegal shenanigans.

Criminals get +1 to any Attribute (Intelligence, Perception, or Willpower for the thinking-type criminals, Strength, Dexterity, or Constitution for the brawn-over-brain types), +1 to the Crime Skill (naturally), and +1 to a skill related to their criminal career. A getaway driver, for example, would get a +1 to his Driving Skill, a cat-burglar would use his bonus on Acrobatics, and a leg-breaker would put it into Kung Fu.

On the down side, Criminals have poor impulse control when it comes to money. They have to make a Willpower (doubled) roll whenever the opportunity for a fast buck presents itself—for example, taking time off to ransack a demon's lair instead of watching out for, say, demons. Your Director can add penalties to this roll, depending on the amount of loot available—no penalty for a few hundred bucks, –1 for several thousand dollars, –2 for over $10K, –3 for over $100K, and –5 for a really big score (a million dollars or more). The biggest down side is hard time in the slammer. That puts a huge crimp in demon hunting activities, not to mention living a normal life (other than that whole monster and assorted paranormal biz).

Wise Guys are basically Criminals with connections. They gain a two-point Contacts (Criminal) Quality as well as a one-point Obligation (Important) to their syndicate. If your Director is using the organizational rules in **Chapter Five: Cabals, Covens, and Agencies**, and has stat-ed out the local family, your character should get some major Influence roll bonuses for the mob's Criminal Clout. Still, that's only going to apply in certain circumstances—members of rival organizations aren't going to kow-tow much.



Demon/Half-Demon

Variable Quality

Doyle: Come on, you lived and loved and lost and fought and vanquished inside a day, and I'm still trying to work up the courage to ask Cordy out for dinner, not to mention the part about telling her that I'm half-demon. That should probably come first, huh?

—1.9 Hero

Your character is not human, but belongs to one of the hundreds (thousands?) of transdimensional species that inhabit the various hell-realms. Or maybe he is part of those weakened, hybrid demon races that stayed on Earth when the True Demons were disposed. Perhaps he's just a mixed (and mixed-up) child—the offspring of a demon and a human (no, we are not going into details, let's just say it happens and leave it at that). Whatever the case, these types always seem to find Los Angeles (or the town in your Series) irresistible.

No set cost can be given for this Quality because no two demons are the same. Some are stronger than a horse and uglier than a platypus (no offense to the platypus). Others are as strong as a platypus and uglier than a horse (if they're rich, that could be overlooked). Many have a variety of special powers (and a bunch of problems too). Each demonic "species" has its own point value, determined by the sum of their bonuses and penalties. Rules for creating demon species from scratch are presented in a separate section (see p. 49). The specifics of some demon species from the TV show can be found in **Chapter Seven: Something Wicked** (see p. 194).

Demon Hunter

4-point Quality

Cordelia: What are you doing here? Are you working with Angel?

Wesley: A lone wolf, such as myself, never works with anyone. I'm merely allowing Angel to assist me.

Cordelia: Oh, wow.

Wesley: I'm a rogue demon hunter now.

Cordelia: Oh, wow. What's a rogue demon?

—1.10 Parting Gifts

In a world where monstrous entities prey on humankind, your character has chosen the role of a hunter. Maybe vampires sired his sister, or demons ravaged his neighborhood (and the authorities wrote it off), or he simply stumbled across some supernatural vileness and can't let it go. Whatever the reason, he has dedicated his life to the a fight against the forces of darkness. He has trained and prepared and is ready to do what must be done.

Demon Hunters are normal men and women, but after some time fighting demons and vampires, they start picking up certain skills and abilities. They get +1 to any three Attributes (the bonuses cannot stack on the same Attribute; as usual, the bonuses cannot increase a human being's Attributes above six). Additionally, they get a +1 bonus to any two combat-oriented skills (Gun Fu, Kung Fu, or Getting Medieval) and +1 to the Occultism Skill.

On the down side, a hunter worth his crossbow makes enemies fast. These characters gain a one-point Adversary (to be defined) even if they are just starting out. This Drawback can be raised to reflect a hunter who has been around the demon block a few times and has more of a rep. Furthermore, these types find it very hard to work with anybody who has any hint of the supernatural. A witch might be okay, but for most of them, a demon is a demon, and the only good demon is a dead demon. This takes the form of a Mental Problem (Mild Delusion—all supernatural beings are evil). Higher values of the Drawback can be taken for extra points; keep in mind that raising it above the one-point level makes it difficult (if not impossible) to work regularly with other Cast Members who happen to be, say, vampires with souls, or spiny faced half-demons, or green skinned singing demons, or . . .

Dependent

2- or 3-point Drawback

Gunn: Angel? I hate to bring that up but are we sure this was Connor? Just 'cause he said "Hi, dad?"

Angel: That was him.

Gunn: Couple of weeks ago he was wearing diapers. Now he's a teenager?

Cordelia: Tell me we don't live in a soap opera.

—3.20 A New World

Your character has a relative or someone who is close to him—perfect for the villains to terrorize, hold hostage, or otherwise tag and bag. For the first few episodes after her appearance, Fred was more of a Dependent than a regular member of the team. Similarly, one of the group's dependents might later become a full Cast Member if there is an opening.

If your character has one Dependent, he gets two points. More than one Dependent is worth three points—sorry, eight family members may be more than enough, but they just don't give you any more points.

Eidetic Memory

1- or 2-point Quality

Cordelia: Come on. The installation guy said it should be something easy to remember, like . . . my birthday.

Angel: I don't know your birthday.

Cordelia: Yeah, tell me something that you don't know that I don't know. But after eleven and half months of punching it into this, you won't have any excuses.

—1.15 The Prodigal

Your character has an uncanny ability to remember certain impressions, events, or visions. After focusing for a few moments on some subject, he can recall this sight with startling accuracy. A person with the one-point version of this Quality can "freeze" an image in his mind (a static image like a page or a stop-action scene from the movie that is "life") and recall it with precision at a later time. This is the limit of his capacity though; once three images are "recorded," a new one requires the displacement of an old one (character's choice). We recommend that you write down the circumstances of your character's mental "snapshot" so your Director has a good reference when you ask that detailed question several sessions later. Otherwise, he should fill in any details you can't remember whenever it is necessary. Your Director may also require an Intelligence (doubled) or skill (say, Art for drawing) roll to accurately reproduce the memory in a form that others can recognize or use as a basis for research. The number of Success Levels in this roll gives some indication as to the accuracy of the reproduction.

Photographic Memory: By spending two points, the character gains a much deeper retention of his experiences. After reading a book, he can quote passages without missing a word. After viewing a scene, he can reenact it movement by movement. And he almost never forgets anything. As with Eidetic Memory, your Director will fill in the details but the scope and "memory storage" is essentially unlimited. Your character receives a +1 bonus to any skill roll where memorizing facts is useful, such as Knowledge and Science. Finally, any rolls where memory plays a significant part gain a +1 to +3 bonus, at your Director's discretion. A battle of wits (or at least memory) against this gent is as smart as getting into a land war in Asia (and much more risky than going up against a Sicilian with money on the line).

Emotional Problems

Variable Drawback

Angel: I was thinking . . . the night being, you know, young and all . . . that the three of us could well, should, you know . . . maybe, go out, you know . . . for fun.

Cordelia: Or we can go home.

Doyle: And you can sit in the dark alone.

Angel: God, yes! Thank you.

—1.2 Lonely Heart

Does your character have difficulty relating to others? Is brooding a lot, wearing dark clothing, and refusing to party, ever, just the jumping off point of his dementia? If the answer is yes, he might have an Emotional Problem or two. Those with Emotional Problems react in unreasonable ways to certain situations and problems. It can be anger, pain, or anguish, and is typically more extreme than the norm. Several specific suggestions are detailed here but feel free to come up with your own inner demons—tortured is what *Angel* is all about.

Now, things do change. Characters in *Angel* often overcome their limitations (or replace them with new ones). Emotional Problems can be removed during play, but this should always be roleplayed. If you are able to convey the character's inner struggle over the course of several Episodes, your Director might allow

him to eliminate the Drawback without having to pay any experience points to do so (see p. 144). And there's probably a Drama Point (see p. 138) or two in it for you as well. You thespian, you!

Depression: Your character's emotional problems make the very act of living a chore. Common symptoms include sleep problems (either oversleeping or insomnia), severe procrastination (to the point that the sufferer may lose his job), and a lack of interest in anything. A character with Depression suffers a –1 to most tasks, and tends to avoid getting involved. This is a two-point Drawback. A severe shock may snap someone out of this state for a while (a life-threatening crisis could do it), but the character sinks back into inactivity afterwards. Certain drugs and psychiatric treatment can reduce the effect of this problem (which also reduces its value to one point).

Easily Flustered: This character is a bit high-strung. When put on the spot or placed in an uncomfortable social situation, he loses control just a bit. He might trip, knock something over, say stupid things, or his limbs just go all akimbo (that's right, we actually used the word "akimbo"). This is mostly comic relief, but your Director may impose a –1 penalty to certain rolls (Dexterity-based for clumsiness, Intelligence-based for foot-in-mouth disease) until the person takes a deep breath and gets it together (or until someone else takes over). This is a one-point Drawback.

Emotional Dependency: This clingy type is overly dependent on others. Once he makes a friend, he wants to hang around all the time. When involved in a relationship, this type is excessively needy. Such behavior tends to bug friends and relations big time. This is a one-point Drawback.

Fear of Commitment: Whenever your character starts feeling too close to somebody, he becomes afraid and pulls back. Maybe he is worried that if he lets somebody get too close, he will get hurt, and it's . . . just . . . not . . . worth the pain. Or perhaps he fears that if he reveals too much, the other person will see the "real him" and be appalled or disgusted. (Of course, depending on what the "real him" really is, this may not be such an insubstantial concern.) This problem is a one-point Drawback.

Fear of Rejection: When this person experiences rejection (or thinks he has been rejected), he feels hurt and angry. A person with this problem may be afraid to make friends or approach those he is attracted to, and if his fears come true, he harbors a great deal or resentment and anger. This is a one-point Drawback.



Ex-Watcher

5-point Quality

Collins: How would you like to come home, Wesley? Back to England with us.

Wesley: Home.

Collins: The Council is willing to reinstate you—return you to your rightful position as Watcher. That was a nasty business back in Sunnydale, but nobody blames you.

Wesley: Really. Because I rather got the impression they did when they sacked me.

—1.19 Sanctuary

The Watchers are members of a secretive society that oversees and trains Slayers and future Slayers (you are well aware of what those gals are, right?—they've appeared more than once on the *Angel* TV show). Members are trained in the basics of vampire hunting, although they are not supposed to fight the undead directly. They view themselves as the powers behind the scenes, and are pretty impressed with themselves for the most part. They are also pretty rigid about the way things are supposed to go, and who's supposed to jump to it when summoned. That's not viewed too highly among some of those on the front lines, and doesn't leave much room for second chances or learning-as-you-go. As a result, there seems no shortage of former members who have resigned, been fired, or just run for the hills. Your character is one of these stalwarts, continuing the fight despite the lack of a sponsor. Or he could be someone who is now trying desperately to avoid the darkness but discovering that once you're in, there's no easy way out.

Ex-Watchers get +1 level to any one physical Attribute (the Attribute levels still cannot exceed six, however) and two levels of the Getting Medieval Skill as a result of their training. They also have access to vast amounts of memorized occult lore, which gives them a +2 to any

roll related to learning more about a given demon, vampire, or other supernatural creature.

For those who want to add a *Buffy*-esque dimension to their *Angel* game, a Watcher Quality could be used. This is the same as Ex-Watcher but requires the acceptance of some level of Obligation, depending on how much the higher-ups demand he be in the line of fire. This is strictly a measure of Watchers Council expectation. A Watcher who takes risks on his own time doesn't gain points from a higher level of Obligation, and may just lose his current position by endangering himself needlessly. As we said, flexibility is not a Council "watchword."

Fast Reaction Time

2-point Quality

Cordelia (having a vision): No. No. No! Ahh. The usual big scary rising up in a housing project in Topanga, and . . . why is it that I am not on the floor this time?

Angel: I got you.

—2.16 Epiphany

Most people freeze when something bad is about to happen (like . . . I don't know . . . when a scum-sucking demon lunges out of the dark with scum-sucking implements at the ready). Not someone with this Quality—this on-the-ball one rolls away and punches ol' scaly as soon as it bares its . . . ah . . . implements. In combat, contact sports, or other physical confrontations, characters with this Quality gain a +5 bonus for Initiative purposes (see p. 119), modified by common sense (Fast Reaction Time cannot help the target of a sniper half a mile away, for example).

Because they are fairly immune to the "freeze" factor so common in dangerous situations, Fast Reaction Time folks also gain a +1 bonus on Willpower Tests resisting fear (see p. 117).



Part of the Gang

Chapter Five: Cabals, Covens, and Agencies discusses why there's no Group Member Quality/Drawback as a character choice (see p. 159). We also give some suggestions in case your Director wants to work things differently in your game. Consult with him and the later chapter in that case.

Good/Bad Luck

1-point/level Quality or Drawback

Gunn: I never figured I'd be around this long . . . or have this much.

Cordelia: Some people never know one day of joy. You're lucky.

Gunn: Maybe I am.

—3.18 Double or Nothing

If your character enjoys Good Luck, Fortune smiles on him more often than on most people. Whenever he really needs a break, circumstances conspire to give him one. Those suffering from Bad Luck, on the other hand, live by Murphy's Law ("if anything can go wrong, it will"). Good Luck points are like low-key Drama Points (see p. 138), but are more applicable and, best of all, re-usable.

Each level of Luck counts as a +1 bonus (or –1 penalty) that can be applied to any roll, after the die is cast, once per game session. Multiple levels can be added together for a big bonus on one roll, or spread around several different actions. For example, if your character has three levels of Good Luck, he can get a +3 bonus on one action, a +1 bonus to three actions, or a +2 bonus for one and a +1 bonus for another.

With Good Luck, you decide when it comes into play. Bad Luck, however, is in the hands of your Director, who chooses when it affects a given roll. Of course, Directors should exercise caution and good judgment when applying Bad Luck. If they use Bad Luck for meaningless rolls, the Drawback becomes little more than a minor inconvenience. On the other hand, applying Bad Luck to Survival Tests (see p. 133) or other critical rolls is just . . . unseemly. Make the Bad Luck count, but don't abuse anyone. We're trying to get you all to have fun here, not create angst (well, not out-of-game angst).

Hard Luck Example: Say Jenna has a two-point Bad Luck Drawback. At one point in the Episode, Jenna shoots and hits (just barely) an enemy fleeing the area. The mission will be much harder if the villain escapes, but Jenna is in no immediate danger, so her Director states that a bird flies in front of her, spoiling her aim. Jenna's –2 Bad Luck penalty turns her near hit into a near miss.

Hard to Kill

1- to 5-point Quality

Gunn: How're you doing?

Wesley: Oh, I feel I should be in a great deal of pain.

Gunn: Getting gut-shot will do that to you.

Wesley: And yet . . . is this morphine? Well, it's bloody lovely!

—2.14 The Thin Dead Line

Characters with this Quality are tougher than nails (and presumably much bigger). Even after they are severely wounded, medical attention has a good chance of reviving them, scarred but alive. This Quality is bought in levels. Level five is the highest possible for human beings; demons and other supernatural beings can have more levels. Each level of Hard to Kill adds three Life Points to your character's Pool. Additionally, each level provides a +1 bonus to Survival Tests (see p. 133). Probably every character in an *Angel RPG* Series should have a couple of levels of this Quality—after all, nobody in the show gets killed by random punches, falls, or even throat slicing. If you have any Quality points left over, you should invest them here. Your character will be grateful and so will you.



Honorable

1- to 3-point Drawback

Doyle: You had the one thing in your unnaturally long life and you gave it back?!

Angel: Maybe I was wrong?

Doyle: Or maybe Cordelia was right about you being the real deal in the hero department. See, I would have chosen the pleasures of the flesh over duty and honor any day of the week. I just don't have that strength.

Angel: You never know your strength until you're tested.

—1.9 Hero

Your character follows a code of behavior, and will not break it lightly, if at all. The more restrictive and rigid the code is, the higher its value. The tried and true should almost never break the code's rules, no matter what the cause. In a life-or-death situation where honor must be ignored, your character might do so, but even then a Willpower (not doubled) Test is necessary to overcome the psychological barriers reinforcing the code of honor.

Minimal: Your character does not lie or betray friends or loved ones, or people he respects. Anybody else, especially people from groups he dislikes or is prejudiced against, is fair game. This level is a one-point Drawback.

Serious: This code of honor is more complex, and applies to everyone, friend or foe. Your character always keeps his word and does his best to fulfill any promises he makes. He will not betray the trust of others once he has accepted it. He may be reluctant to give his word except in a good cause (at least a good cause as he sees it), because once it has been given, it is inviolate. This is a two-point Drawback.

Rigid: Your character lives by a strict set of rules that controls most of his actions towards others. In addition to all the other restrictions above, he will refuse to participate in acts of betrayal such as ambushes, striking a helpless or unsuspecting foe, or cheating in any way. Lying is anathema, and he only does so in cases of extreme need. Even then, he feels guilty and does not do a very good job at deceiving; any tasks requiring lying have a –2 to –6 penalty, determined by your Director. This is a three-point Drawback.

Humorless

1-point Drawback

Angel: You know what? I work for you. I just need to find a place for me to . . .

Wesley: I took the liberty of providing you with a new working space.

Angel: Great.

Wesley: And I'd love a cup of coffee.

Angel: That's . . . that's very funny.

—2.17 Disharmony

Some people just lack the ability to laugh at life and take everything with the utmost seriousness (kind of an anti-Lorne). Other people's attempts at humor are seen as wasteful or annoying. Most people find this facet of this character's personality to be unattractive or bothersome. Clowns and practical jokers are like white on rice with this gent.

Love

2- or 4-point Drawback

Fred: So—now that she's alive again, are they gonna get back together? Angel and that girl with the goofy name?

Wes: Well, FRED, that's a difficult question. I think it's fair to say—no. Not a chance, never, no way, not in a million years, and also "nuh-uh."

Fred: But you said he loved her. And of course she's gonna love him back, because he's so strong and handsome and he really listens when you talk. I-I mean, if you go for that sort of thing, why wouldn't it work?

—3.5 Fredless

The character's love life is the stuff songs are made of—whether the pop of Britney Spears or industrial/thrash of Marilyn Manson is up to the storyline, of course. A Cast Member with this Drawback starts the game with a relationship or develops one shortly after the Season begins (usually during the first or second Episode). This love may or may not be reciprocated; your character might be in love with someone who barely knows he exists. Whenever the character has to choose between following his heart or his head, he must make a Willpower (not doubled) roll at a –3 penalty. This Drawback is worth two points.

Tragic Love: As above, but any romantic relationship the character develops ends badly. This can happen in two possible ways—something bad happens to the character's beloved, or the character has an unfortunate tendency to fall for the wrong people (like Angel's inability to have a meaningful relationship that doesn't end in death and betrayal). Tragic Love can be a good source of Drama Points (see p. 138) and is a four-point Drawback.

Mental Problems

1- to 3-point Drawback

Cordelia: Angel feels responsible for this guy because he brought him back from hell. I feel responsible because he did it to save me. You, who are actually responsible for the entire thing, feel nothing at all, because YOU are a vicious bitch.

Lilah: So? You know me.

Cordelia: Please, I was you—with better shoes.

—3.6 Billy

Your character has some serious hang-up. Maybe his parents abused him, or he's in dire need of some Prozac. The short circuit could be quirky or downright insane, depending on how severe the problem is. Some common Mental Problems are suggested here. Like Emotional Problems, feel free to come up with your own or create variations on these themes. Equal opportunity darkness here at the *Angel RPG*.

Cowardice: Your character is more afraid of trouble and confrontation than normal people. He may shun danger altogether, or only risk it when he's sure he has the upper hand. Use the value of this Drawback as a penalty to rolls resisting fear (see p. 117).

Cruelty: This is a person who actually likes to inflict pain and suffering. At the lower level, he reserves this for people who have angered or attacked him, but at the highest level he is a sadist with no feelings of remorse (this is probably not appropriate for most Cast Members, but is typical among vampires and demons).



Delusions: Your character believes something that just isn't true—he might be a confirmed misogynist, or consider non-pure-blood demons not fit to live, or certain that demons wander the neighborhood. Ah . . . scratch that; in the Angelverse, the last one is likely not a delusion.

Obsession: A particular person or task dominates your character's life, to the exclusion of most other things. To pursue his Obsession, he will go to almost any length (as limited by his morality). He may neglect other duties, both personal and professional, to pursue that which fascinates him. The "obsessee" may be a person (who may or may not be aware of your character's feelings, but who almost certainly would be upset about their intensity) or a task (like getting revenge on somebody or performing some important or notorious feat).

Paranoia: "They" are out to get you. Trust no one. Everything is a conspiracy and everyone is keeping secrets. Your character never knows when somebody is going to turn against him, but he knows they all will, sooner or later. A paranoid character expects treachery at every turn, and rarely trusts even his friends and relatives. Now in the Angelverse, where monsters exist and secret organizations have run centuries-old conspiracies, being paranoid is somewhat healthy. However, a character with this Drawback is seriously bent. This makes him annoying and even frightening to have around, and his testimony less likely to be believed, even when he is speaking the truth. Paranoid characters often suffer from other Emotional and Mental Problems (their point values are determined separately).

Phobia: Something gives your Cast Member the heebie-jeebies—snakes, heights, enclosed spaces, public singing, etc. The harder it is to overcome the fear, the more this Drawback costs. Whenever the character faces the subject of the phobia, she has to make a Fear Test (see p. 117) with a penalty equal to the value of the Drawback. If the situation is normally frightening (say, the character is afraid of snakes and now he faces a giant demon snake, which would frighten anybody), add the value of the Phobia to the regular Fear Test penalty.

Recklessness: This character is supremely overconfident and impulsive, willing to take incredible risks, often without thinking of the consequences (can you say "Gunn?"). Most of the time, he never looks before he leaps—and gets into all kinds of trouble as a result. A reckless character prefers to act first and think about it later. He says what's on his mind with no consideration for diplomacy or courtesy, rushes into dangerous situations, and rarely wastes time on second thoughts. Reckless does not necessarily mean suicidal though (except maybe at the highest level). Acting on impulse no doubt puts the character in jeopardy, but doing something that is clearly lethal is not roleplaying, it's just stupid.

Zealot: A zealot is a person whose beliefs (political, religious, or personal) are so strong that they dominate his life and behavior. He is willing to sacrifice anything, including his life (or the lives of others) in service to the ideals he holds dear. This character is dangerous to himself and others, and shows a total disregard for the law whenever it conflicts with his beliefs. Mad cultists, wild-eyed crusader types (like the Scourge), and other mixed wackos qualify for this Drawback. This differs from Obsession in scope (Zealot behavioral dictates are more comprehensive) and severity. This Drawback is rare outside of the Deranged level. Your Director will determine if a Mild or Severe level is even possible.

The higher the value of the Mental Problem, the more severe and debilitating it is. Generally, Cast Members should not have Mental Problems worth more than two points, although playing the occasional lunatic can be fun once in a while.

Mild: The hang-up is controllable and your character seldom allows the problem to control him during times of crisis, especially when friends and loved ones are involved. People may not even know something is wrong with the character. This is a one-point Drawback.

Severe: The problem is severe and affects your character's daily life. Anybody who knows the character realizes or strongly suspects that something is wrong with him. This is a two-point Drawback.

Deranged: The character is clearly deranged, with no regard for such considerations as the law, the safety of others, or the integrity of his immortal soul (you know, little things like that). That does not mean the character is completely berserk. He may control himself out of fear of being stopped or discovered by the law or some other major threat, but when no such fear exists, watch out! This is a three-point Drawback.



Minority

1-point Drawback

Gunn: OW! Did you just step on my foot? Is that my foot you just stepped on? Are you assaulting me—up in this haven of justice? Somebody get me a lawyer—because my civil rights have seriously been violated. Oh, I get it, I get it. You all can cater to the demon, cater to the dead man, but what about the black man!?!

—1.21 Blind Date

Your character is considered a second-class citizen because of race, ethnicity, religion, or sexual preference. He is a member of a small or disadvantaged group, disliked by establishment types. People of the dominant group tend to act negatively towards him; many are automatically suspicious, fearful, or annoyed at him for no reason other than what he is. This Drawback has a one-point value to reflect the relatively enlightened 21st-century America, where people cannot be denied service in a restaurant because of the color of their skin (in most places, at least). In other settings, where prejudice has the full weight of the law and tradition behind it, this Drawback might be worth two to three points.

In general, a character with the Demon/Half-Demon Quality can only be a Minority as part of his place in demonic society. Of course, this requires some formal demonic society that impacts the character's life regularly. Being oppressed by general human society doesn't count. Humans who recognize a demon among them think "I'm not seeing this" or "Help, run!" not "What an inferior being."

Natural Toughness

2-point Quality

Angel: Is she going to be okay?

Wesley: She's tough as nails.

Fred: And immortal, so that's, you know, in her favor health-wise.

—3.9 Lullaby

Your character is seriously thick skinned (and we're not talking emotions here). He has four points of Armor Value (see p. 132) against blunt attacks, such as fists, steel rebars, sideswiping vehicles, and the like. Bullets and slashing attacks are unaffected. This Quality is common among professional boxers, bouncers, and bodyguards.

Nerves of Steel

3-point Quality

Holland: You walked in that door and called me by my first name. You never did that before. You wouldn't have had the nerve. But you're different now. You stood up to us and won. Do you know how many people have that much nerve? I can count them on one hand. I need people like that working for us.

Lindsey: You're offering me my job back?

Holland: Oh, no. I'm offering you a new job.

—1.21 Blind Date

A character with this Quality is almost impossible to scare. Whether he is too dumb or too stubborn is open to question, but he remains unruffled even when the risk is high or the horror unspeakable. This is often key in keeping dry cleaning bills down. He is immune to fear except when confronted with the strangest supernatural manifestations, and even then gains a +4 bonus to his rolls.

Obligation

Variable Drawback

Angel: You're . . .

Holland: Holland Manners.

Angel: Not alive.

Holland: Oh, no. I'm quite dead. Unfortunately my contract with Wolfram & Hart extends well beyond that.

—2.15 Reprise

Some rights are accompanied by duties. An Obligation must be followed to various degrees and grants a number of points depending on the strictness of its dictates. Members of secret societies or special agencies (like Wolfram & Hart or Gunn's gang) often have an Obligation to their group. Failure to fulfill one's duty can lead to trouble—demotion, loss of job and health benefits, harsh words . . . sometimes it can even be downright dangerous to say "no," particularly if you work for some not-so-pleasant demonic senior partners.

Minimal: Obeying the basic precepts of the organization or creed and not betraying its members are the highlights here. This is worth no points. The typical member of Gunn's vampire-hunting gang was under this type of Obligation. He could refuse to fight and walk away at any time (as long as he could find another place to crash).

Important: Your character is expected to routinely risk himself for the organization, and go above the basic precepts of membership. An Important Obligation is worth one point.

Major: The welfare of the organization is placed above that of your character. He is always on call and does not have time to pursue a normal job (unless it's a cover for the real assignment) or much of a personal life. The penalties for disobedience or selfishness are severe, and may include death. This is worth two points. Your typical employee of W&H has this level of Obligation.

Total: Your character must be totally devoted to the group. He is even expected to die for the organization, should that be necessary. Missions are extremely hazardous, and he is constantly in danger of imprisonment, torture, or execution. This is worth three points.

Occult Investigator

4-point Quality

Rondell: You ain't been around to tell nothing to.

George: You've been moving on up, dog. Playing demon detective with your new family.

Rondell: Deluxe apartment in the sky.

—2.14 The Thin Dead Line

The Angelverse is full of things humankind was not meant to know—Occult Investigators make it their business to study these things. A lot of them end up in New England asylums, or dead, or worse. The survivors learn a lot of more-or-less useful stuff, from the initiation rites of the Scourge (beyond listening to some long-winded speech laden with anti-half-breed bigotry) to the best places in town to find those hard-to-find tomes. Their knowledge also makes them better able to overcome their fears (or maybe they are a little bit too insane to be afraid anymore).

Occult Investigators get a +1 to any two mental Attributes (Intelligence, Perception, or Willpower) and a +2 bonus to the Occultism Skill. Furthermore, they get a +1 bonus to Fear Tests, thanks to their familiarity with the strange and unusual (whether or not they themselves are strange and unusual).

When presented with an opportunity to learn something supernatural—stopping to gather a few ancient scrolls as the temple starts to collapse, for example—they must do it unless they make a Willpower (doubled) roll, with penalties of –1 to –5, depending on how valuable the find is.



Occult Library

Variable Quality

Wesley: May we—help you? Excuse me, that area is for employees only!

Angel: Yeah. You took all the books.

Cordelia: Yeah, well, you got the waffle iron.

—2.15 Reprise

In the fight against the supernatural, it's not necessarily who you know that matters, it's what tomes you have access to. Characters who want to know what they are up against, or practice the dark arts, should have at least a book or two on the subject—this isn't the kind of thing you can make up as you go along, at least not if you want to live long (or keep all your body parts intact). The larger the character's library is, the more this Quality costs. Various levels are presented.

Minimal: Your character has one, count it, one book on the occult, and maybe a few scribbled notes his Uncle Adam Sinclair left behind. The book has some 11-20 spells (your Director secretly rolls a D10 and adds 10 to the result); each time your character researches a spell successfully (see p. 150) mark it off. Eventually, he knows all the spells in the book and there are no more. One book is not enough to help him much with research into the identity of monsters or demons, so research rolls are at a –3 penalty. This level costs one point.

Good: The character has a modest occult library, with several books on assorted esoteric subjects, maybe even the Time-Life series. This library gives no bonus or penalty to research rolls, and holds 31-40 (D10 + 30) spells all told. Cost is two points.

Impressive: A good collection, including some very rare tomes of hidden lore. Rolls to identify monsters are at a +1 bonus and as many as 60 (D10 + 50) spells can be researched. Cost is three points.

Amazing: Wesley's collection of rare books qualifies. Monster research rolls are at +2 and pretty much any number of spells can be contained there. A character with such a library should have a minimum Occultism Skill 3, unless he just doesn't read and likes to collect books for their gruesome binding materials. This level costs five points.

Keep in mind that if one Cast Member (or Guest Star) has a big Occult Library, the other characters may benefit from it, but the owner has some control over it (i.e., they are his books and he may not want to share every time the other characters feel like doing some occult research). Offering a waffle iron in exchange probably won't cut it. Sometimes it's good to have one's own stash of arcane lore.

Outcast

3-point Drawback

Wesley: How about joining us for the rest of the meal? Isn't that the point of coming downstairs?

Fred: I guess that'd be okay.

Gunn: Ah, I don't mean to rush you back into the twenty first century, but how about using some chopsticks. Or a fork, maybe. You remember forks, don't you?

Fred: Sure. Who could forget? Fork, pitch fork, fork it over, fork in the road . . . one I'm not ready to take yet.

—3.2 That Vision Thing

Misfits, dorks, freaks, and geeks—all names for the outcasts of society. Because of their interests, charisma (lack thereof), habits, or mannerisms, these people seem to have a permanent "Kick Me" sign taped to their backs. They are to the movers and shakers what portapotties are to construction workers. Outcasts have a rough time in social situations; they have a –2 penalty to Influence rolls, and they automatically attract the attention of any cruel or abusive character.

Some make it a practice to avoid paying too much attention to their surroundings to spare themselves hurtful looks or whispers—these types suffer a –1 penalty to all Notice rolls. Others are the proverbial "fish out of water" and are unfamiliar with modern society (they may be from out of town—way out of town). This detriment is mostly roleplayed but should affect the character's behavior with regularity. The "notice" or "unfamiliar" conditions can be dropped, in which case the Outcast is simply a Misfit, and the Drawback is worth only two points.



Physical Disability

Variable Drawback

Lindsey: Your honor, we request the Court's compassion in this obviously mishandled affair. The district attorney's attempt to link my client, Miss Brewer, with this brutal crime would be laughable if it weren't so sad. To think that my client, with her particular disability, could physically commit such a murder is beyond the realm of believability.

—1.21 Blind Date

Your character is the victim of one of life's hideous twists, crippled by accident, disease, or birth defect. He may suffer from limb loss, spinal damage, or any number of tragic impairments. Here's a basic rundown. Alternatives should be variations on these.

Blind: The character cannot see anything. Unless he's a Nanjin Adept or has some other type of radar sense, combat is never going to be his strong suit. Perception and Notice rolls (modified by Acute or Impaired Hearing) are needed to find a target in combat, and even then attack and defense rolls are at a –5 penalty. This is an eight-point Drawback.

Missing or Crippled Arm/Hand: The hand in question cannot be used to grab or hold objects. Any task requiring two hands is at a disadvantage (–3 or worse) or simply impossible. This is a two-point Drawback. A character with a prosthetic hand can overcome some of these problems, reducing the Drawback to one point in value.

Missing or Crippled Leg/Foot: Your character is unable to walk or run normally. With the help of crutches or a cane, she can move at up to one-third normal speed (see p. 115). Hand-to-hand combat rolls are at a –2 penalty. This is a three-point Drawback. Modern prosthetics can reduce the penalties, increasing speed to up to half-normal, and reducing combat penalties to –1. This reduces the Drawback value to two points.

Missing or Crippled Arms: Both arms are missing or crippled. Your character cannot use any tools normally. Some people with this handicap have learned to use their feet with great skill to compensate for their loss, but it's still no picnic. This is a four-point Drawback.

Missing or Crippled Legs: Your character is unable to walk. Without the help of a wheelchair, the best he can do is crawl or roll on the ground. This is a four-point Drawback.

Quadriplegic: Paralyzed from the neck down, almost all physical activities are impossible for this character. A special wheelchair, operated with the neck or mouth, can help him move around (if the unfortunate has access to such instruments). Someone needs to take care of all his basic needs, from feeding to changing. This highly debilitating trait is an eight-point Drawback.

Rank

1-point/level Quality or Drawback

Soldier: Where's Captain Holtz?

Justine: He escaped with the vampire's child . . . as he and I planned. The captain asked me to pass on his praise. He wanted me to say that you fought valiantly and with honor.

Soldier: Where are they? The captain and—

Justine: Gone. For good.

—3.17 Forgiving

Your character is an army of one. Well, he's part of the machine anyway. High rank has privileges—officers, agents, or soldiers obey your character's orders. On the flip side, low rank can really suck; these folks get ordered around and disobeying is a serious no-no. The value of a Rank ranges from –1 to +9, and costs one point per level (or grants one point at the lowest level). Keep in mind that high Rank also entails numerous duties that may restrict your character's actions even more than low Rank. The Ranks Table shows some sample law enforcement, government agency, and U.S. Army ranks. Rank titles in other organizations vary.

Ranks Table

Level	Description
–1	Rookie Cop, Private
0	Beat Cop, Corporal
1	Agent, Sergeant
2	Detective, Senior Agent, Sergeant First Class
3	Agent in Charge, Lieutenant
4	Bureau Chief, Captain
5	Commissioner, Major
6	Lieutenant Colonel
7	Colonel
8	Major General
9	General

Recurring Nightmares

1-point Drawback

Angel: I've been having dreams.

Wesley: Dreams?

Angel: Killing dreams. Always the same. I stalk them, toy with them, mark them while they are still alive. And before they can die from their fear, I feed on them.

—1.11 Somnambulist

Your character is plagued by terrifying dreams that relive some traumatic experience (or maybe a series of bad past events), or are just frightening and disturbing. Every night, your Director may check to see if your character suffers from nightmares. They may be imposed at the Director's discretion, or may be rolled randomly (a roll of 1 on a D10 means the character experiences a nightmare that night). On any night when the character is afflicted by the nightmare, he suffers –1 to all rolls the following day as a result of exhaustion.

Resistance

1-point/level Quality

Cordelia: Billy Blim makes people crazy.

Lilah: Not all people. Just men. He brings out a primordial misogyny in them. Turns them into killers.

Cordelia: Then why didn't he do it to Angel?

—3.6 Billy

Some people are just innately better at ignoring the bad things that life or evil throws at them. This ability allows your character to fend off the effects of a particular type of harm. Each different type of Resistance Quality must be purchased separately. Some examples are presented below, but feel free to devise your own, as long as you clear it with your Director.

Paranormal: The character can subtract his Resistance level from any psychic or spellcasting rolls that target him directly (telekinesis, curses, lightning bolts, and so on). At your Director's option, this may be two different Qualities—one for psychics and one for magic.

Pain: Each level of this Quality reduces the penalties associated with severe wounds, and adds to Willpower and Constitution rolls to stay conscious or fend off death when severely injured (see p. 133).

Poison/Disease: Your character has a cast-iron stomach and an overactive immune system; add the level of this Resistance to any Constitution rolls to resist the effects of poison or disease. At your Director's option, this may be two different Qualities—one for poison and one for disease.

Powers: For some reason, your character is able to resist the supernatural abilities of some types of demons. He adds his Resistance level to any rolls against being controlled or dominated through supernatural means. This includes the hypnotic powers some demons and vampires have.

Resources

2-point/level Quality or Drawback

Nabbit: Ah, what did I do? Spun off my digital pager network, made a few more million. All right, several. Big whoop! What does that mean?

Cordelia: No more shopping at the Pennysaver?

—1.22 To Shanshu in L.A.

Money makes the world go 'round, particularly in L.A.—more particularly if you want to have anything to do with real estate in L.A. While your character is unlikely to be forming real property partnerships anytime soon, it's still nice to have some scratch (even nicer to have more than "some").

A character's level of Resources determines how much material wealth he has access to. This trait varies widely. Some levels are described below. In the case of a teenager or other person dependent on another, the resource level detailed applies to the older type. Whether your character has access to these assets at any given time is a matter for the Director and the plotline.

Destitute (–5): Has the clothes on his back, ten dollars' worth of stuff, and maybe a shopping cart. He's lucky to scrounge a few dollars a month.

Miserable (–4): Personal wealth of about $100 worth of property (including the clothes on his back). May live in public housing or might be homeless. Might earn $100 a month.

Poor (–3): Personal wealth of some $500 in property and lives in low-income housing. Has an income of $500 a month or what he gets from welfare.

Hurting (–2): Personal wealth of about $1,000 in property and a small apartment in a bad part of town. Has an income of about $1,000 a month before taxes.

Below Average (–1): Personal wealth of $5,000 in property (including an old vehicle, perhaps) and an apartment. Has a pre-tax income of $1,500 a month.

Okay (0): Personal wealth of $15,000 in property. Has an income of $2,500 a month before taxes.

Middle Class (+1): Personal wealth of $50,000 in property (will usually include a partially-paid house or condominium as well as a new or slightly used car). Has an income of $5,000 a month before taxes.

Well-off (+2): Personal wealth of $300,000 in property. Has an income of $10,000 a month before taxes.

Wealthy (+3): Personal wealth of $700,000 in property. Has an income of $40,000 a month.

Rich (+4): Personal wealth of $2,000,000 in property. Has an income of $50,000 a month.

Multimillionaire (+5): Personal wealth of $5 million in property. Has an income of $200,000 a month.

Each additional level adds an additional $5 million in property and $200,000 to monthly income. We won't get into David Nabbit level bucks here. That's off the chart—something like the treasuries of several small countries . . . combined.

Screwed-up Adolescent

4-point Drawback

Sunny: Really? I came here to get away from mine. Parents should have to take like a test or something before they can have kids. And if they're drunks or idiots or evil, they should be sterilized.

Connor: If they're evil, they should be killed.

Sunny: You don't say much but I like what you say.

—3.20 A New World

For some of the next generation, life sucks royally. You're not yet an adult even though you know you're ready for it (and Lord knows you can't possibly screw it up as bad as some of the "grown-ups" you know). You can't drink, buy smokes, or own a gun; up until real late you can't drive or vote (not that the last thing means much to you). Worse of all, your elders treat you like a kid. They boss you around, keep you on a short money-leash, tell you stupid, inapplicable life lessons, and stop you from enjoying life to the fullest (or even just doing what you want lots of the time). Characters under the age of 18 get this Drawback (sure, you still can't drink



until you're 21, but life is hard—suck it up) and suffer the social problems already discussed. But that just gives your character the two-point Teenage Drawback. The real icing for a Screwed-up Adolescent is a one-point Emotional Problem (resentment at the world and inability to control anger) and the Covetous (Mild Lechery) Drawback (this can be raised to the Serious level if you want to add a darker edge to this kid). Being raised in a hell dimension by an obsessed vampire hunter is just icing on the cake (though to hear some teens tell it, it's not all that different from the norm).

Secret

Variable Drawback

Fred: I know but just tell me and we'll never talk about it again. Who was she, Charles?

Gunn: That was way before I met you.

Fred: You must have wanted her pretty bad to trade your soul.

Gunn: I guess I did.

Fred: Just tell me.

Gunn: It . . . it was a truck. I was seventeen years old and I sold my soul for a truck.

—3.18 Double or Nothing

There exists a dangerous and hidden fact about your character. This could be a secret identity or a shady past. The more damaging the secret if it became known, the higher the value of the Drawback. For example, damage to your Cast Member's reputation and livelihood would be worth one point; a threat to his well-being (he might be arrested or deported if the truth were known) two points; life, limb, and lymph nodes three points.

Situational Awareness

2-point Quality

Fred: So I'm looking for anything suspicious. Like small dark places where somebody could get grabbed or any blacked out cars or vans or pale, bumpy people with sharp teeth.

Gunn: I don't think we got to worry about seeing any actual vamps, Fred. The sun's still kinda up in the sky.

Fred: Even so, as professionals shouldn't we always be aware of our surroundings?

—3.15 Loyalty

The observant almost always know what is going on around them, and can react with uncanny quickness if necessary. A character with this Quality gains a +2 bonus to any Perception-based rolls to sense trouble or danger in his immediate surroundings. It's also hard to sneak up on him; the same bonus applies when he resists Crime rolls by *Ghost Recon*-types in his vicinity.

Talentless

2-point Drawback

Lilah: Is this your convoluted pathetic way of asking for my help? Because you sure need it. You're understaffed, under-funded and clearly under-talented. So what have we learned here?

—3.8 Quickening

The Talentless individual is totally lacking in creativity and artistic ability. Maybe he is too stolid and practical, or maybe he just doesn't have the imagination to do anything artistic. This Drawback doesn't just affect his ability in the arts, but also in many social skills where flair and creativity are necessary.

Your character has a –3 penalty when trying to do anything artistic. This penalty does not affect Tasks where other people's art is judged; many expert critics are Talentless. When he does try to create something though, the best he can hope for is a mediocre result. In addition to the penalty, the character can never get more than one Success Level in artistic pursuits, regardless of how high his skill levels or rolls are. People with this Drawback also make poor liars, charmers, or social butterflies. The same penalty applies to such skills as Influence—a lack of creativity affects the ability to convincingly lie, charm, flatter, intimidate, or schmooze.



Vampire

12- or 15-point Quality

Wesley: Give him the book, Cordelia. Just give him the damn thing! Let him get the hell out.

Cordelia: Here. I don't even know what you are anymore.

Angel: I'm a vampire. Look it up.

Cordelia: What a jerk.

—2.15 Reprise

For the most part, vampires are irredeemable monsters, unable to control their lust for blood and death. Normal vampires have high levels of the Mental Problems (Cruel) Drawback (among other foibles), and for the most part are not fit for human company. There is nothing very sexy or appealing about a demon in human drag who considers people little more than meals-on-legs. Normal vampire characters cost 12 points, but unless the Director wants to have a murderous monster in the Cast, that's shouldn't be an option.

Now, there are exceptions to the general vampiric disposition and they generally involve importing a human soul. Our title character is the most prevalent example, but even his long-standing partner in crime, Darla, got all soulful toward the end of her pregnancy. On the *Buffy* TV show, we've seen Spike wrestle with his newly awarded soul (and ultimate pay a steep price for that little bugger). What we've learned is that having soul is no barrier against the darkness (but we pretty much knew that already from human behavior), but it does seem to lead vampires away from wholesale mayhem. If you want to go this route, you and your Director must agree on how or why the vampire can control his inner demon. Maybe it's not a soul, just enlightened self-interest. Whatever the explanation, the cost to play a "humane" vampire is 15 points.

Vampires gain +3 to Strength, +2 to Dexterity, +2 to Constitution, and two levels of Hard to Kill (they can have as many as 10 levels in total); +2 bonuses to hearing- and smell-based Perception rolls (+4 when involving blood); take reduced damage from bullets; recover from injuries at the rate of one Life Point per Constitution level every hour (Fire damage regenerates at the rate of one Life Point per Constitution level per day); and are immortal. They also have a limited number of dusting options. Vampires do suffer from multiple vulnerabilities, including sunlight, holy symbols, stakes through the heart, and beheading. These special features are discussed further in **Chapter Seven: Something Wicked** (see p. 184). For separate point charges, Vampires may purchase almost any of the various supernatural abilities (for an additional charge, see pp. 49-60).

Creating Demon and Supernatural Characters

Angel: Hey, hey, take it easy, huh? This guy here is a troublemaker. Alright, I know a Vajnu demon, professional driver, never opens up his mouth.

Gunn: Yeah, and I know a vampire that better shut his!

—2.8 The Shroud of Rahmon

So you want to take on the role of a big badass demon (or even a wimpier but loveable half-demon). Your Director is feeling good that day, so he says, "Sure, no problem." What next? The easy way is to pick and choose from the pre-existing Demon Qualities listed in this chapter (see p. 61-62) or **Chapter Seven: Something Wicked**. Still, that ain't going to cut it if you have your heart set on creating your own demon race from the ground up. If that's your unscratchable itch (we don't want to hear about any others, by the way), the first step is to sit down and discuss things with your Director. It's easy to create some unstoppable killing machine with these rules. No doubt your Director is going to have a thing or two to say about that. Best bet is to develop something with pluses and minuses that your Director can build stories around.

Creating a Demon Package

The basics are simple—pick assorted supernatural abilities, add up their cost (or subtract in the case of negative traits like Vulnerabilities), and come up with some appropriately weird name for the resulting package. When creating the character, buy the specific Demon type as a Quality, apply any Attribute modifications and other goodies (or Drawbacks) to the character, and you're all set. Although it's unlikely, it is possible that a Demon Quality could have Attribute penalties and Drawbacks that outweigh the benefits. In that case, the Quality becomes a Drawback and points are given to the player to be spent elsewhere.

Generally, a Demon racial package should not exceed twenty points in total value, or have Attribute bonuses beyond +5 (or Attribute penalties beyond –2, for that matter). Go beyond those limits and the Cast might start wearing capes and latex bodysuits and shouting "It's clobberin' time!" before a fight. Not necessarily a bad thing if that's what you want to do, but a bit too four-color for the dark world of *Angel*.

Beyond the Numbers

It's much better if a new demon or supernatural race has a bit more going for it than just numbers and special powers. Some back story, or some sort of culture adds nice depth. Demons in *Angel* aren't just transdimensional harbingers of evil or one-dimensional melee machines. Many are just aliens from other worlds who got here through a portal instead of a spaceship, but who are as unique as regular humans. When creating a demon, give these elements some thought, and hash them out with your Director.

An interesting demon race can provide fodder for plenty of Episodes down the line. Relatives and enemies from the Cast Member's home dimension might drop in once in a while for some fun and games (or terrifying violence, which in some cases is the same thing).

Supernatural Abilities

Guy: What about you? You got any special abilities?

Wesley: A few, I dare say.

Guy: Are you a creature of the night?

Wesley: No. But I was a rogue demon hunter so . . . I know how to handle myself when things get rough.

—2.6 Guise Will Be Guise

These are the things that make demons, undead, and other "special" boys and girls stand out from us plain humans. Many of them are very useful to fight (or inflict) evil, while others are actually disabilities—things that make the character in question less capable than a normal person.

These aspects may be collected together as part of a Demon Quality, or they may be add-ons. In the latter case, the abilities are unusual for the particular race and make your character even more "special." Assuming your Director lets you get away with that, of course. A two-point Demon Quality, and 18 points of special supernatural add-ons (assuming your character has a Champion's Quality points or has enough Drawback points to balance it out) is doable, but is going to be very hard to justify. Directors, be warned: this too approaches the comic hero power level mentioned earlier.

The abilities listed here are appropriate for demonic or supernatural types that can be used as Cast Members. We've not given point costs for the big, nasty, invulnerable, reality-twisting, fifty-foot tall demons 'cause . . . as Cast Members, no way! Those evilmeisters are handled

by Directors, who don't need to worry about how much things cost. Adversary demon abilities are listed in **Chapter Seven: Something Wicked** (see pp. 194-196).

Not to belabor the point, but remember that supernatural abilities are a privilege not a right. Your Director will let you know whether your character has access to these powers and can purchase them. Demons and vampires should have general access to these babies, and a psychic human could purchase a few of them, but in all cases make sure your Director concedes to your character abilities (which require a storyline rationale).

Age

2-points/level Quality

Cordelia: You need someone to organize things, and you're not exactly rolling in it, Mr. I-Was-Alive-For-200-Years-And-Never-Developed-An-Investment-Portfolio.

—1.1 City Of

Some beings have been alive and active for several life spans; they could be True Demons, ancient undead, or simply have Dick Clark's genes. Ancient characters are very powerful, having refined their abilities with centuries of practice. This Quality assumes that the character has some other powers or natural abilities, like vampirism or demonhood, which allowed him to survive this long (such powers must be purchased separately).

Each level of Age adds one century to your character's life span. Truly ancient supernaturals (a millennium old or older) have ten or so levels of Age, and are extremely dangerous. As such, they are not appropriate as Cast Members in most games.

The Age Quality only refers to periods during which the character was *active*. Many supernatural beings have long periods of "down time," times when they were in stasis (a fancy term for chillin' in a big way). If you want to create a character from a truly ancient period, be our guest; add as many levels of Age as you can afford, and consider the rest to be "down time" for whatever reasons. The bonuses your character gets are restricted to levels of Age purchased though.

As you get older, you learn more (at least that's the theory). Each Age level grants one point per level of Intelligence to put into skills, to a maximum of four per level. Age is not without its downsides though. Over time, enemies and secrets are accumulated, and these always seem to outlast friendships and renown. For each level of Age, the character must take one level of either Adversary or Secret and gains no character points for these Drawbacks.



Antisocial Impulses

Variable Drawback

Angel: You hired a vampire. What do you think he is going to do with the ring when he finds it, huh? Hand it over to you?

Spike: Oh, good Lord, why didn't I think of . . . ? Oh, wait half a mo', I did. I hired a guy who doesn't care about the ring, or anything else on God's green Earth except taking blokes apart one piece at a time.

—1.3 In the Dark

Demons and other supernatural types don't have the same drives and emotional makeup of humans. They sometimes find it hard to control their primal urges. We're not saying humans are the models of restraint, but poor impulse control is a common supernatural trait, which is probably a sign of most demons' natural evil tendencies.

Antisocial Impulses is a Drawback, similar to Covetous (p. 34) and Mental Problems (p. 40), and like those Drawbacks it has several levels (1-3). Common types of impulses include the following.

Cruelty: This is identical to the Mental Problems (Cruelty) Drawback (see p. 40).

Deceit: Some demons love intrigue the way humans love sex or chocolate-covered cherries. They never miss a chance to plot and manipulate those around them, even their friends and allies. This often happens even when it's not in the demon's best interests. Straightforward plans are never favored; convoluted is definitely the way to go. Where's the glory in simple? Resisting the impulse to lie and manipulate others, or to make a plan less complex than it could be requires a Willpower (doubled) roll with a penalty equal to the level of the Drawback.

Violence: Your typical berserker type. The critter can't walk away from a fight, and when in doubt, it starts swinging. Whenever a potential confrontation happens, the character has to make a Willpower (doubled) roll with a penalty equal to the level of the Drawback. On a failure, the demon reacts violently.

Emotional Influence

Variable Quality

Jhiera: And your people—the men? Some respond to the Ko involuntarily. They tried to force themselves . . . It wasn't safe for me—until I found the frozen water. As long as I could stay cool . . . The worst of it passed in a few months time. Then I started to learn to control my power.

—1.13 She

Your character can affect those around him emotionally. The feelings can vary from attraction to anger to depression. How the target reacts is your Director's call. For example, if the emotion is anger and the target fairly assertive, violence is likely. Conversely, if the target is retiring, anger could manifest as passive aggressiveness.

To avoid the power's influence, the target must make a Willpower (doubled) roll. If affected, he may make a new Willpower roll each Turn after that. Failure means the target has little control over the emotion at issue. For certain emotions (say lust), your character's Attractiveness levels also modify the target's Willpower roll (such modifiers are paid for separately and do not affect the cost of this Quality). The modification is the converse—negative Attractiveness grants bonuses to the target's roll; positive Attractiveness imposes penalties.

The basic Emotional Influence ability costs two points. Penalties may be added to the target's roll for an additional point per level. So, Emotional Influence with a –3 penalty runs five points.



Enhanced/Reduced Attributes

Variable Quality or Drawback

Angel: Doyle, you're stronger when you're a demon, right? So why did you shake it off?

Doyle: I just don't like to fight like that.

—1.7 The Bachelor Party

Enhanced Attributes include your basic super-strength, super-speed, and other super-stuff. Some supernatural beings can lift cars over their heads, hear a whispered conversations from across football fields, leap over small buildings in a single bound, run faster than speeding locomotives, fly . . . ah okay, that's probably going a bit too far.

To reflect these super-abilities, your character gets Attribute bonuses, ranging from +1 to +5 or even higher. These bonuses are added to the character's Attributes after the Attribute points specified by his Character Type have been distributed. So, if you give your character a Strength 4 and then devise a Demon Quality that adds three to Strength, the final Attribute level would be seven.

On the opposite end are Reduced Attributes. Some supernatural beings are slower (or slower-witted) than normal humans. Wimpy non-humans might suffer a –2 to their Strength, demons not known for their wit might have a –1 penalty to their Intelligence; a slave race could have a –1 penalty to their Willpower, and so on. For reduced Attributes, anything beyond –2 is probably too extreme for playable characters.

Enhanced Attributes cost one point per +1 bonus up to +10 for Strength and Constitution, and +5 for everything else. Beyond that point, the bonuses cost five points per level (so a +10 bonus to Dexterity would cost 30 points, five for the first +5, and 25 for the next five levels—to use a fairly extreme example). Reduced Attributes provide one point per –1 penalty instead of costing a point. So, a demon race with Strength +3, Dexterity +3, Constitution –2, and Intelligence –1 would have a total cost of three points.

Your Director may have a thing or two to say about serious levels of Enhanced Attributes. Be prepared to have him declare an upper limit of +5 to any one Attribute. Once again, four color superheroics may not be his, or your, cup of sake.

Hypnosis

5-, 10-, or 20-point Quality

Cordelia: Okay. So you've been having nightmares, it doesn't mean you . . .

Angel: They're not nightmares. I've enjoyed them.

Cordelia: Oh.

Wesley: And you fear that these may be more than just dreams, that you are acting them out in some sort of hypnogogic state.

Cordelia: Hypnowhatic.

Wesley: Sleepwalking.

—1.11 Somnambulist

Some demons and undead have the power to control the minds of others. Against single opponents or those without much in the way of will, this ability can be devastating. It comes in three levels, at an increasingly higher point cost.

Gaze Into My Eyes: At this level, your character can cause someone to hesitate for a few moments—plenty of time to launch an attack with impunity. The hypnotist makes a Willpower (doubled) roll (or uses his Brains Score in the case of Supporting Cast); the victim does the same. Unless the victim beats or ties the result, he is helpless for a Turn and has zero defense rolls against any attack. This ability costs five points.

What Do You See?: Your character can create illusions and muddle the victim's senses. This uses the same Resisted Willpower roll as Hypnosis (Gaze Into My Eyes), but if the character wins, the victim finds the illusion compelling. The character can render himself invisible or appear to be someone else. A character with What Do You See? gets a +1 bonus to use the Gaze Into My Eyes power. Ten points purchases this ability.

Come to Me: At this level, the supernatural being can dominate the victim, forcing him to obey almost any command. Every time your character tries to command the victim, use the same Resisted Willpower rolls as above. If the victim loses, he must comply. Some commands may go so totally against the victim's self-preservation instinct or moral code that he gains bonuses (+1 to +5) to resist (at your Director's discretion). Directing someone to jump off a skyscraper is morally questionable and could vitiate any control your character has over him.

Your character gains a +1 bonus to attempts to use What Do You See?, and +2 to use Gaze Into My Eyes. This ability costs a whopping twenty points.



Immortal

0-point Quality

Shempire: You're serious about this. So what? I make you and then you'd be like my immortal babe?

Darla: Yes.

Shempire: Ah, well, that kind of sounds like commitment to me.

—2.9 The Trial

Not as in "cannot be killed" but more as in "not getting any older here." Some supernatural beings don't age normally, staying the same apparent age for centuries or millennia. This doesn't cost points by itself (let's face it, much as we'd like to think differently, few Series are going to span centuries), but Immortal characters can gain the Age Quality (see p. 50) if their characters have been around for a few centuries.

Increased Life Points

1-point/level Quality

Lindsay: Here is the target.

Lee: Don't let the picture fool you. She is tougher than she looks.

—1.19 Sanctuary

Some supernaturals are much harder to kill than your average innocent bystander . . . or bull elephant. They could have redundant organs or their guts are just harder to rip out. These critters have more Life Points than the normal formula would allow for someone with their Strength and Constitution (see p. 26). Each level of this power adds an extra ten Life Points. Additionally, supernatural species can gain Hard to Kill levels; they work as the Quality of the same name (see p. 39), providing both extra Life Points and bonuses in Survival Tests.

Invisible

20-point Quality

Angel: How is he doing it? How does he see her when she's alone, in private? Is he invisible? Or some kind of ghost? Maybe he can astral project.

—1.4 I Fall to Pieces

Some entities cannot be seen through normal means, which allows for all kinds of neat ninja tricks. Invisible characters can still be heard though and some sensors may detect them. Believe us, fighting them is still no picnic (see p. 125).

This Quality costs a base twenty points, and the invisibility may turned off and on at will. If the invisibility drops for at least a Turn when your character attracts attention to himself (by, say, smashing something over a victim's head), the cost is reduced to ten points. Similarly, if the character is stuck on "invisible," the power is also halved to ten points.

Iron Mind

3-point Quality

Cordelia: So why didn't Billy's touch affect you?

Angel: Well, maybe because . . . I'm not human.

Cordelia: Oh, right. And a vampire could never be turned into a monster.

Angel: Well, that thing that Billy brought out in others? The hatred and anger . . . that's something I lost a long time ago.

—3.6 Billy

Your character is immune to all forms of Telepathy (see p. 59) and some Supernatural Senses (see p. 58; Director's call on that), as well as all spells or powers that seek to read or control his thoughts or emotions. He can still be struck by magic or slammed by Telekinesis, but no one can get into his head. It's not all good though. Those with this Quality tend to be somewhat closed off and distant, and often also possess the Outcast Drawback (see p. 44).

Limited Use

1- or 2-point Drawback

Wesley: Connected to the mystic. When you sing, you bare your soul and he sees into it.

—2.1 Judgment

Whatever your character's particular power, he can't use it as much as he would like. There're conditions and if they aren't meet, your character can wave his hands, concentrate, flex his wrists, or mumble haiku all he wants, and no one will be impressed. That could prove very . . . unfortunate.

This Drawback is worth one point if the conditions aren't too crippling. For example if the ability only works during the night (or the day), or, like Lorne, only if the target is singing or if he does his Vulcan mind meld thing. Two points are awarded if the pre-requisites are very limiting. This applies if the power can only be used once a day, or for an hour each day. This value would also fit if the capacity was effective only against one demon species, vampires, lawyers, or blondes.

Nanjin Adept

8-point Quality

Wesley: She obviously doesn't see the same way we do. But she *can* see.

Cordelia: How? Bat vision?

Wesley: In a sense. The human eye is only capable of registering a small portion of the electromagnetic spectrum. But if Brewer were somehow equipped to see OUTSIDE that range . . .

Cordelia: She'd be Superman.

—1.21 Blind Date

The Nanjin is a secret order of cave-dwelling monks from Pajaur, wherever that is. They have developed a mystic method of "seeing with the heart," allowing their adepts to see without needing eyes. A Nanjin-trained assassin plucks out his own eyes and relies exclusively on this mystical sense. But self-mutilation is not necessary.



A Nanjin Adept can sense his surroundings, making it impossible to blindside him. Your character is immune to the effects of darkness or invisibility and gains a +2 to all Perception rolls (this is cumulative with any Acute Senses bonuses). The Fast Reaction Time Quality is an added bonus (with no extra charge). Finally, the Nanjin's supernatural abilities grant him +2 to close combat attacks and defenses. These benefits are only applicable against living or moving foes.

When combined with the Physical Disability (Blindness) Drawback, a Nanjin-trained character can "see" a monochromatic world around him with enough concentration (reading and close visual work is not possible). In a fast-paced combat situation, a nearby assailant who has no body temperature and does not breathe or move is invisible to a blind Nanjin.

Natural Armor

1-point/level Quality

Landok: It is impervious to most wounds.

Angel: What if you chop its head off?

Wesley: Or run it through with a sword?

Angel: Or electrocute it with, oh, lets say about a fifty thousand volt charge?

Cordelia: Yeah, we've had a lot of luck with those things in the past.

Landok: Without thromite it will take a mighty blow to destroy the Drokken.

—2.19 Belonging

Some demons and other critters have really tough skin, as good as or better than a suit of armor. In some cases, it is armor that has been mystically grafted onto their skin, which raises all sorts of personal hygiene problems best not considered too deeply.

Natural Armor subtracts its value from any damage your character takes (just like regular armor, see p. 132). The damage is reduced before any modifiers (for Slash/stab or Bullet weapons for example) are taken into account. Natural Armor 10, for example, would subtract ten points of damage from every attack that hits.

Natural Weapon

1- to 8-point Quality

Cordelia: Beetlejuicy albino comes a knocking! Claws or hands?

Wesley: He wrote claw-like hands.

Cordelia: Could be a mixed breed.

—1.16 The Ring

This covers your basic razor-sharp claws, big nasty teeth, horns (real goring horns, not the namby-pamby knobs at the top of Lorne's head), steel bands that wrap around hands, and other (un)natural weapons. The more deadly the implement, the more it costs. Those given below assume that the weapon causes Slash/stab damage. If it causes Bash damage instead, lower the cost by one. If the weapon is retractable, a one-point kicker is added to the cost. If the weapon is detachable (and throwable) or launchable instead, double its cost. These missiles have normal thrown or pistol ranges (see pp. 124, 128) depending on how they are used. If they can reach out and touch someone like a rifle, the damage is halved (before armor or damage modifiers).

Delivering damage with a natural weapon requires a Combat Maneuver that brings it into play. A claw would use Punch, a horn Head Butt, and a serrated shin Kick.

Small: One point; 2 x Strength damage.

Medium: Two points; 3 x Strength damage.

Large: Three points; 4 x Strength damage.

Extra-Large: Four points; 5 x Strength damage.

Psychic Visions

1-point Quality or 3-point Drawback

Gunn: Is it me or are these vision hangovers getting longer and longer? It's like she can't rest in there until it's done.

Wesley: I know. She inherited these visions from Doyle, but he was half demon. I'm not sure the human body can carry . . .

—2.18 Dead End

Some people can see the future in visions or dreams. Most of the time, the visions aren't very clear, nor do they happen very often, and they cannot be activated on purpose—they just happen. No rolls are needed. Your Director should make the visions or dreams ambiguous and use images and situations from your character's life. The visions should reflect his current problems and worries. Your character's friends and enemies may pop up in the visions, offering advice, vague threats, or deep philosophical comments. The Director can use the visions to drop hints about upcoming events—the rise of some great evil, the potential bad decision to come, the next winner of *American Idol*, and other fun stuff. As your character has little to no control over this ability, it only costs one point.

The Doyle/Cordelia version of this ability is a particulary nasty from the Powers That Be. This three-point Drawback expresses itself through painful, paralyzing flashbacks (more like "flash-forwards") of death and danger. These visions happen a lot more often, and while they are active, the character is pretty much out of it (cannot take any actions for one to four Turns, depending on how long the vision lasts). Humans who get this "gift" don't live very long—the intensity of the visions eventually destroys their brains (often literally). Only Demons and Half-Demons can endure the visions without permanent damage. A human character with this version of Psychic Visions is going to need some help eventually (in a Season or so).

Psychometry

4-point Quality

Lorne: I'm pickin' up some hardcore woo-woo vibes in the room.

—3.11 Birthday

Your character possesses a preternatural sensitivity to objects and the energies others leave when they touch them. He can gain information about items and places uses this ability.

Characters with psychometry often get impressions from simply bumping against a wall or touching the steering wheel of a car—many beings with this power wear gloves most of the time. These visions are deter-

Psychometry Chart

Success Level	Result
1	Feel the strongest emotions associated with the object in the recent past (one day or less), and gain some sensory glimpse of the person feeling that emotion. This is not a full-face portrait though (sorry, the villain doesn't get revealed until the end of the Episode, remember?), but it could be a flash of someone's shoes, the smell of their perfume, the sound of music playing in the background at the time, or some other (more or less) useful clue. This level reveals items that are supernatural in nature.
2	Impressions go back further in time (a week or less) and get more precise for more recent (one day or less) events. If the visions are frightening, time for a Fear Test. This level reveals a few vague hints about the potential uses or powers of any supernatural item.
3	Impressions go back one month or less. Can now detect more than one wielder/owner within that time frame if they left a good psychic "imprint" (i.e., felt strong emotions while in contact with the item). Clues are even more plentiful, but they are rarely complete. Events of extreme emotional or magical power can be glimpsed, no matter how long ago they were. This level reveals if an old knife was used to perform a human sacrifice 300 years ago, but would likely not show anything more than a shadowy glimpse of who performed the deed or where it was performed.
4	Impressions go back one year or less. Visions are granted about every owner/wielder of the object or those in contact with it (in the case of a murder weapon, that would include both the killer and the victim if the weapon was a knife or something that had to touch the victim). This level reveals most of the powers and uses of an enchanted item. This level also reveals a bit more information about powerful events that happened many years or centuries before. It would show that a knife was used by a tall vampire to perform a human sacrifice in the ruins of a large church, and might even show a partial glimpse of the victim's face or a general sense of why the sacrifice was being performed.
5-9	Impressions go back between ten to fifty years. The visions are stronger and incredibly detailed. They are also imprinted more firmly in the psychic's mind, and may be revisited at a later time even if the object is not available. Clues from beyond that time are also more complete. These kinds of Success Levels are the most subject to Director whim.
10+	This brings up any scene concerning the item or place in the last century, or at any time if it involved significant supernatural events. These visions may be entered, walked around in, slowed, frozen, or otherwise experienced in full sensory mode as if part of the holodeck. Your Director should withhold only specifically warded or totally plot-destroying information.

mined by your Director. To use this ability actively, your character must touch the object and roll Perception and Notice. The exact result depends both upon the roll and upon the history of the object being touched. Consult the Psychometry Chart (see p. 55) but know that your Director might modify the "read" depending on the needs of the storyline.

Pyrokinesis

3-point/level Quality

Angel: Flamethrower? No, no. There'll be no throwing of flames. Nobody's going to do anything until we know exactly what's going on.

—3.8 Quickening

Some psychics can start fires through the power of their mind alone. To use this power, your character rolls and adds his Willpower and Pyrokinesis levels. Each Success Level inflicts one point of fire damage per level of Willpower. For example, a pyrokinetic with Willpower 4 who got four Success Levels on his roll inflicts sixteen points of fire damage (more than enough to put the hurt on someone).

The amount of damage determines what can be ignited with this power. Highly flammable objects (gasoline-soaked rags) require only one to three points of damage to start burning. Dry wood needs five to six points, regular clothing or wooden furniture requires ten or more points, and synthetic furniture and the like need twenty or more points to start burning. Using this power on a human both inflicts damage and sets his clothing on fire. Once something ignites, it burns normally (see p. 130 for details on Fire damage).

Reduced Damage

Variable Quality

(Benny points gun at Wesley's chest.)

Wesley (posing as Angel): That—that—that won't kill me.

Benny: Fine. Let's go. (lowers his gun and walks towards door) Follow me.

—2.6 Guise Will Be Guise

Some critters aren't easy to damage like normal folks. A demon from a fiery dimension might take half damage from fire or heat, for example. Vampires are highly resistant to bullets and falls due to their undead nature. This power comes in three levels. The first reduces damage by half, the second divides damage by five and the third drops damage by a factor of ten. Damage is



rounded down, to a minimum of one point. In all cases, the base damage is adjusted after Success Levels have been added. Damage type modifiers are not applied.

The cost of the trait depends on what form of damage is affected. It'd be neat to be nearly invulnerable to everything but that's gonna cost quite a bit.

Everything: Applying Reduced Damage to all injuries costs five, twenty-five, or fifty points, respectively.

Specific Attack: If something specific but relatively common is affected, the cost is three, ten, and twenty points, respectively. This covers damage like fire/explosions, all kinetic attacks (fists, bullets, falling safes, pimp-slaps), and so on.

Limited: This is a single specific type of attack, such as bullets, falls/large blunt trauma, or metal weapons. This costs one, five, and ten points respectively.

Regeneration

1-, 3-, or 6-point Quality

Angel: Which means, if we can find it in time we can kill it. He'll be looking for a hostile environment, somewhere damp. Probably returning to primordial volcanic basalt for his regeneration.

Cordelia: Huh?

Wesley: Sea caves!

—1.14 I've Got You Under My Skin

You can't keep a good demon down. Or a bad one for that matter. Some supernaturals heal very rapidly. The amount healed is equal to the character's Constitution Attribute. The faster this amount heals, the more expensive the power is. Healing Point per hour costs one point. Healing every minute costs three points. The very handy regeneration-every-Turn runs six points.

While regeneration allows the regrowth of limbs, it does not convey immortality or invulnerability. No matter how fast a character heals, if he gets into the negative Life Points, is forced to make a Survival Test, and fails, it's curtains for the mug.

Supernatural Attack

Variable Quality

Gunn: So it's big.

Wesley: Big.

Gunn: And fire breathing.

Wesley: Breathing.

Gunn: Big, two-headed, fire-breathing . . .

Wesley: I think we all have the picture, Gunn. It's not a teddy bear and it probably shouldn't be attending the Kenyard School for Girls.

—2.12 Blood Money

Maybe your supernatural can expel fire out of some unmentionable orifice, or spit gobs of acid, or something equally nasty. This type of attack is not dependent on the critter's Strength (unlike Natural Attacks). The more damage the attack does, the more it costs. How far the attack reaches also plays into the cost. Close combat attacks (use Kung Fu and Dexterity to "hit" the enemy) are cheaper than ranged attacks (use Gun Fu and Dexterity to "shoot" the attack, or, if the attack is something unusual, a Wild Card Skill instead of Gun Fu). Ranged attacks fire as far as a pistol (see p. 128); those that can reach rifle ranges do half damage.

Minor: The attack inflicts twenty points of damage. It costs four points for close, eight for ranged.

Major: The attack inflicts thirty points of damage. It costs seven points for close, twelve for ranged.

Deadly: The attack inflicts fifty points of damage. Fifteen points must be spent for close, twenty for ranged.

Massive: The attack inflicts one hundred points of damage. It costs thirty-five points for close, forty for ranged.

Supernatural Form

1- or 2-point Drawback

Doyle: Too bad we'll never know (morphs into his demon face) if this is a face you could learn to love.

—1.9 Hero

Let's face it—even in L.A., you're going to get second glances if you're a big red bipedal lizard with a prehensile tail. But not all demons look like demons; some actually look like supermodels. For the unfortunates who don't, having a supernatural face is a Drawback. Some critters can instantly switch back and forth between a human shape and their real one (pausing just long enough for cool morphing FX). In some cases, they have to change into their non-human form to use their special powers.

Definitely Not Human: Your character just can't pass himself off as human. His favorite time of the year is Halloween, 'cause then he can at least show his face. This is a two-point Drawback and carries with it an Attractiveness –2 feature. Additional negative Attractiveness levels can be acquired for extra points. Alternatively, positive Attractiveness levels can be purchased separately to neutralize the downside of always having your supernatural side up front.

Dual Shape: The being has a human and a supernatural form. He can switch at will and nearly instantly, although sometimes anger or surprise (or sneezing) brings forth his true shape involuntarily. This costs no points unless the human form is weaker (for example, any supernatural powers only apply to the demon form), in which case this is a one-point Drawback. The character can have a split Attractiveness level, one for each form (which is purchased separately). If Life Points are increased in the demon form, reverting could bring the human into a world of pain (and negative LPs).





Supernatural Senses

Variable Quality

Wesley: He's, uh, anagogic.

Cordelia: Really? He looks like he's eating enough.

—2.1 Judgment

Any level of this ability enables the being to tell by sight (or smell or sound or in particularly intrusive cases, taste) if someone is a human, a vampire, or a demon. Others have more sharply defined powers. In some cases, they can actually "feel" people, "read" their auras, or pick up mystical clues. A Perception and Notice roll may be required and the Success Levels dictate the depth of the information gathered. Sometimes the input is overwhelming and just can't be missed (all this in your Director's discretion).

Basic: Your character can tell a being's basic nature—demon, vampire, magician, etc. Rarely is a Perception roll required. This costs one point.

Empathy: The being can tell what someone is feeling. People are generally pretty poor at hiding their anger, grief, or smug confidence. Most of the time, the empath can only read the strongest emotions a target is feeling. With particularly strong feelings or a very good Perception roll, the being learns about exactly how the target feels. This runs two points.

Enhanced Senses: This gent has one or more incredibly sharp senses (sight, hearing, smell, and so on), enabling him to track by scent or hear a whispered conversation a hundred feet away. The power requires the Acute Senses Quality (for each sense to be enhanced) and a minimum Perception 5. Where applicable, it doubles the bonuses of Acute Senses, but most of the time, no roll is needed. These senses cost three points each.

Fortune Telling: The character can catch glimpses of the past and future by looking at someone or something. This can work like Psychometry (see p. 55, except with the possibility of future visions) or it can be dictated by your Director according to the needs of the plotline. This costs five points.

Insight: The supernatural can see detailed truths about a person (including Qualities and Drawbacks) by reading his aura—his nature, feelings, desires, fears, even possessing entities or other abnormalities. It can also be used to track, particularly by attuning oneself to the aura of certain beasts (as shown by Lorne's cousin Landok—this may require one or more Perception and Notice rolls). Any use requires at least a Turn or three of concentration. This power costs five points.

The Sight: Your character can see magic and traces of supernatural power. He can also tell if someone is preparing to cast a spell and see at a glance if an item is magical. He can even see a faintly glowing residue indicating that magic has been used in an area during the last few hours. If the being spends a minute or so looking closely at someone and makes a Perception and Notice roll with two Success Levels, he can tell if the person is a normal human. If he makes the roll by three or more Success Levels, he can tell if the person is a psychic, vampire, demon, or something undefined. The character cannot actually see ghosts in detail, but if one (or some other invisible supernatural being) shows up, he can notice a faint glow of power in its vicinity (no need for the normal invisibility Perception roll, see p. 125). With sufficient Success Levels (Director's call), he can also tell at a glance if someone is possessed. Three points must be spent for this ability.

Telekinesis

3-point/level Quality

Angel: What do we know about telekinesis?

Wesley: Ah. Yes. The power of moving things with one's mind. (beat) That's pretty much it. The power of moving . . . I-I'm better with demons, really.

—2.4 Untouched

This is your basic ability to move objects with the power of your mind. To use this power, your character rolls and adds his Willpower and Telekinesis levels. The Success Levels equal the "strength" of the levitation effect. So if the roll resulted in five Success Levels, your telekinetic could move an object with a Strength 5.

When tossing people around using telekinesis, the damage done is two times the Success Levels in Bash type. The telekinetic Strength (the Success Levels in the roll) must be sufficient to lift the person off the floor, though (see p. 25). Precise tasks (guiding a key into a keyhole, manipulating a keyboard) require a Perception and Telekinesis roll (with appropriate Success Levels as your Director demands). Attacks use Dexterity or Perception (player's choice) and an appropriate skill (staking a vamp would use Getting Medieval, firing a gun Gun Fu). All remote tasks suffer a –1 penalty because the telekinetic manipulates the object at a distance. Damage is set by the weapon and uses the telekinetic Strength level rolled. Tossing small objects requires only a Willpower and Telekinesis roll, and must overcome the target's defense roll. The damage value of such an attack is two times the Success Levels rolled.

Telekinesis requires some effort to maintain. After a number of Turns equal to your character's Willpower, he has to make another Willpower and Telekinesis roll to maintain the power, at a cumulative –2 penalty. So, a psychic with a Willpower 4 would suffer a –2 penalty on the fifth Turn and a –6 penalty on the thirteenth Turn that he maintained an effect or used successive effects. This penalty applies to all telekinesis rolls until the psychic gets at least three hours of rest (as in magic use, see p. 152) between uses.

Let's Revisit: If a character with a Willpower 4 was swinging a large axe with her Telekinesis (beats chopping wood by hand) and rolled a 16 (four Success Levels), she would have an effective Strength 4 for the next four Turns. On the fifth Turn, she would reroll Willpower and Telekinesis and subtract two; this could change her psychic Strength value.

Telepathy

5-point Quality

Lee: What is it?

Lindsey: Mind readers.

Lee: Shouldn't we've been memo-ed or something?

Lilah: That's why they call them random mind readings.

—1.21 Blind Date

Your character can speak into the minds of others. While doing this, he can also hear any thoughts directed at him in response. A telepath can mentally communicate simultaneously with a number of people equal to his Willpower. The duration in minutes and range in ten-foot increments depends on the Success Levels of a Willpower (doubled) roll. An exception may exist for those the telepath knows very well (as long as your Director buys into that). In that case, your character can communicate with such targets at any distance, as long as he can see them or knows where they are.

If the telepath touches someone or looks into his eyes, he can listen in on what the being is thinking. In this case, the subject resists the telepath's Willpower (doubled) roll with one of his own. If successful, your character's Success Levels dictate the time (in minutes) that may be spent probing and the depth of the "read" (consult Mind Probe Chart). Using eye contact for mind probe telepathy only works if the target is less than five feet away. Sorry, no long distance or binocular-aided mind probing permissible.

Successive attempts to communicate telepathically or read someone's mind before resting at least three hours suffer a cumulative –2 penalty. So, for the second attempt, the roll suffers a –2 penalty; on the fifth attempt, an –8 penalty.

Mind Probe Chart

Success Level	Result
1	Can sense only basic emotions.
2	Can sense surface thoughts (whatever the subject is thinking at the moment).
3	Can delve deeper into the mind of the subject. A simple question can be "asked" and a one sentence or less answer is revealed. Each additional Success Level grants one more question and answer.
4 or better	Can get a clear picture of the subject's personality, find memories, and get any information available (provided the telepath specifically asks for it).

Uncontrollable Power

5-point Drawback

Angel: Another door opens. You're my link to the Powers, now.

Cordelia: I'm nobody's link to anybody. I lost control of my entire nervous system getting that stupid vision and I'm not certain, but I think I may have drooled a little at the first audition I've had in weeks.

—1.10 Parting Gifts

Your character's power is not fully under his control. During times of stress, it can go wild, striking things and people at random. Whenever the character is angry, scared, or otherwise stressed, a Willpower (doubled) roll is needed, with penalties from –1 to –6, depending on how stressful the situation is. If the roll fails, the power goes off at random (your Director can be as sadistic as he feels is appropriate; feel free to kibitz). If the stress is extreme, the power not only goes wild, it works at double its normal level. For example, if a Telekinetic confronts her abusive father, her power might go out of control at double its normal strength.

Your Director will tell you if your character's power makes sense with this limitation.

Unique Kill

5-point Quality

Wesley: There is just one tiny problem.

Angel: What's that?

Wesley: Well, I don't wish to use the words "impossible to kill," but fire won't kill it, decapitation won't—and it's really huge.

—1.12 Expecting

Some supernaturals can't be killed by conventional means; something extraordinary is needed. Some demons need to be beheaded, for example, or their bodies must be burned to ashes. That doesn't mean your guy doesn't take damage normally, and can't be incapacitated—he just doesn't die from it. If the character isn't destroyed in the correct way, he eventually heals from any injuries and rises again.

This Quality only applies if there is one specific way to kill the supernatural. While it's true that vampires can only be dusted in certain ways, those ways are fairly numerous. Having that many "limited ways" to be aced just doesn't make the grade. Vamps don't enjoy the Unique Kill Quality.

Vulnerability

Variable Drawback

Lorne: Yeah. I think we're only a couple miles from town, but we'll have to walk it.

Angel: No problem here, walking in the sun. Hey, do it all the time.

Wesley: Yes, we're all heartily aware that you're not on fire. Shall we go?

—2.20 Over the Rainbow

Some supernatural beings have an Achilles heel, something that hurts them a lot more than normal. Vamps, for example, have lots of cool things going for them, but their slight sunlight problem balances things out a bit. Vulnerabilities range in value from no points (if it's something so rare and unique it's only coming up when your Director decides it comes up) to lots of points (if it severely endangers the character).

Minor: A rare item or substance (unique mystical artifact, for example) that does extra damage to the character (double damage after armor and modifiers), or negates any armor or special defenses, or which can destroy the character if reduced to zero Life Points (like, say stakes). This is a two-point Drawback.

Major: Something common that inflicts constant damage, or a special form of attack that does massive damage (five times damage after armor and modifiers). This is a three-point Drawback.

Multiple Vulnerabilities: Vampires have a laundry list of things that can kill them. You can do the same for your character but these banes don't stack completely—the maximum value of all combined Vulnerabilities is five points.



Sample Supernaturals

Kate: What was it?

Angel: Slime demon.

Kate: Gee, this town has everything, doesn't it? Demons, fiends, vampires . . .

—1.22 To Shanshu in L.A.

Described below are four sample supernatural packages: three demons and one undead type. These are all folks that we have designed. They've never appeared on the show and are not cannon by any means. We've presented them for your use and enjoyment. They can be also serve as guidelines for creating new critters.

Your Director is free to modify or disallow them in his game (but that'd be true even if they were canon, so don't get too worked up). All of these supernatural types have been worked in as Archetypes later (see pp. 70-93). So you can play these new beings and don't have to get messy with character creation at all. Yep, we aim to please.

Players can also choose to play characters who belong to certain demon races that have appeared on *Angel*. Those puppies are definitely canon (even if what you do with them isn't). As such they don't appear here. The costs and specs on those Demon/Half Demon Qualities are detailed in **Chapter Seven: Something Wicked**.

Demon/Half-Demon (Byblos)

13-point Quality

The Byblos are commonly known as the Librarians; living databases that never forget data they've assimilated. They prefer to observe and learn rather than do anything, and they rarely get involved in any conflict, for good or ill. Byblos half-demons are identical in shape and powers, but tend to be less obsessed with knowledge and have the full range of human emotions—both positive and negative, which means a Byblos half-demon is more likely to use his knowledge, but not necessarily with good intentions.

Their natural form is a faceless, jet-black humanoid that appears to be made of solid darkness, but they can assume a human shape at will, usually a slight, skinny form. The half-demon variety has a natural human form, but they can also shift into demon form (most choose not to). These folks are not particularly strong, but are surprisingly resilient.

Byblos gain a +5 bonus to Intelligence, five levels of Hard to Kill, and one level of Increased Life Points. They also have the two-point Photographic Memory Quality. The Demon (Byblos) Quality totals 13 points.

Demon (Gri'ah)

14-point Quality

These demons were once a servitor race created by a powerful Demon Lord to serve as its assassins and bodyguards. Their original name is gone and forgotten, repressed by the overlord to reinforce their dependent status. For millennia, they served their master well, fighting demon wars across dozens of dimensions and patrolling those worlds to "keep the peace."

Then came the Great Betrayal, when Gri'ah struck down the master and by his actions gave his name to his race. In the subsequent upheaval, the Gri'ah were nearly exterminated. The master's other troops did not trust them (not surprisingly) and the conquered populations had no love for their former oppressors.

The survivors can be found in the service of assorted demon cults. Most Gri'ah are like Japanese ronin, masterless warriors who would do anything to find someone to serve. Others are more independent and refuse to serve anybody but themselves.

Gri'ah can look human and shift forms at will. Their real shape is humanoid with dark blue skin and glowing red eyes. When stressed, they usually revert to their normal form, although they can resist this urge with a Willpower (doubled) roll. In either form, they are stronger, faster, and tougher than humans, and fairly hard to kill.

Gri'ah enjoy a +3 bonus to Strength and Constitution, and a +2 bonus to Dexterity. They gain Regeneration (Per minute), two levels of Hard to Kill, and one level of Increased Life Points. The Demon (Gri'ah) Quality totals 14 points.

Demon (Tarrack Daemonling)

7-point Quality

The Tarrack are a hybrid human-demon race, most commonly found in places torn by war and civil strife. The True Tarrack are drawn to death and killing; they feed on negative emotions. How they came to Earth is not clear, but once here, they found conflict and bloodshed in plenty.

Some of them also like to mate with human women and the result is Daemonlings—children that look perfectly human, but possesses their father's supernatural strength and love for violence.

Most of these demonic offspring lead short and brutal lives. Their supernatural nature manifests when they are in their late teens. This leads to violent outbursts and lawlessness. In the beginning, this behavior can be excused as normal teenage rebellion. But it quickly

becomes extreme and can't be addressed through meaningful talks and regular discipline. As a result few Tarrack make it into adulthood (even if incarcerated they usually get themselves killed making trouble in prison). Those that live in lawless and violent societies (which, given who their parents are, is not that unlikely) tend to survive the longest, but even the nasty, brutish, and short life is the rule.

Tarrack Daemonlings gain a +5 bonus to Strength and a +3 bonus to Constitution. They have a two-point Antisocial Impulses (Violence) Drawback (this can be increased to the full three-point value, reducing the value of this Demon Quality to six points) and Regeneration (Per hour). The Demon (Tarrack Daemonling) Quality totals seven points.

Revenant

17-point Quality

This unusual form of undead is an instrument of vengeance or justice (even they aren't sure) who may be agents of the Powers That Be or some other entity interested in fighting the forces of darkness. Revenants are men and women who died violently, usually through supernatural means. They come back as avenging angels, hunting down those they deem "tainted" with evil or the supernatural. Unlike most undead, however, they do not reincarnate in their original body—instead they take over the corpse of another victim of violence or supernatural activity. Driven by powerful visions and a thirst for revenge, Revenants need to get used to the idea of living in a stranger's body for the rest of their existence, driven by powerful visions and a thirst for revenge.

Revenants look alive (if a little pale), but they don't have a pulse, don't sweat, and don't need to eat. Their bodies are only slightly above room temperature. Most importantly, they cannot be killed normally. If their body "dies," their spirit takes over the body of the closest person who dies by violence after their "demise." In crime-ridden L.A., this takes little or no time. The only way to destroy a Revenant permanently is to burn its body while it's still alive. The flames trap the spirit and remove it from this plane of existence.

Killing a Revenant (without burning it) means the Cast Member needs to start over in a new body. Your Director decides when and where the new body is found. In general, the character is going to be out of the game for a bit. The newfound body usually has average levels (2) in all Attributes. To determine the Attributes to come, roll a D10 and distribute those "extra" Attribute points as desired, then add in the bonuses of the Revenant Quality. Over time, the body "grows into" these higher stats, as the Revenant's spirit reshapes the body. This occurs at the rate of one Attribute level per week. In general, skills, Qualities, and Drawbacks carry over to the new body, and replace those possessed by that body.

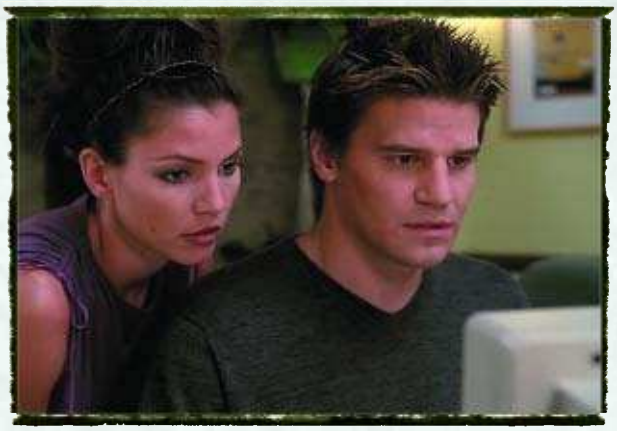
Revenants get a +2 bonus to Strength, Dexterity, and Constitution, and a +3 bonus to Willpower. They have Regeneration (Per hour) and their unique body-switching power (10 points which includes their Unique Kill (Fire) Quality). Finally, they have Psychic Visions—the debilitating version. A Revenant's total cost is 17 points.

Anybody Home?

For simplicity's sake, newly infested bodies should be as blank a slate as possible. Perhaps an Attribute or two could vary from the norm, but otherwise, it's best to just let the Revenant mold the body to his previous Attributes without worrying overly about "left-over" clutter.

The "under the hood" folks among you no doubt have noticed that the Revenant's "new body" Attribute points range from 13 to 22 (the 12 from the "body" plus D10). Thus, a Revenant could have more or less Attribute levels in total than it had in its first body (built using the Champion or Investigator Character Type). That's designed to add a bit of variety to the character and give the player a bit more ability to adjust his character after a fatal encounter. Some players or Directors might like to keep the character's Attribute levels more consistent. In that case, simply set the "Attributes to come" level at the former body's Attributes. Alternatively, you could keep the mental Attribute maximums the same as the former body and allow some variation on the physical side (use half a D10 result, rounded down, to spread around). This all adds complexity, of course.

Another way to twist things (and add complication) arises if your Director varies the non-Attribute aspects of the body that your Revenant infests. Keeping some Qualities or Drawbacks (or even skills in very odd cases) flavors the assumed body. What if your Revenant took over someone who had deranged-level Mental Problems, or was half-demon, or had superhuman healing abilities, or retractable adamantine claws, or was really, really short. The variations are limitless.



Skills

Anne: All of my regular staffers are too scared to come in tonight.

Cordelia: Where do you want me to start?

Anne: How are your laundry folding skills?

Cordelia: I'm an actress. I can—fake it.

—2.14 The Thin Dead Line

How does Angel swing swords, do spin kicks, glower convincingly, and look good doing it? Why can Wesley put a name to many demons after just a vague description? What's with Fred and that axe-throwing device? The answer, my friend, is their skills. Skills are learned abilities, the result of training, study, or experience. Anything that can be taught is considered a skill. The character's background, education, and life experiences determine what skills he would be likely to have.

Skills are broken down into broad categories. Rather than assign a skill to different types of guns, for example, Gun Fu covers the ability to fire anything with a trigger (except crossbows which use Getting Medieval). This is not very precise, but it reflects the reality of TV shows like *Angel*. It also makes character creation easier: rather than having to look at a huge list of skills for your character, they are all noted on the character sheet. That way, you can run down the choices quickly and decide which are most appropriate.

So, when a character tries to use any possible aspect of the broad skills given, he adds the skill level to the appropriate Attribute and a D10. That's the easiest way of doing things and moves the plot along briskly. Some may find this too imprecise however. For them, the specifics of each skill should be devised based on the Cast Member's background. An intrepid jungle explorer's Science Skill would reflect mostly an expertise in botany and biology, and his Knowledge Skill would deal mainly with geography and exotic cultures. A criminal lawyer may have a Crime Skill that lets him identify and communicate with assorted underworld types, but he probably can't pick a lock worth a damn. The regular skill level would apply to any task within the character's area of expertise. Skill uses outside your character's focus might suffer a roll penalty (as determined by your Director).

Buying Skills

To acquire skills, use the skills category character points of the chosen Character Type (see p. 22). Skills cost one point per level up to five. After level five, each additional level costs three points.

Adept Example: Dave wants his character to be a mover and shaker in town. He decides that the character is a big wig, regularly arranging deals with disparate people (some with odd facial features and unsettling dietary habits). Such expertise would require a skill of five or higher. Dave decides to go for broke and give the character Influence 7. This costs five points for the first five levels, and six points for the other two, for a total of 11 character points. Dave's character is a serious rainmaker, but he is going to have to rely on contacts, friends, and allies for any other kind of expertise.

The Meaning of Skill Numbers

Like most numbers in the **Unisystem**, high is good and low is bad. The higher a skill level, the more proficient the character is at using that skill.

An unskilled character has level zero. It may still be possible to use the skill (your Director makes that call), but some can't be used if you don't have some training (like Languages).

A level one indicates a beginner or amateur, somebody who has just learned the rudiments.

A level two or three represents general competency—the ability to perform average tasks with relative ease.

A level four or five indicates extreme competence in the subject, the result of a lot of study and practice.

Higher levels represent true mastery of the skill or craft, and the ability to perform the most difficult tasks with ease. A master of Kung Fu would have a skill level in the 7-10 range, for example.

Acrobatics

Fred: A couple of shopkeepers saw Conner jump off the bus right up the road from here.

Angel: He was here. I can smell him.

—3.20 A New World

Beloved skill of ex-cheerleaders, blind assassins, and physics-defying martial artists, this is the ability to perform tumbles, somersaults, and other complex maneuvers. It is also used to dodge attacks, climb obstacles, and perform similar tasks of agility. Acrobatics can replace Crime when trying to move silently (use the higher of the two skills for attempting to sneak around.

Using the Skill: Acrobatics is used with Dexterity to perform most maneuvers, including avoiding close combat attacks and gunfire. When jumping for distance, climbing, or swimming, use Strength and Acrobatics instead.

Art

Vendor: Well, they say art is the best therapy for that.

Cordelia: Really?

Vendor: Sure, they use it in mental institutions all the time. You get the patients drawing and working with clay—helps them to get back in touch.

Cordelia: Well, he's not crazy or anything. He's—just different?

Vendor: Depressed.

Cordelia: Well, he wears a lot of black.

—1.22 To Shanshu in L.A.

Ever wanted to create some masterpiece for the ages, or just land a national commercial? All you need is a high enough level in Art. All the arts are covered by this skill: acting, music, painting, sculpture, creative writing, and so on. That does not mean your character knows all artistic skills though. When creating the character, decide which art or arts are his specialty. Angel's Art Skill is almost exclusively focused on drawing, for example (he can't sing worth a damn, as he's shown on many an occasion).

Using the Skill: To create art, use Intelligence and Art for writing and painting, Willpower and Art for acting or storytelling, Dexterity and Art for dancing or playing an instrument, or Constitution and Art for singing. The Success Levels determine how good the creation (or performance, for things like music or dance) is. To judge someone else's art, use Perception and Art.

Computers

Angel: How'd you pick up computer skills?

Cordy: Downloading pictures of naked women?

Doyle: Well, that's more or less accurate. Hello! We've got two hits.

—1.2 Lonely Heart

This is the nerdly art of keyboard slinging for fun and profit. With this skill your character can make a computer do whatever he wants, including both programming and hacking. No skill is needed to simply use a computer—just about anybody can find the "on" switch and use a mouse and keyboard. The Computers Skill lets your character do fun things like breaking into confidential databases, writing programs, and getting the most out of demon databases and digital television.

Using the Skill: Intelligence and Computers to write a program or hack into a secure system. The system's security imposes penalties for hacking, from –1 for a local library's membership records to –8 or worse for an FBI-sponsored database. Perception and Computers helps diagnose software or hardware problems without having to fill out one of those online help forms and wondering if "submit" sends the note to an often-emptied recycle bin.

Crime

Lester: Hey, what am I gonna do?

Gunn: Take the meeting. I'll get you out before the crime goes down.

—2.8 The Shroud of Rahmon

Sometimes your character needs to break into a not-nearly-so-poor street thug's apartment, or maybe handily uncuff handcuffs in a hurry (don't ask . . .). Breaking and entering, skulking around, picking pockets—if it's illegal or sneaky, this skill covers it, with two major exceptions: computer hacking uses the Computers Skill, and conning people depends on the Influence Skill. Your character doesn't have to be a criminal to have this skill; cops, private investigators, and other (relatively) honest but street-wise folks have it as well.

Using the Skill: Dexterity and Crime is used for things like moving stealthily, lifting someone's wallet, and picking locks. Victims resist such activities with their Brains Score, or Perception and either Notice or Crime (whichever is better). Crime and Intelligence identify bad guys and street contacts (this roll is modified by how familiar the character is with the local criminal scene).

Doctor

Angel: What's his name?

Melissa: Dr. Ronald Meltzer. He's a neurosurgeon. I had an infected nerve behind my right eye. He operated . . . saved my sight. Afterwards he asked me out. I didn't really want to, but . . .

Cordelia: He helped you. You felt obligated. Plus, a doctor . . .

—1.4 I Fall to Pieces

After a hard day of fighting the supernatural, it pays to know how to get folks patched up so they can go out and do it all again tomorrow. This skill covers the ability to speed healing and cure disease through modern medicine. A full-fledged doctor has a skill of four or higher. Anything below that represents some degree of training in first aid or paramedics.

Using the Skill: An Intelligence and Doctor roll is used to treat injuries; each Success Level restores one Life Point of damage (only one roll per patient per day). The victim also does not lose any more Life Points from bleeding and such. Perception and Doctor can be used to diagnose a medical problem, or determine the cause of death of some unfortunate victim.

Driving

Angel: Where did you learn how to drive?

Lorne: Just now in your car. Not bad for a beginner, huh?

Angel: What? You nearly got us killed—four times.

Lorne: Someone had to drive. You weren't exactly qualified, huddled under a blanket in back, hiding from the sun.

—2.13 Happy Anniversary

Indispensable in California, land of the highway, this is the ability to sit behind the wheel of a car or motorcycle and not risk life or limb (or coming across as a petrified out-of-towner). This skill covers all wheeled vehicles, although if your character is not familiar with a specific vehicle (trying to drive an 18-wheeler or a motorcycle if he has only driven cars before), the roll suffers a –2 to –5 penalty or worse. Driving around with blackened windows (day or night) imposes a similar penalty (best to go with that celebrity no-see-through tinting if you need to avoid the rays for some reason).

Using the Skill: Dexterity and Driving for your basic high-speed chases, dodging rush hour traffic, and other complex maneuvers (there's no need to roll for routine driving, unless you're one of those New York City types who mastered the driving basics but then spent all your time on the subway). Use Intelligence and Driving for general mechanical maintenance—for the real trouble, you'll need the Mr. Fix-It Skill.

Getting Medieval

Angel: Force the other guy to counter and he'll open himself up something like this. We'll go half-speed until . . .

Cordelia: No need, I got it. Three years of varsity cheer squad, I only ever had to be shown a move once.

Angel: You know, Cordelia, handling a lethal weapon is a LITTLE different from shaking a pom-pom.

—3.6 Billy

When a fist isn't enough, it's time to break out some old-fashioned sharp metal accoutrements and start bludgeoning and carving. This skill is used for all archaic weapons, from swords and axes to crossbows and throwing knives. It also covers driving stakes into the hearts of those pesky vampires. Vampires, rogue demon hunters, and street warriors are proficient at the ancient art of dismembering nasties with sharp objects.

Using the Skill: Dexterity and Getting Medieval covers most combat actions. Feints use Intelligence (or Perception to recognize them). Getting Medieval is your friend when it's combat time. It can be used instead of Acrobatics or Kung Fu to avoid getting hit.



Gun Fu

Tony: Oh, I've been wanting to see you again.

Kate: I'm sure he'd say the same thing, but that gun really makes you come off as hostile.

Angel: That and the body language. It's so closed.

—1.6 Sense and Sensitivity

When fighting vamps, guns aren't worth spit. They don't work much better when you're up against certain heavily armored demons. On the other hand, against some types, guns mean serious business. This skill covers your basic things that go bang—shotguns, pistols, and the like.

Using the Skill: Dexterity and Gun Fu for pointing and shooting. Aiming slows your character's attack to the end of the Turn, but you add the Success Levels of a Gun Fu and Perception roll to the shooting roll. Intelligence and Gun Fu helps clear a jammed gun.

Influence

Wesley: I hope you weren't too frightened.

Virginia: No, more angry, you know?

Wesley: Well, they were trying to intimidate you.

Virginia: Not at them. At the whole thing, at the fact that I have to live like this.

—2.6 Guise Will Be Guise

The ability to deceive, seduce, intimidate, or manipulate people for selfish pleasure . . . or money . . . oh yeah, or a good cause. Influence allows your character to pick up somebody at a bar (who could turn out to be a detective), scare people into giving up important information (which could turn out false), or otherwise persuade others to do what he wants.

Using the Skill: Intelligence and Influence for fooling, scamming, or fast-talking others. Willpower and Influence to intimidate people. If your character is trying to seduce somebody, for example, any Attractiveness levels act as bonuses or penalties to the roll. By the same token, a vampire would find it a lot easier to intimidate someone if he lifts the victim over his head; the proper circumstances add bonuses or penalties in the –1 to –2 range. A Willpower and Influence roll by the target might counter some or all of the impact.

Knowledge

Wesley: We think it's some sort of mechanized weapon, possibly influenced by the medieval catapult, designed for serious to fatal wounding, if not complete decapitation.

Roger: Or it makes toast.

Wesley: Or it makes toast.

—3.5 Fredless

All non-scientific disciplines are covered by this skill. History, sociology, psychology and a plethora of other "ologies" are part and parcel of this skill. It could also be used for general or area knowledge that hasn't been formalized into an academic discipline (say pop culture, local politics, or getting around town quickly). Knowledge can be useful in predicting a serial killer's next move, or in setting up a personality profile (if you know the basic aspects of a sociopath's psychology, you may be in a better position to catch him). Knowledge can also help with occult research, and it lets characters say cool stuff like "This dagger is of Celtic origin, probably from the Black Forest region; the markings are unmistakable." The fairer sex really goes for that, as Wesley will be the first to tell himself.

Using the Skill: Knowledge is used with Intelligence for the most part. Success Levels in that roll may be added to a subsequent Occultism or Influence roll.

Kung Fu

Cordelia: I don't bend there. Okay. Now that's downright unnatural.

Angel: I know it feels strange but if an attacker comes at you from behind, you want to be able to shift all your weight immediately to your other foot so you can spin and kick. Here, you try it.

—3.7 Offspring

Call it brawling, martial arts, fisticuffs, or flailing your arms around wildly, this skill covers the art of using hands and feet (and other body parts) to hurt the bad guys (or an ally who you're really ticked off at). Kung Fu is indispensable for demon hunters and anybody who hangs around them for any amount of time. It's also very useful around hostile security guards and in bar fights.

Using the Skill: Dexterity and Kung Fu for hitting someone or avoiding being hit (can be used instead of Acrobatics or Getting Medieval for the latter). Many Combat Maneuvers (see p. 120) are based on the Kung

Fu Skill. Intelligence and Kung Fu may be used to identify a fighting style, or to feint an opponent. Perception and Kung Fu counters such feints.

Languages

Wesley: Ah . . . oops. I may have made a tiny mistake. The word "shanshu" that I said meant you were going to die? Actually I think it means that you are going to live.

Cordelia: Okay, as tiny mistakes go . . . that's not one!

—1.22 To Shanshu in L.A.

If you want to *hablar español*, or sound good ordering at a French restaurant, or read the Old Church Latin edition of the *Necronomicon*, you need to learn a few languages. This skill covers any language other than one's native tongue.

Using the Skill: This skill is different from the rest. Each level of Languages indicates fluency in one language (you decide which ones). When trying to decipher some arcane inscription, use Intelligence and Languages. As demon languages are rarely spoken and generally found only in obscure texts, use a similar roll to make sense of the ancient prophecies you find. Still, if really *want* to speak Ga-Shundi, be our guest.

After character creation, learning new languages is difficult. Characters must spend several months studying the new language (see p. 154 for improving a character through experience).

Mr. Fix-It

Fred: I'm sorry, Wesley.

Wesley: You're sorry?

Fred: You were right about me liking dark places to hide in. (springs her trap) But you forgot I also like to build things.

—3.6 Billy

If it's broken, those with this skill can fix it. If it ain't broken, they can improve it (sometimes into not working at all). If it just ain't, they can build it. Mr. Fix-It covers all technical and craft skills, from carpentry to mechanics to setting up electronic equipment. This is what your character needs if he wants to customize that beat-up pick-up with a stake cannon in the bed, or to make sure the wiring for Caritas' sound system won't accidentally fry someone. Adventure-wise, he could use this skill to set up elaborate and interesting traps.

Using the Skill: Perception and Mr. Fix-It for spotting a problem. Intelligence and Mr. Fix-It to do the repairs or construction work. Things that require a soft touch would use Dexterity and Mr. Fix-It instead.

Notice

2nd Worshipper: Using a clean, diagonal motion, slit throat of sacrifice with the pre-blessed ceremonial dagger provided. I didn't see that in the box.

1st Worshipper: Look under the packing. Hurry up!

2nd Worshipper: It's not in here.

1st Worshipper: Just gimme this—

Angel (stepping into view): You know . . . I've, heh, well, I really couldn't help but notice the goats. Yeah—a lot of goats. Goats—many. Those are GOATS, guys!

—2.15 Reprise

Need to get a clue? This is the skill. Without Notice, your character might miss the tell-tale picture in the newspaper, the flashing answering machine at the crime scene, or the "follow-my-lead" wink from his vampire friend "Joe." This is the skill for spotting a critter laying in ambush around the corner or when you run across an ancient demon version of magic eye pictures.

Using the Skill: Perception and Notice to spot things. Intelligence and Notice to remember something your character saw before but didn't realize was important.

Occultism

Wesley: In any event, I diagnosed the girl's condition as infection by a Skilosh.

Angel: With your books.

Wesley: Yes.

Angel: Yeah, you were always so good with your books. Made it look so easy. When it isn't.

—2.16 Epiphany

Forbidden knowledge, the Black Arts, the stuff you only find in outlawed books or really dark heavy metal songs. This is the skill of the truly arcane. It includes things like the basics of identifying demons and their weaknesses, researching spells and rituals, and otherwise learning Things Man Was Not Meant to Know. Access to a good arcane library is a huge help (see p. 43). Your character needs the Occultism Skill before he can become a proficient magician.

Using the Skill: Intelligence and Occultism to recognize or research some supernatural name. Perception and Occultism to identify a creature on first sight. Willpower and Occultism to cast spells without turning yourself into a newt.

Science

Aubrey: This woman, nicknamed Fred, appears to be the resident science expert. It's unclear whether she is a fighter.

—3.15 Loyalty

You can't blind them with science unless you know it. This skill covers all your basic sciences—physics, biology, chemistry, and so on. It can come in handy when trying to identify the "super" portion of the supernatural and the "para" part of the paranormal. Characters with this skill earn the privilege of saying "That's just scientifically impossible" a lot. At higher levels (five plus), the devices or effects can get pretty far out there—things like freezing time or opening portals to other dimensions through judicious use of physics manuals.

Using the Skill: Intelligence and Science for most things, from mixing a chemical formula to inventing a new device to repairing a broken framistat (Science can replace Mr. Fix-It for certain things). Perception and Science is used to spot science-oriented clues, like identifying an unusual biochemical residue.

Sports

Angel: You know, hockey is a great sport.

Gunn: You realize this is the whitest sport known to man?

Angel: True. But the games are indoors and they usually play at night.

—3.15 Loyalty

The ability to hit a ball with a stick, throw a ball, or do other things that may or may not involve balls. All sports are covered by this skill, except things like boxing and martial arts, which use Kung Fu, and gymnastics, which is part of Acrobatics. In a pinch, Sports can be used instead of other combat skills to do things like swinging a bat in anger or tackling a monster—if you really want to wrap your arms around one.

Using the Skill: Depending on the nature of the sporting event, one of the three physical Attributes is used. Coordination- and agility-based tasks (throwing a baseball) depend on Dexterity, brute force activities (weight lifting or tackling) rely on Strength, and endurance sports (marathon running) use Constitution.



Wild Card

Don't fret if you don't see your favorite skill listed above. It's the nature of the beast (broad scope skill category beast, that is) to lose some completeness. To take care of that problem, we have the unsung 18th skill on the list—the Wild Card. It can cover anything you want, with one caveat. The Wild Card Skill cannot be broader than the pre-existing skills (Weapons, for example, which would cover both Gun-Fu and Getting Medieval, would earn a "sorry, next?" award). A character can have more than one Wild Card Skill (despite character sheet unsightliness)—take as many as you want, as long as your Director approves.

Combat Maneuvers

Angel: I'm ready. I've got the moves. Now I need to know what theirs are.

—2.11 Redefinition

So, you're probably saying, "what's with that large Combat Maneuvers section on your character sheet." If not, go back and put a few more points into the Notice Skill. These are your character's preferred moves. You can find a complete list of Combat Maneuvers later (see p. 120). Before filling in this list, you should become familiar with the rules on these bad boys. Combat Maneuvers have three elements.

Bonus: This is the total of your character's appropriate Attribute, skill, and maneuver-specific modifiers. The bonus is what you add to the die roll to determine how well the attack or defense worked.

Damage: This lists the base damage of the maneuver (if the maneuver does any damage). Add any Success Levels of the roll to the base damage.

Notes: This highlights any special effects the attack has. A stake through the heart, for example, does a bit more damage to vampires than to humans (although it's not good for humans, either).

Drama Points

Lilah: It's just business.

Angel: Right. Just business. (Throws metal bar past her, instantly killing evil Fez-head) Don't you come at me through Cordelia ever again. You play that card a second time and I'll kill you.

—3.2 That Vision Thing

Sometimes a character needs to succeed at something, and damn the probabilities (and sometimes the consequences). In a movie or TV show, the scriptwriter just decides how things go, though they try not to get so outlandish that the viewer suspends his suspension of disbelief. In the *Angel RPG*, we simulate this with Drama Points. When you use a Drama Point, your character gets a huge bonus to his chances—think of it as the Powers That Be lending a helping hand. The shot ricochets around a corner and cuts the hangman's rope, the charging cultist's robe gets tangled and he goes down in a heap, a recently slain companion is "not dead yet" . . . all those things are possible when you spend a Drama Point. The ups and downs of Drama Points are covered in **Chapter Three: Helping the Helpless** (see p. 138).

Characters start with a set amount of Drama Points depending on their Character Type. Investigators get more; Champions less (it's a balance thing).

Finishing Touches

Rebecca: Oliver, down. He doesn't know who I am.

Cordelia: He's culturally retarded that way.

Rebecca: I'm Rebecca.

Angel: Angel.

Rebecca: So . . . you make a habit of this sort of thing, Angel?

—1.17 Eternity

These are the little things that mean so much—name, appearance, and the like. These touches bring life to your Cast Member and make him more than a list of numbers on a sheet of paper.

Name: What's in a name? Among other things, it can provide some insights into your character's background and personality. An ethnic name can provide some depth. A weird first name, like Nicodemus, probably led to a lot of bullying as a kid. A nickname can add color (too many nicknames though, and your character may end up sounding like a refugee from *The Sopranos*).

Look: You can go the "Police APB" route and be content to provide height, weight, eye and hair color, but other details make your character more memorable. A neat idea is to "cast" your character as such-and-such character or actor (or singer, or any public personality). "I'm Neo except I like purple leather" (hey, it could work). This provides a quick visual frame of reference. Everybody knows what the icy rap-singer-turned-movie-actor looks like, or how the former CNN spokesman sounds. If everybody does it, the Director could even do a little Cast List: "Starring Mira S. as Lydia the psychokinetic hooker with the golden heart, Christopher W. as Lou the ex-mob hit man now demon hunter, and Adrian P. as Dyallak the shape-shifting demon warrior."

Other Characteristics: Maybe your character has some distinctive habit or mannerism—his hair is always a bit messy despite the use of gel, or he's usually gruff but can turn on the charm if needed. Any scars, tattoos, or piercings that are easily noticeable? How does your character normally dress? What music is in his CD collection (or on his MP3 player if he's cutting edge)?

Hey, guess what? You're set to go. The stars of the show have been cast, and it's time to get the cameras rolling and the action started.

Archetypes

On the next twenty plus pages, you will find a number of ready-to-play characters—eight Champions and four Investigators—complete with stunning pictures. The characters have their own story and background, and can be used as-is or modified as you see fit. The Archetypes are designed to be used in a Los Angeles-based Series, but they could just as easily be placed in a different setting. Enjoy!

The Official Cast

After the Archetypes make their debut, the Official Cast stats appear (see pp. 94-107). From the pulse-challenged to the pulchritudinous, from the gruff to the green-suited, we give you the Cast of Angel. You'll find everyone from the broodmeister himself to everyone's favorite Groosalugg. Note that we've given them Character Types but don't bother trying to make the points match up—these folks are unique.

The characters' are presented as they were at the end of Season Three or when they left the show, whichever came first. For those wanting to tell stories at other times during the show, a series of seasonal adjustment notes follow the character sheets.

Apt Pupil

Archetype

Champion

Life Points 45 **Drama Points** 10

Attributes (20)

Strength 3
Dexterity 3
Constitution 2
Intelligence 5
Perception 2
Willpower 5

Qualities (20)

Attractiveness +3 (3)
Contacts (Criminal) (3)
Hard to Kill 5 (5)
Occult Library (Impressive) (3)
Resources +2 (4)
Situational Awareness (2)

Drawbacks (6)

Adversary (Former Teacher) (2)
Covetous (Serious Conspicuousness) (2)
Emotional Problems (Fear of Commitment) (1)
Impaired Senses (Sight) (1)

Skills (30 + 6 from Drawbacks)

Acrobatics 5
Art 0
Computers 2
Crime 2
Doctor 2
Driving 2
Getting Medieval 5
Gun Fu 0
Influence 2
Knowledge 2
Kung Fu 3
Languages 3
Mr. Fix-it 0
Notice 3
Occultism 5
Science 0
Sports 0
Wild Card 0

Maneuvers	Bonus	Base Damage	Notes
Big Knife	8	9	Slash/stab
Dodge	8	–	Defense action
Magic	10	Varies	By spell
Sword	8	12	Slash/stab



Background on the Apt Pupil

My parents wanted me to be successful at whatever I chose to do with my life. I don't think they had "sorcerer-troubleshooter" in mind, though.

I met my teacher in college, at an anthropology seminar. He described the practices of ancient cultures, particularly the mystical ones, in a way that was so real . . . so alive. He really intrigued me. He also noticed me. We had drinks after class one night. A few hours later, I was in love with him—or so I thought. The bastard had cast a spell on me. I was his little love slave for five years.

He made a mistake, though. After a few months, he started teaching me the dark arts. Lecturing was a sideline for him. He actually made most of his money working as a freelance magical enforcer. Instead of breaking legs and burning down insured buildings, he used magic to do the dirty work. He thought I'd be the perfect partner.

Problem was, after a while I figured out what he'd done to me, and how to undo it. Our breakup didn't go well. He tried to kill me, found out I could handle him both magically and physically—my self-defense and fencing classes came in handy when we switched from spells to bare swords. He ran away after I cut off one of his ears, swearing revenge. Let him try. I still have the ear, and I've fashioned a lot of nasty charms around it. Meanwhile, I've kept the house, a couple of Swiss bank accounts, and his occult book collection: call it a divorce settlement.

I'm still freelancing—got the skills, might as well use them—but I'm a lot more picky about who I work with. I've learned to steer clear from W&H, for example. I've found myself helping people and that feels good.

I been thinking that I could use some help. Maybe employees, or full partners. I've heard of a few rich practitioner firms—maybe it's time for a new player in that market niche.

Quote: "This spell should do the trick. If it doesn't, try an axe to the head."

Roleplaying the Apt Pupil

You are still trying to find yourself. For several years, you were under the control of your evil teacher and you didn't have much say in how your life went. Now you have all this freedom to choose your own path, but you're a bit unsure of which way to go. For now, you have fallen back on the only way of making a living that you know. The clientele varies and, though you are more careful, there's no telling what some of these supernatural types are into. When thing get rough (you know it's a matter of when, not if, in your line of work), you could as easily turn to evil as to good.

Archetype
Barbarian Queen
Champion

Life Points 65 **Drama Points** 10



Attributes (20)

Strength 5 (1 level from Demon Hunter Quality)
Dexterity 6 (1 level from Demon Hunter Quality)
Constitution 5 (1 level from Demon Hunter Quality)
Intelligence 2
Perception 2
Willpower 3

Qualities (20 + 1 from Drawbacks)

Attractiveness +2 (2)
Demon Hunter (5)
Hard to Kill 5 (5)
Fast Reaction Time (2)
Natural Toughness (2)
Nerves of Steel (3)
Situational Awareness (2)

Drawbacks (9)

Adversary (Vampires and Demons) (2; 1 level from Demon Hunter Quality)
Honorable (Minimal) (1)
Mental Problems (Mild Delusion—all supernatural beings are evil) (Part of Demon Hunter Quality)
Outcast (3)
Resources -2 (4)

Skills (30 + 8 from Drawbacks)

Acrobatics 5
Art 2
Computers 0
Crime 5
Doctor 2
Driving 0
Getting Medieval 7 (1 level from Demon Hunter Quality)
Gun Fu 0
Influence 3
Knowledge 0
Kung Fu 6 (1 level from Demon Hunter Quality)
Languages 1
Mr. Fix-It 0
Notice 4
Occultism 4 (1 level from Demon Hunter Quality)
Science 0
Sports 0
Wild Card 0

Maneuvers	Bonus	Base Damage	Notes
Axe	13	25	Slash/stab
(Decapitation)	8	25	x5 damage
Big Knife	13	15	Slash/stab
(Throw)	12	12	Slash/stab
Dodge	13	—	Defense action
Kick	11	12	Bash
Parry	13	—	Defense action
Punch	12	10	Bash

Background on the Barbarian Queen

They called us cows and hunted us down. We were slaves and cattle for our hated overlords. But not all of us submitted. In remote parts of Pylea, we formed a small kingdom, ruled by the strongest warrior of all. On my twentieth birthday, I challenged the king, and bested him in single combat, and became Queen. Big mistake.

I discovered being Queen of the Cows wasn't the good life I'd imagined (and spent so damn long training for). I ruled over a few score scared people. Every day, our demon rulers hemmed us in, killed more of our number. We didn't join the rebellion because we feared it could never be successful. That was a terrible mistake. A new king rose over the land, and I realized our silly claim to be a kingdom had to be forgotten. I swore fealty to the Groosalugg and became one of his lieutenants.

But then the Groosalugg was deposed and Pylea splintered into factions and chaos. The Groosalugg left Pylea. After some months, I decided to follow him, and arranged for a portal to take me to the world from which the champions that had saved Pylea had come. Big mistake.

This world is loud and insane. I was accosted by ruffians minutes after I stepped through the portal. They seemed to find my attire . . . interesting. They were human like me, but behaved like the worst demons I've encountered. When they did not heed my warnings, I drew my sword on them. That was when I discovered the strange, dishonorable, and quite painful thunder weapons that seem to be so common on this world. I barely escaped with my life.

And it only gets worse. I've come to learn that I'm trapped here. And I've discovered that the Groosalugg has left this world, never to return. Hunted in the past. Lost in the present. The future can only get better . . . I hope.

Quote: "You have no honor. You deserve only an axe in your rump."

Roleplaying the Barbarian Queen

You grew up in a harsh medieval dimension ruled by demons. Still, on that world, your bloodthirstiness and prowess with a weapon were valued and useful. Now you're trapped in 21st century Earth, where your skills seem to be far less in demand, and far less respected. The thunder weapons scare and worry you. The one bright spot is that demons seem nearly as common in this new world as they were in your old one. They don't run the place though so that's a step in the right direction.

ARCHETYPE

BARRIO DEFENDER

INVESTIGATOR

Life Points 45 **Drama Points** 20



Attributes (15)

Strength 3
Dexterity 4 (1 level from Criminal Quality)
Constitution 2
Intelligence 3
Perception 2
Willpower 2

Qualities (12)

Contacts (Criminal) (3)
Criminal (2)
Fast Reaction Time (2)
Hard to Kill 5 (5)

Drawbacks (8)

Adversary (Former Partners) (2)
Adversary (Monsters) (2)
Mental Problems (Severe Cruelty) (2)
Mental Problems (Severe Obsession—revenge) (2)

Skills (25 + 6 from Drawbacks)

Acrobatics 4
Art 0
Computers 0
Crime 5 (1 level from Criminal Quality)
Doctor 0
Driving 3
Getting Medieval 5
Gun Fu 5
Influence 2 (1 level from Criminal Quality)
Knowledge 0
Kung Fu 4
Languages 1
Mr. Fix-It 0
Notice 3
Occultism 1
Science 0
Sports 0
Wild Card 0

Maneuvers	Bonus	Base Damage	Notes
Baseball Bat	9	16	Bash; two-handed
Dodge	9	—	Defense action
Kick	7	8	Bash
Knife	9	6	Slash/stab
Pistol	9	12	Bullet
Punch	8	6	Bash
Shotgun	9	20	Bullet

Background on the Barrio Defender

Nobody was doing nothing, man. 'Cept us. We was getting killed. Every day, someone would go missing. Old men, little children, young girls. Cops don't care—too busy protecting rich Anglos. Me and some friends, we did our own neighborhood watch. Instead of killing each other for turf, we started defending our turf and handing some hurt back. No more gangs. We're all *hermanos*—brothers—now that there's things out there that ain't human.

I didn't care at first. I was a businessman, you know what I'm saying? I owned my block, and we sold our junk, and I was making some good money. I heard the stories, but thought it was bull—made-up crap to scare little kids. But then they got my little brother. He was only six, and something killed him and made him into a monster. I saw my little brother burning in the sun, and things changed. Shoulda left my brother alone.

Even so, we gotta be careful. No guns except in emergencies, 'cause the cops—they don't care if some Latino kids are getting killed, but they don't like to hear gunshots. And guns, they don't work so good against the *vampiros*. So we cut 'em and stab 'em. When we catch one of them, we get to take our time, real slow like. Maybe that'll scare them. If not, it's fun anyways.

Some of my former business partners ain't happy about me quitting the biz. They gave me grief, and I had to put down a couple of them. Now I got vampiros and gangbangers after my ass. I don't care. Bring it on, mano.

Quote: Stab. "Oh, mano, missed the heart." Stab. "Missed it again. Does it hurt, mano?"

Roleplaying the Bario Defender

You're a pretty nasty piece of work that's discovered there're much worse pieces of work out there. You're driven by revenge and don't care about the consequences. Hopefully circumstances will temper your cruelty and bloodthirstiness in time. If not, you're headed for big trouble. Already, you've probably made more enemies than you can handle.

Archetype
Crusading Biker
Champion

Life Points 58 Drama Points 10



Attributes (20)
Strength 5 (1 level from Demon Hunter Quality)
Dexterity 5
Constitution 4 (1 level from Demon Hunter Quality)
Intelligence 2
Perception 2
Willpower 5 (1 level from Demon Hunter Quality)

Qualities (20)
Demon Hunter (5)
Hard to Kill 4 (4)
Iron Mind (3)
Nerves of Steel (3)
Resistance (Magic) 5 (5)

Drawbacks (9)
Adversary (Vampires and Demons) (4; 1 level from Demon Hunter Quality)
Honorable (Serious) (2)
Mental Problems (Deranged Zealot) (3)
Mental Problems (Mild Delusion—all supernatural beings are evil) (Part of Demon Hunter Quality)
Mental Problems (Mild Prejudice—non-humans) (1)

Skills (30 + 9 from Drawbacks)
Acrobatics 5
Art 0
Computers 1
Crime 3
Doctor 2
Driving 4
Getting Medieval 6 (1 level from Demon Hunter Quality)
Gun Fu 6 (1 level from Demon Hunter Quality)
Influence 3
Knowledge 0
Kung Fu 5
Languages 0
Mr. Fix-It 0
Notice 4
Occultism 3 (1 level from Demon Hunter Quality)
Science 0
Sports 0
Wild Card 0

Maneuvers	Bonus	Base Damage	Notes
Axe	11	25	Slash/stab
Dodge	11	—	Defense action
Kick	9	12	Bash
Pistol	11	12	Bullet
Punch	10	10	Bash
Shotgun	11	20	Bullet

Background on the Crusading Biker

You could say I'm on a mission. A holy mission. All them preachers I used to laugh at were right. Evil is loose in this world and it is up to all men of good will to cast it down.

I was a sinful man. I confess it readily. I spent my youth on a Harley, drinking and fornicating and brawling my way through life. I thought I was tough, that I had seen it all. But then I saw the real angels from hell. A biker gang of demons that terrorized and burned as they rode. They called out my buddies and me, and we threw down. Bikes, blasts, and blood. This one was for keeps.

It got ugly for my crew, and it got ugly fast. We found out we weren't as tough as we thought. I was the only survivor. I spent a year convalescing. After that, I was a changed man.

After somebody breaks every bone in your body, you get a lot of time to think about things. I realized the devil was real, and his agents were everywhere. As soon as I was able, I got back on my bike. I loaded up on ammunition, holy water, crosses, and a few other goodies. I started walking the Earth, looking for the minions of hell. And, praise the Lord, I found a lot of them. There're vampires and demons and worse things out there, hiding in plain sight.

Many trails of death and destruction led to Los Angeles. The so-called city of angels is a haven for those creatures. So I'm headed there, ready to clean up the town, or die trying. I've heard there are some folks there who are also fighting the good fight. Maybe we can join forces. Maybe the Lord has a plan for us. One way or another, I'll die fighting for his glory.

Quote: "Yer a pretty big demon." Hefts axe. "Lessee if I can't cut you down to size."

Roleplaying the Crusading Biker

In a different age, you would have been a knight, fighting evil on horseback, clad in plate and mail. Now, your steed is a Harley, your lance is a shotgun, and your sword is a fireman's axe. You're self-righteous, and implacable towards those you deem evil—which in your darker moments includes anybody who doesn't look human.

Archetype
Daemonic Investigator

Life Points 37 **Drama Points** 20

Investigator

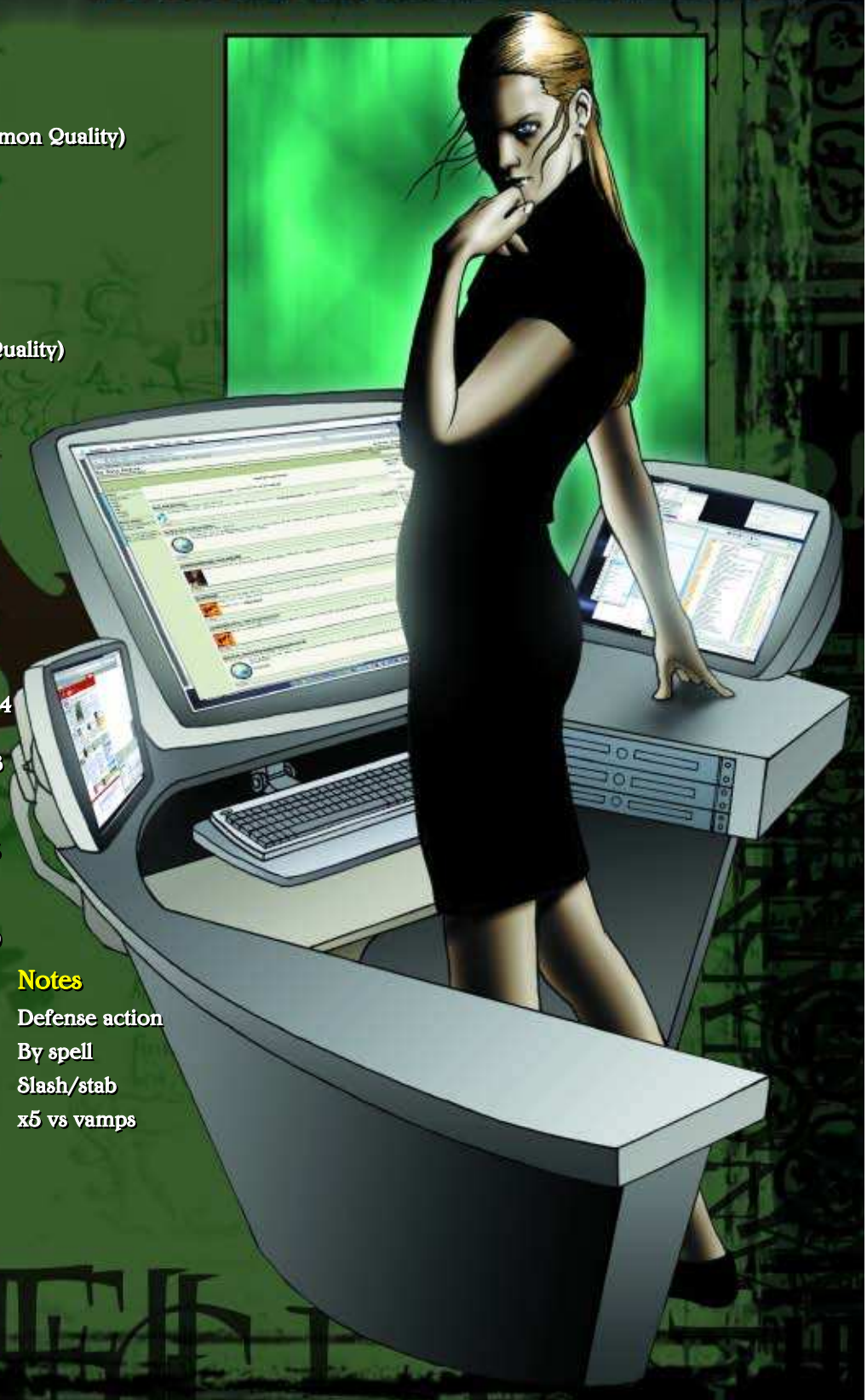
Attributes (15)
Strength 1
Dexterity 4
Constitution 2
Intelligence 6 (5 levels from Byblos Half-Demon Quality)
Perception 3
Willpower 4

Qualities (10 + 4 from Drawbacks)
Attractiveness +1 (1)
Half-Demon (Byblos) (13)
Hard to Kill 5 (Part of Byblos Half-Demon Quality)
Increased Life Points +10 (Part of Byblos Half-Demon Quality)
Photographic Memory (Part of Byblos Half-Demon Quality)

Drawbacks (5)
Adversary (Incidental) (2)
Mental Problems (Severe Paranoia) (2)
Recurring Nightmares (1)

Skills (25 + 1 from Drawbacks)
Acrobatics 0
Art 0
Computers 3
Crime 0
Doctor 1
Driving 0
Getting Medieval 3
Gun Fu 0
Influence 0
Knowledge 4
Kung Fu 0
Languages 3
Mr. Fix-It 0
Notice 3
Occultism 5
Science 4
Sports 0
Wild Card 0

Maneuvers	Bonus	Base Damage	Notes
Dodge	7	—	Defense action
Magic	9	Varies	By spell
Stake	7	2	Slash/stab
(Through the Heart)	4	2	x5 vs vamps



Background on the Daemonic Investigator

I've always been interested in the occult, even before I found out my father was a demon. That was one fascinating Thanksgiving dinner, when my parents decided to tell me. By then, of course, my underwear drawer was full of magical talismans I'd devised myself, so I was less shocked than they anticipated.

So I found out that I can transform into a creature of living shadow. Big deal. I'm more interested in the genetic sequencing that allows humans and demons to mate and have offspring. That would be a paper worthy of notice by the scientific periodicals. On the other hand, I'd most likely end up incarcerated in a mental institution or dead. So I'll keep that study away from the university publication houses.

After I learned the truth, life progressed very rapidly. Father wasn't very supportive—he's a demon, but he prefers to be known as an airspace controller and doesn't approve of the dark arts. Mother was just glad my recreational time didn't involve excessive drug use and "unpleasant" men. They breathed a sigh of relief when I went off to UCLA.

I breezed through school, securing a Ph.D. in the time most people struggle to accomplish a B.A. Subsequently, I was retained as a computer programmer and amassed a fairly generous capital base in an inordinately small amount of time. All the while, I continued my real studies. I soon discovered there's a huge supernatural underground in L.A. That could have been exhilarating, but I also learned that horrible things were happening right under our noses, every day.

I figured I was smart enough to do something about it. I could use mundane and occult research to discover what was going on. A discrete call to the authorities would allow them to resolve the problem. Unfortunately, some of the authorities were involved with the evildoers, or perhaps the blackguards had friends in high places. In any event, soon some unsavory types became far too interested in my whereabouts. Fortunately, I made the acquaintance of a few stalwart humans who found my services useful in their campaign against the darkness. Now I'm being more proactive, training to use my knowledge to confront evil directly.

Now, if I could only get the nightmares to go away . . . or devise a set of mystical procedures for turning them into a useful source of information.

Quote: "I'll posit a lesser D'kare demon from its fighting style and facial tattoos. Its main weapons are its razor-sharp claws." Ducks under claws. "As I was saying . . ."

Roleplaying the Daemonic Investigator

You're a bit too smart for your own good sometimes. You end up doing dumb things by concentrating on the details rather than seeing the big picture. Despite your demonic heritage, you've led a fairly sheltered life, so at first you didn't realize how dangerous your new life is. Now you're a little more worried about the health consequences of being a "warrior against the darkness."

Archetype
Demon Gangsta
Champion

Life Points 89 **Drama Points** 10



Attributes (20)
Strength 10 (5 levels from Tarrack Daemonling Quality)
Dexterity 5
Constitution 6 (3 levels from Tarrack Daemonling Quality)
Intelligence 2
Perception 2
Willpower 3

Qualities (20)
Demon (Tarrack Daemonling) (7)
Hard to Kill 5 (5)
Nerves of Steel (3)
Regeneration (Per Hour) (Part of Tarrack Daemonling Quality)
Resistance (Pain) 5 (5)

Drawbacks (6)
Adversary (Wolfram & Hart) (3)
Antisocial Impulses (Violence) (Part of Tarrack Daemonling Quality)
Mental Problems (Mild Cruelty) (1)
Mental Problems (Severe Recklessness) (2)

Skills (30 + 6 from Drawbacks)

Acrobatics 4	Knowledge 2
Art 0	Kung Fu 6
Computers 2	Languages 0
Crime 4	Mr. Fix-It 0
Doctor 0	Notice 2
Driving 2	Occultism 0
Getting Medieval 5	Science 0
Gun Fu 5	Sports 0
Influence 2	Wild Card 0

Maneuvers	Bonus	Base Damage	Notes
Big Knife	10	30	Slash/stab
Big Pistol	10	15	Bullet
Crowbar	10	40	Bash
Dodge	11	—	Defense action
Kick	10	22	Bash
Punch	11	20	Bash
Spin Kick	9	24	Bash

Background on the Demon Gangster

My mama always said I got a demon in me. And that ain't just a saying either. She didn't like to talk about it—just another guy promising to set her up with the sweet life. Turns out he wasn't human. Not that he acted any different though. He got some, then started smacking her around. He made sure to show her his real face, laughed, and split. Mama didn't tell me any of this 'til much later. All I knew was that I was stronger and tougher than most. Good thing too. Need that in my hood.

Where I grew up, you could be a gangbanger or you could take crap from the gangbangers. I broke a few heads, got people to respect me. My crew got money, ran a whole block. After a while, we even hooked up with some fancy lawyers to keep Five-Oh away. Thought I had finally gotten the sweet life.

It was all lies. The fancy lawyers were running the show, getting us to kill each other so they could make money. More than money, they wanted our blood for some voodoo stuff. When I found out, I went after them. I grabbed one of those guys in their fancy suits and I made him talk. He told me a lot of things. Told me about my demon father, even hinted that they had something to do with my birth. Told me if I didn't do as I was told, I'd be dead. Yep, he got all tough while he was talking. He didn't stay that way for long. Oh, I let the lawyer go—with a message for his bosses. I carved the message on his forehead, so he wouldn't forget.

That's when I cornered mama and made her tell me about "dad." Helped explain some things—my temper and my strength. Didn't change my life any. And it didn't do anything about the lawyers getting back at me.

They came for me—hard. My crew turned on me right away, and that hurt. I thought we were brothers, but when it came down about it, it was all about the Benjamins. Everybody's got a price. I guess nobody's figured out what my price was. When my friends threw down on me, I had to do what I had to do.

I got a new posse now. They don't know me, or what my world was like, but I'll teach them. I'll teach what they need to know anyway. They've got my back for now, that's all that matters. I keep an eye on things though. Never know who'll turn on you next.

Quote: "Lemme ax you this: can you kick my ass? Didn't think so."

Roleplaying the Demon Gangsta

Raised in a brutal environment, taught to kill or be killed, your old life was more along the lines of Angelus than Gunn. You were part of the problem in those days, not the solution. You even drew the attention of Wolfram & Hart. Had you known then what you know now, you wouldn't have been so willing to accept their help. Too late. You are slowly beginning to realize that not everything can be solved by busting caps. Your demonic tendencies don't help much, but at least you're trying to keep your brutalizing to the bad guys now. The gang you've been hanging with has come through so far, but you're not ready to hand out any serious trust for now, or maybe ever.

ARCHETYPE

Former Cultist

INVESTIGATOR

Life Points 35 **Drama Points** 20

Attributes (15)

Strength 2
Dexterity 2
Constitution 2
Intelligence 5 (2 levels from Brainiac Quality)
Perception 3
Willpower 4 (1 level from Brainiac Quality)

Qualities (10 + 2 from Drawbacks)

Brainiac (4)
Hard to Kill 3 (3)
Telepathy (5)

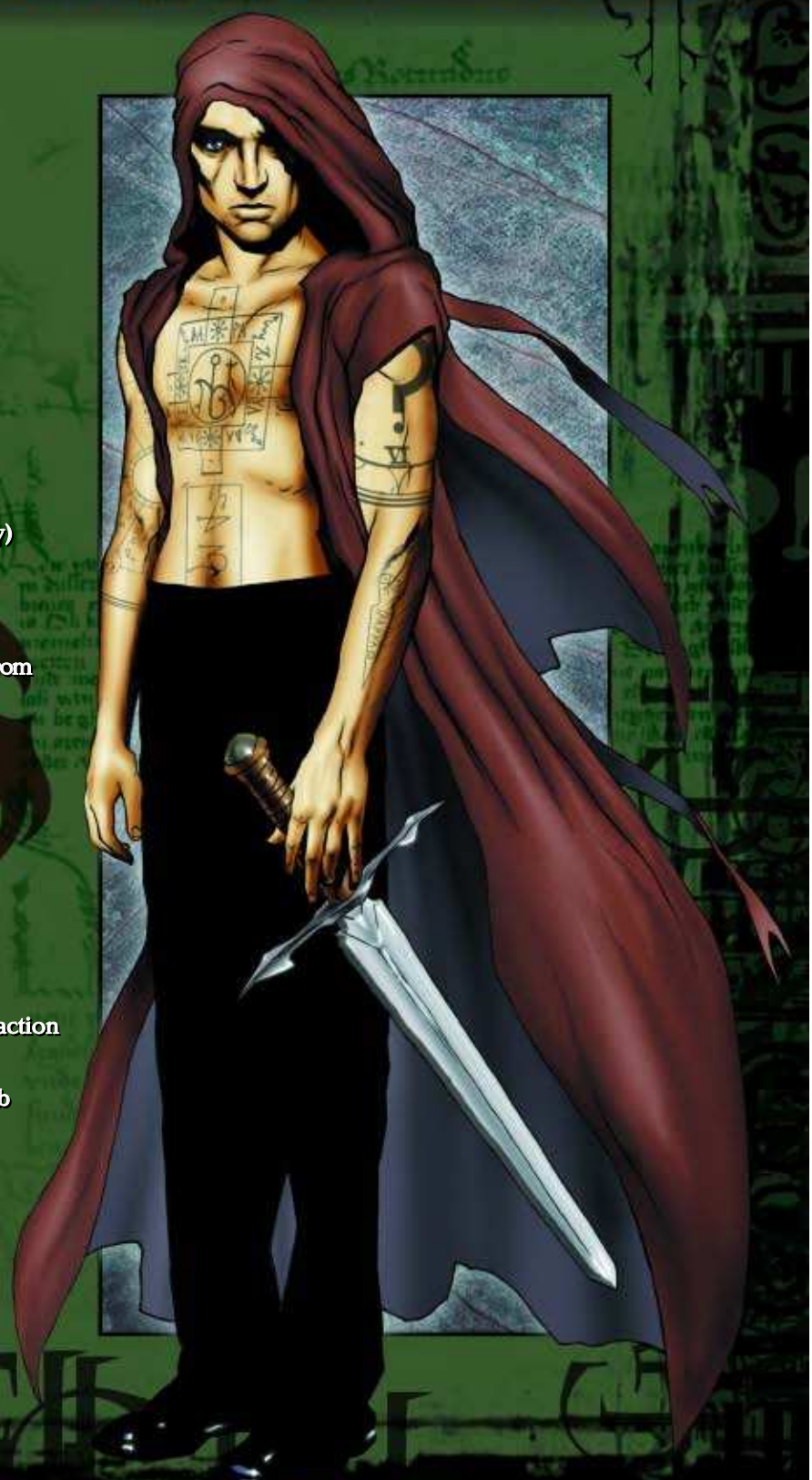
Drawbacks (7)

Adversary (Incidental) (2)
Covetous (Serious Lechery) (2)
Obsession (Severe—Telepathy) (Part of Brainiac Quality)
Outcast (3)

Skills (25 + 5 from Drawbacks)

Acrobatics 4
Art 0
Computers 2 (2 levels from Brainiac Quality)
Crime 0
Doctor 0
Driving 2
Getting Medieval 4
Gun Fu 0
Influence 0
Knowledge 5 (2 levels from Brainiac Quality)
Kung Fu 4
Languages 1
Mr. Fix-It 0
Notice 3
Occultism 5
Science 4
Sports 0
Wild Card 0

Maneuvers	Bonus	Base Damage	Notes
Dodge	6	—	Defense action
Punch	6	4	Bash
Sword	6	8	Slash/stab



Background on the Former Cultist

Yup, I starred in one of those horror stories people always tell you when you go to college. You know, "watch out for those cults that'll brainwash you and take over your life," and so on and so forth. Well, I know first hand that they prey on you when you're in college, going after the nerdy, lonely ones. Except this cult didn't involve something harmless, like eating lots of starchy food and giving all your money to the august moon-faced leader. Nah, the cult that got hold of me wanted to summon an ancient beast that would destroy the planet. Nifty, ah? Just my luck.

Of course, they didn't sell it like that. I was a freshman and it seemed harmless enough at first. Hey, it was something to do on Friday nights. What really got me though was those really cute and oh-so-friendly chicks. It didn't take much more than the third meeting before I was pretty much out of control. As in, I was no longer in the driver seat. We were all telepathic slaves of some inhuman monster, and believe me, it's even less fun than it sounds.

I—well, the whole world really—got lucky. Some do-gooder saved the day. I was the third hooded guy on the left that got his face stomped by the do-gooder. The big bad beastie was banished back to hell or wherever it came from, the cult was dissolved, and I discovered the last three years of my life had been spent in a daze. I was mad. As they say, I didn't want to take it anymore.

I decided to track down the do-gooder . . . and join him. I figure that cult wasn't the only group messing with people's lives, and I think a little payback is in order. And some of the chicks he was hanging out with looked cute and friendly. Besides, not joining in means I have to find something else to do with my life. I'm so not ready for that.

One upside on the whole cult thing. It looks like I inherited some telepathic powers from my time in contact with the big evil demon. I'm real interested in experimenting with them and seeing what all I can do. Fact is, I don't think much about anything else these days. Well . . . besides cute and friendly chicks.

Quote: "You call that mind control? Listen, bubba, I've been mind-controlled by experts!"

Roleplaying the Former Cultist

You don't have the best judgment in the world, and your lack of social skills really shows. Your time in the cult hasn't helped, since your routine consisted of groveling and saying "Yes, Master" a lot. Now that the mind control is gone, you've discovered you have some mental powers of your own. You are obsessed with them and use them at the slightest provocation. Question is—will you use them for good or evil?

Archetype
Psychic Supermodel
Investigator

Life Points 30 **Drama Points** 20



Attributes (15)
Strength 2
Dexterity 3
Constitution 3
Intelligence 2
Perception 2
Willpower 3

Qualities (10 + 10 from Drawbacks)
Attractiveness +4 (4)
Resources +1 (2)
Telekinesis 3 (9)
Telepathy (5)

Drawbacks (10)
Adversary (Brain Harvest Group) (3)
Covetous (Mild Conspicuousness) (1)
Emotional Problem (Fear of Rejection) (1)
Uncontrollable Power (5)

Skills (25)
Acrobatics 4
Art 3
Computers 0
Crime 0
Doctor 0
Driving 1
Getting Medieval 2
Gun Fu 0
Influence 5
Knowledge 2
Kung Fu 3
Languages 2
Mr. Fix-It 0
Notice 3
Occultism 0
Science 0
Sports 0
Wild Card 0

Maneuvers	Bonus	Base Damage	Notes
Dodge	7	—	Defense action
Punch	6	4	Bash
Telekinesis	6	2 x Success Levels	Bash or Slash/stab

Background on the Psychic Supermodel

I was on the cover of Cosmo, okay? Sure it was in '99, and I'm no longer in the business, but that should count for something, right? Right? Now if I'm lucky, I might get a second call for a porno flick. It sucks, and it's not my fault.

Well, maybe it was my fault . . . a little bit. But I was gaining weight—one hundred and ten pounds just doesn't cut it, and I couldn't lose those extra eight pounds. So I tried these black-market pills—and they worked. Except I started reading people's minds and throwing stuff around just by thinking at it. When I flung that fashion editor into a swimming pool—I didn't mean to, but his thoughts were so ugly!—my career was over.

Things got worse. A bunch of weirdos started stalking me. Two bunches of weirdos. First bunch wanted me to work with them and "fight the good fight." I said, sorry, but I'm not into fighting, 'kay? The second bunch wanted to tie me up and remove my brain through my nose with an ancient barbed . . . whatchamathingie. The first bunch saved me from the second bunch, and now I'm kinda working with them—not that I have much choice. The nose pickers are still after me and Rondolfo, my ex-agent, doesn't return my calls anymore.

The worst part is—I thought we'd at least get some glory. You know, interviews, front-page news, that kind of stuff. "Supermodel Saves City," for example. Just the kind of thing that to get me back on the "calls to be answered" list. To get me wanted, like before. But no, we're supposed to, like, work in secret. That so sucks.

Quote: "I knew she was the one. Nobody looks that good at her age without selling her soul. Major surgery will get you the cheekbones but nobody over 30 keeps that perfect skin."

Roleplaying the Psychic Supermodel

You led a glamorous—albeit stress-filled—life until your accidental encounter with some demon-tainted diet pills gave you superpowers. Now you've fallen from grace, as so many have before you, and as you vowed would never happen. Life sucks when you have to make your way among the not-so-beautiful people. What's worse is that the cult that gave you the tainted pills now wants your brain for an unspeakable ritual. You're used to people wanting you, but this is not at all what you had in mind.

Pyro Girl

Archetype

Champion

Life Points 41 **Drama Points 10**

Attributes (20)

Strength 2
Dexterity 3
Constitution 2
Intelligence 3
Perception 2
Willpower 6

Qualities (20 + 5 from Drawbacks)

Hard to Kill 5 (5)
Pyrokinesis 6 (18)
Situational Awareness (2)

Drawbacks (9)

Adversary (Vampires & Demons) (3)
Covetous (Mild Lechery) (Part of Screwed-up Adolescent Drawback)
Emotional Problems (Anger and Resentment) (Part of Screwed-up Adolescent Drawback)
Emotional Problems (Fear of Rejection) (1)
Honorable (Minimal) (1)
Screwed-up Adolescent (4)

Skills (25 + 4 from Drawbacks)

Acrobatics 2	Knowledge 3
Art 0	Kung Fu 5
Computers 0	Languages 1
Crime 3	Mr. Fix-It 0
Doctor 2	Notice 4
Driving 2	Occultism 3
Getting Medieval 2	Science 0
Gun Fu 0	Sports 0
Influence 2	Wild Card 0

Maneuvers	Bonus	Base Damage	Notes
Dodge	8	–	Defense action
Feint	8	–	Add Success Levels to next attack
Kick	7	6	Bash
Punch	8	4	Bash
Pyrokinesis	12	6 x Success Levels	Fire damage



Background on Pyro Girl

I remember watching that stupid movie on TV when I was a little kid and wondering what it'd be like—to be able to start fires just by looking at stuff. Well, I found out. It's not like the movie at all, it's worse.

First time it happened, I'd had a fight with my boyfriend over the phone. I slammed the receiver and just stared at it. I was so angry. Then the thing exploded and I got scared—big time. Next thing I know my bedcovers are on fire. I managed to put it out before I burned down the whole house, but it wasn't the last time. Whenever I got upset, flames started happening around me. Bad enough being a teenager, now I got to watch my temper. Like that was going to happen. Anyway, the third time I exploded, it was at a friend's house. Nobody got hurt but the house did go up in flames. My friend cried for a month over all the stuff she lost.

I realized it was just a matter of time before I hurt someone I cared about, so I ran away. That wasn't fun . . . and worse, it didn't work. I did hurt someone—a trucker that figured giving me a ride entitled him to a ride of his own and wouldn't take no for an answer. Hey, I'm up for tumble if the guy's hot, but this slob was definitely not. Still, he didn't deserve what I gave him. I wound up being scared all the time, and avoiding people as much as possible. By the time I made it to L.A., I was a basket case.

This guy found me on the streets. Somehow he knew I was a freak, told me he could teach me to control my fire-starting thing. I was desperate and lonely, and when he stayed at it but didn't get harsh or physical, I figured what the hell. Couldn't get much worse. I told him if he tried something, he'd burn. He told me he knew that.

So I followed him home. At first, he was as good as his word. He taught me how to burn only things I wanted to burn. He also taught me martial arts so I had an option when someone threatened me. That was good, 'cause all that mental discipline stuff didn't seem to help me much with my anger. He was pretty cute and I guess I felt safe with him, so we started sleeping together. I can't say I was happy, but things weren't horrible so I just let it all happen.

'Course it wasn't meant to last. It was just a big ol' lie. After a year or so, he showed his true colors. He wanted to use me for this weird magic ritual. He'd even managed to take control over my powers, so I couldn't defend myself.

A group of strangers saved me in the nick of time. They are freaks like me. So I'm staying with them for now, until I figure things out. I don't trust them though. I'm through with trusting people. Once I get some money, I'm history.

Quote: "If you can't stand the heat, get outa my face."

Roleplaying the Pyro Girl

You've just learned to control your powers, but you're still scared of what you could do if you ever lose it again. Your fear makes you angry and resentful of the "norms" around you. Even the freaks you are palling around with don't have your screwed-up life. You wish you could go home and be normal again, but freaks like you can't have a normal life. You probably don't deserve one anyway.

Archetype
Reformed Assassin
Champion

Life Points 47 Drama Points 10



Attributes (20)
Strength 4
Dexterity 5 (1 level from Criminal Quality)
Constitution 3
Intelligence 3
Perception 3
Willpower 3

Qualities (20)
Acute Senses (Vision) (2)
Contacts (Criminal) (3)
Contacts (Military) (2)
Criminal (2)
Fast Reaction Time (2)
Hard to Kill 3 (3)
Resources +2 (4)
Situational Awareness (2)

Drawbacks (9)
Adversary (Wolfram & Hart) (4)
Attractiveness -2 (2)
Honorable (Minimal) (1)
Mental Problems (Severe Paranoia) (2)

Skills (30 + 9 from Drawbacks)
Acrobatics 4
Art 0
Computers 2
Crime 4 (1 level from Criminal Quality)
Doctor 2
Driving 3
Getting Medieval 3
Gun Fu 6 (1 level from Criminal Quality)
Influence 3
Knowledge 3
Kung Fu 4
Languages 3
Mr. Fix-It 0
Notice 3
Occultism 1
Science 0
Sports 0
Wild Card 0

Maneuvers	Bonus	Base Damage	Notes
Assault Rifle	11	16	Bullet
Dodge	9	–	Defense action
Kick	8	10	Bash
Knife	8	8	Slash/stab
Pistol	11	12	Bullet
Punch	9	8	Bash

Background on the Reformed Assassin

First, I did my patriotic duty—Army, Special Forces, the CIA. I traveled all over the world, met exotic people, and killed them. After a while, it wasn't patriotic any more, it was just a job, and I didn't care what the job was, just that I got it done. But I never killed anybody who didn't have it coming, not then.

I finally had enough. I quit, returned home, and found that someone with my skills couldn't get hired to manage a McDonalds. I had some connections, but they were not nice ones. Still, they had plenty of work for me. It wasn't exactly what I wanted, but the money was good, and I was killing scumbags who had pissed off other scumbags. So far, so good. I told myself it was pretty much what I'd been doing during my "government service."

Eventually, though, the contracts weren't just dealing with scumbags. And it dawned on me, even the scumbags had families, and they probably weren't happy by the fact that Daddy wasn't coming home any more, were they? I started turning down jobs. I turned down a lot of jobs from a particular client—they were so nasty that I actually got curious. I wasn't doing their killings, but someone was. Hey, in this business you really don't want to know more than you need to, but this was a bit much. Very few organizations want to kill dozens of people a year. Whoever this was, I needed to find out more.

My inquiries led me to Wolfram & Hart. Oh, and as they say, discovering that there're more things in heaven and Earth than dreamt of in my philosophy. I found out the hard way that there're worse things than terrorists, spies, and mobsters.

I almost got killed when W&H found out I'd been snooping around. Only my skills and some military gear I'd conveniently "lost" back in my Army days saved my butt. Wasn't enough to save my face though. I picked up some nasty scars from using grenades in hand-to-hand combat. The whole thing changed my life. For the first time in years, I found a cause I could serve. I decided to start taking out the real scumbags—humans or not. Call it community service. Found out there're others doing the same job. We hook up every so often.

Quote: "If you want, I can rig his car up with some plastique. Collateral damage? None, if you do it right. Won't blow up the whole car, just his seat."

Roleplaying the Reformed Assassin

You've been dealing death for over a decade and it has marked you. Very few things bother you, although you have a strong code about hurting innocent people. The not-so-innocent are on their own. Your years in the military have made you very methodical. You find the barely controlled chaos that constantly surrounds some of your new allies hard to take sometimes.

Archetype
Rogue Demon Hunter
Champion

Life Points 81 Drama Points 10

Attributes (20)
Strength 7 (3 levels part of Gri'ah Demon Quality)
Dexterity 6 (2 levels part of Gri'ah Demon Quality)
Constitution 6 (3 levels part of Gri'ah Demon Quality)
Intelligence 3
Perception 3
Willpower 3

Qualities (20 + 3 from Drawbacks)
Acute Senses (Smell) (2)
Contacts (Criminal) (3)
Demon (Gri'ah) (14)
Hard to Kill 3 (1; 2 levels part of Gri'ah Demon Quality)
Increased Life Points +10 (Part of Gri'ah Demon Quality)
Nerves of Steel (3)
Regeneration (Per Minute) (Part of Gri'ah Demon Quality)

Drawbacks (9)
Adversary (Assorted Demons) (3)
Covetous (Mild Greed) (1)
Honorable (Minimal) (1)
Mental Problems (Severe Cruelty) (2)
Misfit (2)

Skills (30 + 6 from Drawbacks)
Acrobatics 3
Art 0
Computers 1
Crime 3
Doctor 0
Driving 3
Getting Medieval 4
Gun Fu 4
Influence 3
Knowledge 2
Kung Fu 4
Languages 3
Mr. Fix-It 0
Notice 4
Occultism 2
Science 0
Sports 0
Wild Card 0

Maneuvers	Bonus	Base Damage	Notes
Big Pistol	10	15	Bullet
Dodge	10	–	Defense action
Kick	9	16	Bash
Punch	10	14	Bash
Stake	10	14	Slash/stab
(Through the Heart)	7	14	x5 vs vamps
Sword	10	28	Slash/stab



Background on Rogue Demon Hunter

What's a Rogue Demon, you ask? A demon who turns against his own kind, that's who. Namely . . . me.

What can I say? I love this world. Sometimes the natives don't appreciate it like a recent immigrant does. I came here as a young hatchling, full of piss and vinegar, and ready to start murdering humans on sight.

Nobody told me about TV. And movies. And takeout Thai food. Oh, brave new world, that has such wonders in it. I couldn't destroy this world. So I quit trying. My brethren were not happy though, and tried to show their displeasure by dismembering me. Thing is, along with MTV and skateboarding, I also picked up on the Second Amendment, and when they showed up with swords and knives, I showed them my shiny twin .45 pistols.

So now I prowl the city, hunting demons and vampires and other creeps. Someone's got to keep the world safe for democracy . . . or at least for capitalism . . . okay, maybe just for the simple pleasures of life. Oh, and you'd be surprised how much money some demons carry in their pockets.

I would like to find some folks to work with. I need a "posse" to hang with, toss the disc with, order pizza and watch the ball games.

Still, I got a job I love, a decent income—I'm living the dream, my friend. That's the American Way.

Quote: "Will you be a nice monster and die already? I'm missing *Survivor*."

Roleplaying the Rogue Demon Hunter

You have been seduced by American pop culture, and are now prepared to kill and die to defend your new homeland. You're still selfish, greedy, and mildly sadistic—all part of your demon upbringing. Still, you generally try to do the right thing. You're completely addicted to all forms of mass media, and your lifestyle reflects that. You do push a little too hard to get along with humans. Most folks think you're more than a little weird.

ARCHETYPE
Undead Champion

Life Points 71 Drama Points 10

CHAMPION



Attributes (20)
Strength 7 (2 levels from Revenant Quality)
Dexterity 7 (2 levels from Revenant Quality)
Constitution 6 (2 levels from Revenant Quality)
Intelligence 2
Perception 2
Willpower 5 (3 levels from Revenant Quality)

Qualities (20 + 2 from Drawbacks)
Body Switching (Part of Revenant Quality)
Hard to Kill 3 (3)
Regeneration (Per Hour) (Part of Revenant Quality)
Revenant (17)
Situational Awareness (2)
Unique Kill (Fire) (Part of Revenant Quality)

Drawbacks (10)
Adversary (Vampires and Demons) (3)
Dependent (Family) (3)
Emotional Problem (Fear of Commitment) (1)
Obligation (Total—the Powers That Be) (3)
Psychic Visions (Part of Revenant Quality)

Skills (30 + 8 from Drawbacks)

Acrobatics 5	Knowledge 0
Art 0	Kung Fu 6
Computers 0	Languages 0
Crime 4	Mr. Fix-It 0
Doctor 0	Notice 5
Driving 2	Occultism 3
Getting Medieval 6	Science 0
Gun Fu 0	Sports 0
Influence 3	Wild Card 0

Maneuvers	Bonus	Base Damage	Notes
Dodge	13	—	Defense action
Baton	13	21	Bash
Jump Kick	10	24	Bash; Acrobatics + Dexterity roll first
Kick	12	16	Bash
Punch	13	14	Bash
Stake	13	14	Slash/stab
(Through the Heart)	10	14	x5 vs vamps

Background on the Undead Champion

I thought my life sucked. Dying sucked worse. Still not sure about unlife, but sucks pretty well covers it too.

Things were, well, okay I guess now that I look back on it. I slept through most of high school, drank my way through most of college, knocked up my girlfriend, got married, got a grind of a job. My kid really changed things for me, made me want to do the right thing for a change. I settled down, started thinking about the future.

On my way home for my kid's second birthday, something that looked like a woman but wasn't dragged me into an alley and drank all my blood. I died screaming and in terror, knowing I'd never see my family again, knowing that I'd miss every other birthday.

Being dead was like . . . well, like nothing else. Somebody—something—talked to me. Can't say I expected that. Then again, didn't really expect to be dead. Also, what did I know about death. I didn't give it much thought . . . before.

I was given a chance to go back. To prevent things like what happened to me from happening to other people. I thought about it, about how I felt before I died. If someone had been able to help me, to stop it . . . and maybe I'd have a chance to see my family again. I agreed. I probably should have asked to read the small print, which is hard to do on a verbal contract, I guess.

I came back, but it wasn't in my old body. I became a nineteen-year-old black kid that got shot during a drug deal—an innocent bystander. Scared the hell out of a morgue employee when I jumped to a body that had died on the operating table. Then I was out and about, fighting the good fight. It didn't take too long before I found out that I'd come back five years after I died. There was a new president, a ton of new music, my kid was out of kindergarten, and it was a different world.

Then I died again. I zigged when I should have zagged, and some big ugly thing rammed a crowbar through my chest. A few days later, I raised up the body of a teenage girl who died of an overdose, and let me tell you, that was different. I'm on Body Number Three now, some guy who ran into a demon. It's a good body, not too different from mine when I was alive. I'd really like to keep it a while.

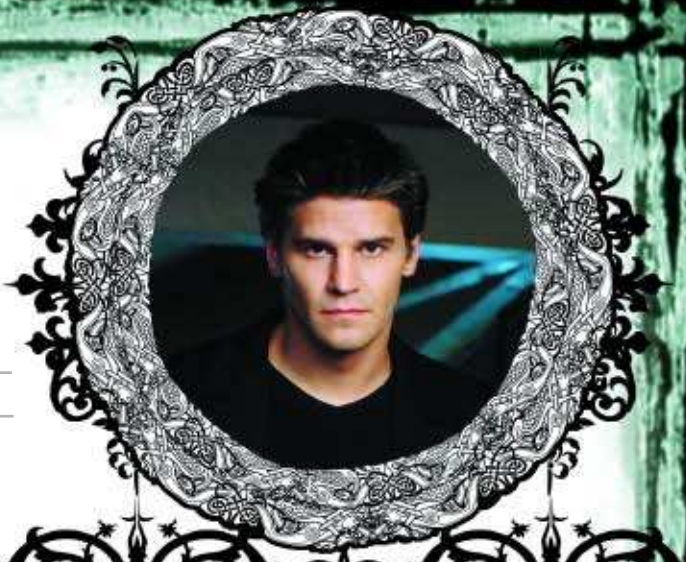
Quote: "Threaten me with death? I'm already there. Wanna join me?"

Roleplaying the Undead Champion

You never imagined you'd be a champion fighting for a higher power against monsters and demons, but here you are. Driven by visions of impending doom, you go where you're needed, helping people, and trying to keep some shreds of sanity. You still keep tabs on your family and try to protect them at all costs. But you know they'd never accept you as you are now, and so haven't tried to contact them. Maybe someday.

Angel Roleplaying Game

Life Points	118
Drama Points	20
Experience Points	



Character Name: Angel (Liam)
Character Type: (Very Experienced) Veteran
Description:

Attributes

Strength	9	Intelligence	3
Dexterity	8	Perception	4
Constitution	7	Willpower	5

Skills

Acrobatics	9	Knowledge	5
Art	3	Kung Fu	10
Computers	1	Languages	3
Crime	6	Mr Fix-It	2
Doctor	2	Notice	5
Driving	2	Occultism	6
Getting Medieval	9	Science	1
Gun Fu	0	Sports	0
Influence	6	Wild Card	0

Qualities

Acute Senses (Hearing & Smell)	Increased Life Points 2
Age 3	Natural Toughness
Attractiveness +3	Nerves of Steel
Contacts (Supernatural) 1	Reduced Damage
Eidetic Memory	(One-fifth falls)
Fast Reaction Time	Situational Awareness
Hard to Kill 8	Vampire (15 pt.)

Drawbacks

Adversary (Lots) 7	Love
Honorable (Serious)	

Useful Information

Initiative (D10 + DEX)
Perception (D10 + PER + Notice)

Combat Maneuvers

Maneuver	Bonus	Base Damage	Notes
Dodge	18	–	Defense action
Grapple	20	–	Resisted by Dodge
Kick	17	20	Bash
Punch	18	18	Bash
Spin Kick	16	22	Bash
Stake	17	18	Slash/stab
(Through the heart)	14	18	x5 vs vamps
(Throw)	16	16	Slash/stab
(Throw through heart)	13	16	x5 vs vamps
Sweep Kick	17	9	Bash; knocks target prone
Sword	17	36	Slash/stab

Notes

Success Levels Table

Roll Total	Success Levels	Description
9-10	1	Adequate
11-12	2	Decent
13-14	3	Good
15-16	4	Very good
17-20	5	Excellent
21-23	6	Extraordinary
24-26	7	Mind-boggling
27-29	8	Outrageous
30-32	9	Superheroic
33-35	10	God-like
+3	+1	

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ANGEL
Roleplaying Game

Life Points	53
Drama Points	20
Experience Points	



Character Name: Cordelia Chase
Character Type: (Very Experienced) Investigator
Description:

Attributes

Strength	3	Intelligence	3
Dexterity	5	Perception	3
Constitution	4	Willpower	4

Qualities

Attractiveness +4	Hard to Kill 5
Half-Demon	Psychic Visions
(Unknown)	

Skills

Acrobatics	5	Knowledge	3
Art	3	Kung Fu	4
Computers	3	Languages	0
Crime	0	Mr. Fix-It	0
Doctor	2	Notice	5
Driving	2	Occultism	4
Getting Medieval	5	Science	1
Gun Fu	0	Sports	6
Influence	5	Wild Card (Fashion)	5

Drawbacks

Adversary	Love (Tragic)
(Professional) 4	

Useful Information

Initiative (D10 + DEX)
Perception (D10 + PER + Notice)

Combat Maneuvers

Maneuver	Bonus	Base Damage	Notes
Dodge	10	–	Defense action
Punch	9	6	Bash
Stake	10	6	Slash/stab
(Through the heart)	7	6	x5 vs vamps
Sword	10	12	Slash/stab

Notes

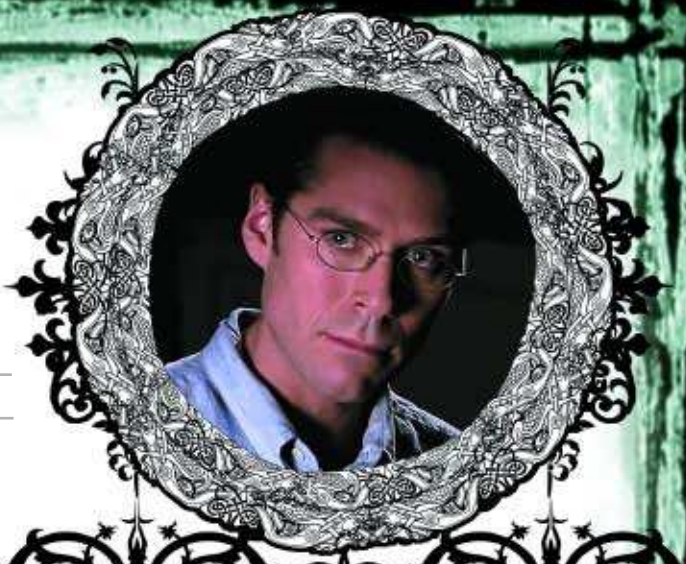
Success Levels Table

Roll Total	Success Levels	Description
9-10	1	Adequate
11-12	2	Decent
13-14	3	Good
15-16	4	Very good
17-20	5	Excellent
21-23	6	Extraordinary
24-26	7	Mind-boggling
27-29	8	Outrageous
30-32	9	Superheroic
33-35	10	God-like
+3	+1	

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ANGEL
ROLEPLAYING GAME

Life Points	53
Drama Points	20
Experience Points	



Character Name: Wesley Wyndam-Pryce
Character Type: (Very Experienced) Investigator
Description:

Attributes

Strength	3	Intelligence	5
Dexterity	5	Perception	4
Constitution	4	Willpower	5

Qualities

Attractiveness +2	Hard to Kill 5
Contacts (Criminal) 2	Occult Investigator
Contacts (Supernatural) 2	Occult Library 5
Ex-Watcher	Nerves of Steel

Skills

Acrobatics	5	Knowledge	6
Art	0	Kung Fu	4
Computers	1	Languages	5
Crime	3	Mr. Fix-It	1
Doctor	3	Notice	6
Driving	3	Occultism	6
Getting Medieval	5	Science	3
Gun Fu	3	Sports	0
Influence	4	Wild Card	0

Drawbacks

Adversary (Various) 4	Love (Tragic)
Bad Luck 3	Mental Problems (Mild Cruelty)

Useful Information

Initiative (D10 + DEX)
Perception (D10 + PER + Notice)

Combat Maneuvers

Maneuver	Bonus	Base Damage	Notes
Axe	10	15	Slash/stab
Crossbow	10	16	Slash/stab
(Through the Heart)	7	16	Slash/stab
Dodge	10	–	Defense action
Pistol	8	12	Bullet
Punch	9	6	Bash
Sword	10	12	Slash/stab

Notes

Success Levels Table

Roll Total	Success Levels	Description
9-10	1	Adequate
11-12	2	Decent
13-14	3	Good
15-16	4	Very good
17-20	5	Excellent
21-23	6	Extraordinary
24-26	7	Mind-boggling
27-29	8	Outrageous
30-32	9	Superheroic
33-35	10	God-like
+3	+1	

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ANGEL
Roleplaying Game

Life Points	61
Drama Points	10
Experience Points	



Character Name: Charles Gunn
Character Type: (Experienced) Champion
Description:

Attributes

Strength	5	Intelligence	3
Dexterity	5	Perception	4
Constitution	4	Willpower	4

Skills

Acrobatics	6	Knowledge	3
Art	0	Kung Fu	5
Computers	0	Languages	0
Crime	4	Mr Fix-It	2
Doctor	2	Notice	4
Driving	4	Occultism	3
Getting Medieval	6	Science	0
Gun Fu	2	Sports	2
Influence	3	Wild Card (the Street)	4

Useful Information

Initiative (D10 + DEX)
Perception (D10 + PER + Notice)

Notes

Success Levels Table

Roll Total	Success Levels	Description
9-10	1	Adequate
11-12	2	Decent
13-14	3	Good
15-16	4	Very good
17-20	5	Excellent
21-23	6	Extraordinary
24-26	7	Mind-boggling
27-29	8	Outrageous
30-32	9	Superheroic
33-35	10	God-like
+3	+1	

Qualities

Attractiveness +2	Hard to Kill 5
Contacts (Criminal) 2	Natural Toughness
Demon Hunter	Nerves of Steel

Drawbacks

Adversary (Various) 4	Mental Problems
Honorable (Minimal)	(Mild Recklessness)
Love	Minority

Combat Maneuvers

Maneuver	Bonus	Base Damage	Notes
Axe	11	25	Slash/stab
Baseball Bat	11	20	Bash; one-handed
Dodge	11	–	Defense action
Kick	9	12	Bash
Punch	10	10	Bash
Stake	11	10	Slash/stab
(Through the Heart)	8	10	x5 vs vamps
Sword	11	20	Slash/stab

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ANGEL
Roleplaying Game

Life Points	43
Drama Points	20
Experience Points	



Character Name: Winifred "Fred" Burkle
Character Type: Investigator
Description:

Attributes

Strength	2	Intelligence	6
Dexterity	3	Perception	4
Constitution	4	Willpower	4

Skills

Acrobatics	4	Knowledge	6
Art	0	Kung Fu	2
Computers	5	Languages	3
Crime	0	Mr. Fix-It	5
Doctor	2	Notice	5
Driving	2	Occultism	3
Getting Medieval	3	Science	7
Gun Fu	0	Sports	0
Influence	2	Wild Card	0

Useful Information

Initiative (D10 + DEX)
Perception (D10 + PER + Notice)

Notes

Success Levels Table

Roll Total	Success Levels	Description
9-10	1	Adequate
11-12	2	Decent
13-14	3	Good
15-16	4	Very good
17-20	5	Excellent
21-23	6	Extraordinary
24-26	7	Mind-boggling
27-29	8	Outrageous
30-32	9	Superheroic
33-35	10	God-like
+3	+1	

Qualities

Attractiveness +2	Good Luck 3
Brainiac	Hard to Kill 3

Drawbacks

Adversary (Incidental) 2	Emotional Problems (Emotional Dependency)
Emotional Problems (Easily Flustered)	Honorable (Minimal)
	Love

Combat Maneuvers

Maneuver	Bonus	Base Damage	Notes
Axe	6	10	Slash/stab
Crossbow	6	16	Slash/stab
(Through the heart)	3	16	x5 vs vamps
Dodge	7	–	Defense action
Punch	5	4	Bash

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ANGEL
ROLEPLAYING GAME

Life Points	51
Drama Points	20
Experience Points	



Character Name: Lorne
Character Type: (Experienced) Investigator
Description (Krevlorneswath of the Deathwok Clan)

Attributes

Strength	4	Intelligence	3
Dexterity	3	Perception	5
Constitution	4	Willpower	3

Qualities

Contacts (Supernatural) 4	Resources (Well-off)
Demon (Deathwok Clan)	Supernatural Senses
Hard to Kill 3	(Fortune Telling & Insight)

Skills

Acrobatics	3	Knowledge	5
Art	5	Kung Fu	3
Computers	0	Languages	4
Crime	0	Mr. Fix-It	0
Doctor	3	Notice	5
Driving	3	Occultism	5
Getting Medieval	3	Science	0
Gun Fu	0	Sports	0
Influence	5	Wild Card	0

Drawbacks

Adversary (Incidental) 2	Mental Problems
Attractiveness -2	(Mild Cowardice)
Limited Use (Super.	Supernatural Form
Senses—singing or touch)	(Definitely not human)

Useful Information

Initiative (D10 + DEX)
Perception (D10 + PER + Notice)

Combat Maneuvers

Maneuver	Bonus	Base Damage	Notes
Baseball Bat	6	12	Bash; one-handed
Dodge	6	—	Defense action

Notes

Success Levels Table

Roll Total	Success Levels	Description
9-10	1	Adequate
11-12	2	Decent
13-14	3	Good
15-16	4	Very good
17-20	5	Excellent
21-23	6	Extraordinary
24-26	7	Mind-boggling
27-29	8	Outrageous
30-32	9	Superheroic
33-35	10	God-like
+3	+1	

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ANGEL
Roleplaying Game

Life Points	36/44
Drama Points	20
Experience Points	



Character Name: Allen Francis Doyle
Character Type: Investigator
Description:

Attributes

Strength	2/3	Intelligence	3
Dexterity	3/4	Perception	3
Constitution	3/4	Willpower	3

Qualities

Acute Senses (Hearing & Smell)	Hard to Kill 2
Contacts (Street) 3	Natural Weapon (Spines)
Half-Demon (Brachen)	Supernatural Senses (The Sight)

Skills

Acrobatics	4	Knowledge	3
Art	0	Kung Fu	4
Computers	2	Languages	0
Crime	4	Mr Fix-It	3
Doctor	2	Notice	4
Driving	3	Occultism	3
Getting Medieval	4	Science	0
Gun Fu	0	Sports	0
Influence	3	Wild Card	0

Drawbacks

Addiction (Drinking) 1	Love
Adversary (Incidental) 2	Psychic Visions
Dual Shape	

Useful Information

Initiative (D10 + DEX)
Perception (D10 + PER + Notice)

Combat Maneuvers

Maneuver	Bonus	Base Damage	Notes
Dodge	7/8	–	Defense action
Punch	7/8	4/6	Bash
Stake	7/8	4/6	Slash/stab
(Through the heart)	4/5	4/6	Slash/stab

Notes

Success Levels Table

Roll Total	Success Levels	Description
9-10	1	Adequate
11-12	2	Decent
13-14	3	Good
15-16	4	Very good
17-20	5	Excellent
21-23	6	Extraordinary
24-26	7	Mind-boggling
27-29	8	Outrageous
30-32	9	Superheroic
33-35	10	God-like
+3	+1	

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ANGEL
Roleplaying Game

Life Points	47
Drama Points	10
Experience Points	



Character Name: Kate Lockley
Character Type: Champion
Description:

Attributes

Strength	3	Intelligence	3
Dexterity	4	Perception	3
Constitution	4	Willpower	4

Skills

Acrobatics	4	Knowledge	3
Art	0	Kung Fu	3
Computers	0	Languages	0
Crime	5	Mr Fix-It	2
Doctor	2	Notice	5
Driving	4	Occultism	2
Getting Medieval	3	Science	0
Gun Fu	5	Sports	2
Influence	4	Wild Card	0

Useful Information

Initiative (D10 + DEX)
Perception (D10 + PER + Notice)

Notes

Success Levels Table

Roll Total	Success Levels	Description
9-10	1	Adequate
11-12	2	Decent
13-14	3	Good
15-16	4	Very good
17-20	5	Excellent
21-23	6	Extraordinary
24-26	7	Mind-boggling
27-29	8	Outrageous
30-32	9	Superheroic
33-35	10	God-like
+3	+1	

Qualities

Attractiveness +2	Hard to Kill 3
Contacts (Street) 2	Nerves of Steel
Ex-Detective	

Drawbacks

Adversary (Criminal) 2	Honorable (Minimal)
Emotional Problem (Fear of Commitment)	

Combat Maneuvers

Maneuver	Bonus	Base Damage	Notes
Dodge	8	–	Defense action
Nightstick	7	9	Bash
Pistol	9	12	Bullet
Punch	7	6	Bash

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ANGEL
Roleplaying Game

Life Points	81
Drama Points	10
Experience Points	



Character Name: Connor
Character Type: Champion
Description:

Attributes

Strength	7	Intelligence	3
Dexterity	9	Perception	6
Constitution	7	Willpower	3

Skills

Acrobatics	6	Knowledge	2
Art	0	Kung Fu	6
Computers	0	Languages	2
Crime	3	Mr. Fix-It	0
Doctor	0	Notice	6
Driving	0	Occultism	4
Getting Medieval	6	Science	0
Gun Fu	0	Sports	0
Influence	2	Wild Card	0

Qualities

Acute Senses (Hearing & Smell)	Natural Toughness
Attractiveness +1	Reduced Damage (One-fifth falls)
Demon Hunter	Regeneration (Per hour)
Half-Demon (Unknown)	Supernatural Senses (Enhanced Hearing & Smell)
Hard to Kill 5	

Drawbacks

Adversary (Increasing) 2	Mental Problems (Severe Paranoia)
Mental Problems (Severe intolerance toward humans)	Outcast
	Screwed-up Adolescent

Useful Information

Initiative (D10 + DEX)
Perception (D10 + PER + Notice)

Combat Maneuvers

Maneuver	Bonus	Base Damage	Notes
Dodge	15	–	Defense action
Double Jump Kick	11	24	Bash; two targets at once
Jump Kick	12	24	Bash
Kick	14	16	Bash
Punch	15	14	Bash
Stake	15	14	Slash/stab
(Through the Heart)	12	14	x5 vs vamps
Sword	15	28	Slash/stab

Notes

Success Levels Table

Roll Total	Success Levels	Description
9-10	1	Adequate
11-12	2	Decent
13-14	3	Good
15-16	4	Very good
17-20	5	Excellent
21-23	6	Extraordinary
24-26	7	Mind-boggling
27-29	8	Outrageous
30-32	9	Superheroic
33-35	10	God-like
+3	+1	

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ANGEL
Roleplaying Game

Life Points	108
Drama Points	10
Experience Points	



Character Name: The Groosalugg
Character Type: Champion
Description:

Attributes

Strength	8	Intelligence	2
Dexterity	9	Perception	3
Constitution	9	Willpower	4

Qualities

Attractiveness +3	Hard to Kill 10
The Groosalugg	
(Unknown)	

Skills

Acrobatics	9	Knowledge	2
Art	0	Kung Fu	9
Computers	0	Languages	2
Crime	0	Mr. Fix-It	0
Doctor	0	Notice	5
Driving	0	Occultism	2
Getting Medieval	10	Science	0
Gun Fu	0	Sports	0
Influence	2	Wild Card	0

Drawbacks

Honorable (Serious)	Love (Tragic)
Humorless	Outcast

Useful Information

Initiative (D10 + DEX)
Perception (D10 + PER + Notice)

Combat Maneuvers

Maneuver	Bonus	Base Damage	Notes
Dodge	19	–	Defense action
Kick	17	18	Bash
Punch	18	16	Bash
Sword	19	32	Slash/stab

Notes

Success Levels Table

Roll Total	Success Levels	Description
9-10	1	Adequate
11-12	2	Decent
13-14	3	Good
15-16	4	Very good
17-20	5	Excellent
21-23	6	Extraordinary
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27-29	8	Outrageous
30-32	9	Superheroic
33-35	10	God-like
+3	+1	

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Seasonal Adjustments

At the beginning of each season, adjustments should be made to the prior character sheets (see pp. 94-103). During the season, adjustments are made to that season's character sheet.

Angel

Season One Character Sheet: Drop Angel's Strength to 8, Constitution to 6, Acrobatics to 8, Art to 2, Computers to 0, Crime to 4, Getting Medieval to 8, Kung Fu to 9, and Occultism to 4. Eliminate Increased Life Points, Reduced Damage, and Contacts (Supernatural). Add Love (Tragic) due to unresolved issues with Buffy. Angel loses all of his Sunnydale adversaries, decreasing his Adversary to 3.

Adjustments to Season One Character Sheet: Over the course of 1.1 City of, he encounters Wolfram & Hart and his Adversary increases to 6. He also raises his Computers Skill to 1 in the library. In 1.2 Lonely Hearts, he meets Kate and gains Contacts (Government), which increase to 2 over time. That lasts until 1.15 The Prodigal, when he and Kate stop being friends. In 1.8 I Will Remember You, Angel meets the Oracles and gains Contacts (Supernatural). The level varies upon the whims of those two enigmatic creatures. From restarting time (in this episode) to refusing any aid (after Doyle dies), the Oracles work in mysterious ways. In 1.16 The Ring, Angel shows amazing toughness and gains a level of Increased Life Points. In 1.18 Five by Five, Faith beats on Angel for a while and he shows another level of Increased Life Points. In 1.20 War Zone, Angel meets Gunn & Co. and gains Contacts (Criminal) 2 as a result. In 1.21 Blind Date, sneaking around raises his Crime Skill to 5. By the end of the Season One, his various adventures raise his Occultism Skill to 5. He also loses his Contacts (Supernatural) Quality when the Oracles are destroyed and finally pass on.

Season Two Character Sheet: Drop Angel's Strength to 8, Constitution to 6, Acrobatics to 8, Art to 2, Crime to 5, Getting Medieval to 8, Kung Fu to 9, and Occultism to 5. Add Love (Tragic). He gains a Contacts (Supernatural) 1 in the form of Merl and retains his associations with Gunn—Contacts (Criminal) 2—started in 1.20 War Zone.

Adjustments to Season Two Character Sheet: In 2.3 First Impressions, Angel visits Lorne and gains Contacts (Supernatural) 1. He also begins being plagued by Recurring Nightmares (Darla's nocturnal visitations). In 2.4 Untouched, Gunn becomes a regular member of AI and Angel's Contact (Criminal) 2 is phased out. In 2.5 Dear Boy, Angel loses the Recurring Nightmares Drawback but it's replaced by Mental Problem (Severe Obsession) as he fixates on Darla. His drawing therapy raises his Art Skill to 3. In 2.8 The Shroud of Rahmon, Angel raises his Crime Skill to 6. In 2.10 Reunion, Angel goes on a training spree. His Strength increases to 9 and his Constitution to 7. He also gains Acrobatics 9, Getting Medieval 9, and Kung Fu 10. Mental Problems (Severe Obsession) transforms into Mental Problems (Mild Obsession) and Mental Problems (Mild Cruelty) as he reaches some conclusions on the Darla issue. In 2.15 Reprise, Angel kills the Kleynach demon and survives a monumental fall from the W&H skyscraper. This reveals his Reduced Damage (One-fifth falls) Quality. In 2.16 Epiphany, Angel overcomes both Mental Problems thanks to his night with Darla. By the end of the season, Angel's raises his Occultism to 6.

Season Three Character Sheet: Angel's stats are essentially as shown on p. 94. Add Love (Tragic), at least for the summer. He retains two Contacts (Supernatural) 1 in the form of Merl and Lorne.

Adjustments to Season Three Character Sheet: In 3.1 Heartthrob, Angel isn't as devastated as he expected by Buffy's death. His Love (Tragic) Drawback becomes simply Love. In 3.3 That Old Gang of Mine, Merl is killed and Angel loses his corresponding Contacts (Supernatural) 1 Quality. In 3.9 Lullaby, Connor is born and Angel gains the Dependent (Connor) Drawback. In 3.10 Dad, Lorne becomes part of AI and Angel's corresponding Contacts (Supernatural) 1 Quality is phased out. In 3.16 Sleep Tight, Connor is stolen and Angel loses the Dependent (Connor) Drawback, replaced by Mental Problems (Deranged Obsession) as he is desperate to get his son back. In 3.20 A New World, Connor returns (to kill Angel). Still, Angel loses Mental Problems (Deranged Obsession) as the object of his obsession is back.

Cordelia

Season One Character Sheet: Drop Cordelia's Dexterity to 4, Constitution to 3, and Willpower to 3. Add Athlete, Covetous (Severe Conspicuousness), Covetous (Mild Greed), and Resources (Hurting). Decrease Hard to Kill to 3 and Adversary to 1, and drop Half Demon, Love (Tragic) and Psychic Visions entirely. Reduce Acrobatics to 4, Art to 2, Computers to 0, Doctor to 0, Getting Medieval to 3, Influence to 4, Knowledge to 1, Kung Fu to 1, Notice to 3, Occultism to 1, Science to 0, and Wild Card (Fashion) to 3.

Adjustments to Season One Character Sheet: In 1.1 City of, Cordelia joins Angel Investigations and instantly gains Adversary 2. In 1.5 Rm w/a Vu, her new apartment and AI income move her Resources (Hurting) to Resources (Below Average). In 1.9 Hero, Cordelia and Doyle express their feelings for each other, just in time for Cordelia to suffer from the Love (Tragic) Drawback. This Drawback is reinforced in subsequent relationships with Angel and the Groosalugg. In 1.10 Parting Gifts, she has her first vision and gains the Psychic Visions Drawback. By 1.16 The Ring, she's embraced her role as a researcher. She now holds Computers 2, Knowledge 2, Occultism 2, and Science 1. She also loses the penalties to intellectual efforts flowing from the Athlete Quality, so it is removed (her physical benefits remain however). In 1.22 To Shanshu in L.A., Cordelia realizes that her mission is important, but she's still hoping for fame. Here Covetous (Severe Conspicuousness) drops to the Mild form. By the end of Season One, Cordelia's life in L.A. raises her Wild Card (Fashion) to 4. Her various efforts to keep Angel, Wesley, and Doyle healthy increase her Doctor to 1.

Season Two Character Sheet: Drop Cordelia's Dexterity to 4, Constitution to 3, and Willpower to 3. Add Covetous (Mild Conspicuousness), Covetous (Mild Greed), and Resources (Below Average). Decrease Hard to Kill to 3 and Adversary to 2, switch Psychic Visions from a Quality to a Drawback, and drop Half Demon entirely. Reduce Acrobatics to 4, Art to 2, Computers to 2, Doctor to 1, Getting Medieval to 3, Influence to 4, Knowledge to 2, Kung Fu to 1, Notice to 3, Occultism to 2, and Wild Card (Fashion) to 4.

Adjustments to Season Two Character Sheet: Early in Season Two, Cordelia's Adversary increases to 3 given AI's reputation and her association with it. She also reveals herself to be a bit less self-absorbed and thus gains Notice 4. In 2.5 Dear Boy, Cordelia shows some combat skills. While she's not a great fighter, she gets lots of practice ducking and weaving and avoiding. Increase her Dexterity to 5, her Hard to Kill to 4, and her Acrobatics to 5. In 2.11 Redefinition, she shows mental toughness learning to fight without Angel, and raises her Willpower to 4. In 2.12 Blood Money, Cordelia's video recording reveals that she has been working on her acting skills. Raise her Art to 3. In 2.17 Disharmony, Cordelia shows some moves with hand crossbows against Harmony. Increase her Getting Medieval to 4. In 2.22 There's No Place Like Plrtz Glrb, she abandons her princess-ship and rids herself of her Covetous (Mild Greed) Drawback. She also clocks the priest and effectively raises her Kung Fu to 2. By the end of Season Two, Cordelia's further experiences raise her Occultism to 3. She continues to focus on shopping and fashion, raises her Wild Card (Fashion) to 5 and loses her Resources (Below Average) Drawback. Her handling of the Pylean government and manipulation of the priests shows an increase in her Influence to 5. Her Doctor goes to 2 from caretaking the regular fighters in the group.

Season Three Character Sheet: Drop Constitution to 3. Add Covetous (Mild Conspicuousness). Decrease Hard to Kill to 4 and Adversary to 3, switch Psychic Visions from a Quality to a Drawback, and drop Half Demon entirely. Reduce Art to 3, Getting Medieval to 4, Knowledge to 2, Kung Fu to 2, Notice to 4, Occultism to 3.

Adjustments to Season Three Character Sheet: By 3.6 Billy, Cordelia has been training with Angel. She increases Getting Medieval to 5 and Kung Fu to 4. In 3.11 Birthday, she chooses to retain her visions and accepts demon aspects. She gains the Half-Demon Quality. Her visions become a Quality (no pain) although she still has no control over them. She also gains one level of Constitution (to 4) and her Hard to Kill goes to 5. She loses her drive for stardom and the Covetous (Mild Conspicuousness) Drawback is eliminated. She gains other unknown powers (such as levitation and glowiness)—seemingly as the plot requires. By the end of Season Three, Cordelia has gained another level of Adversary (to 4) due to her professional demon hunting efforts. Her ongoing research efforts with Wesley and Fred increase her Computers to 3, Knowledge to 3, and Occultism to 4. Her ongoing efforts to focus away from herself and to the world at large increase her Notice to 5.

Wesley

Season One Character Sheet: Reduce Wesley's Strength to 2, Dexterity to 3, Constitution to 3, and Willpower to 3. Drop his Nerves of Steel, Contacts, Love (Tragic), and Mental Problems (Mild Cruelty). Reduce his Adversary to 2, Hard to Kill to 2, and Occult Library to 2. Add Emotional Problems (Easily Flustered) and Outcast. Reduce his Acrobatics to 2, Crime to 0, Getting Medieval to 4, Influence to 2, Kung Fu to 3, Mr. Fix-It to 1, and Occultism to 4.

Adjustments to Season One Character Sheet: Joining Angel Investigations combines Wesley's occult acquisitions with Angel's library, and raises his Occult Library to 4 by 1.12 Expecting. He also loses the Outcast Drawback. In 1.16 The Ring, Wesley helps Cordelia infiltrate the fight club and gains Crime 1 and

Influence 2 (though the term "smooth" is not really applicable). Wesley's association with Angel increases his Adversary to 3 by the end of the Season One. His ongoing research increases his Occultism to 5 during the same period. Various fights bring his Acrobatics up to 3 and his Hard to Kill to 3.

Season Two Character Sheet: Reduce Wesley's Strength to 2, Dexterity to 3, Constitution to 3, and Willpower to 3. Drop his Nerves of Steel, Contacts, Love (Tragic), and Mental Problems (Mild Cruelty). Reduce his Adversary to 3, Hard to Kill to 3, and Occult Library to 4. Add Emotional Problems (Easily Flustered). Reduce his Acrobatics to 3, Crime to 1, Getting Medieval to 4, Influence to 2, Kung Fu to 3, Mr. Fix-It to 1, and Occultism to 5.

Adjustments to Season Two Character Sheet: In 2.6 Guise Will Be Guise, Wesley acquires a bit more "smoothness" and his Influence increases to 3. He loses Emotional Problems (Easily Flustered). He also acquires the Love Drawback by falling for Virginia Bryce. Up through 2.14 Thin Dead Line, Wesley's evil-fighting activities with Gunn (after Angel fired them) increase his Strength to 3, Dexterity to 4, Acrobatics to 4, Crime to 2, and Kung Fu to 4. This new prowess does him little good from then to 2.17 Disharmony as he recovers from a gut shot. In 2.15 Reprise, his Love becomes Love (Tragic) as Virginia breaks up with him. This is reinforced by subsequent relations with Fred and Lilah. During the Pylea adventure, Wesley rounds into a real hero and leader. His Dexterity increases to 5, Willpower to 4, Hard to Kill to 4, Acrobatics to 5, Crime to 3, Getting Medieval to 5, and Influence to 4. He also gains Nerves of Steel.

Season Three Character Sheet: Reduce Wesley's Constitution to 3 and Willpower to 4. Drop his Contacts. Reduce his Adversary to 3, Hard to Kill to 4, and Occult Library to 4. Reduce his Crime to 2, Occultism to 5.

Adjustments to Season Three Character Sheet: In 3.7 Offspring, Wesley and Gunn do some breaking and entering and his Crime goes to 3. In 3.15 Loyalty, he calls a Loa and displays Contacts (Supernatural) 1 in getting that far. Wesley's obsession with Connor's fate through 3.16 Sleep Tight increases his Occultism to 6 and his Occult Library to 5. After recovering from getting his throat cut, Wesley's Constitution increases to 4, Willpower to 5, and Hard to Kill to 5. He starts a relationship with Lilah and gains increased Supernatural and Criminal Contacts through her. We also see the beginning of Mental Problems (Mild Cruelty). His activities over the year increase his Adversary to 4.

Gunn

Season One (1.20 War Zone)/Two Character Sheet: Reduce Gunn's Strength and Dexterity to 4, Willpower to 3, Hard to Kill to 3, Adversary to 2, Acrobatics to 4, Getting Medieval to 4, Kung Fu to 4, Notice to 3, and Occultism to 1. Drop Love and add Dependent (Alonna) and Secret (Sold his soul). By the end of 1.20 War Zone, he loses Dependent (Alonna).

Adjustments to Season Two Character Sheet: In 2.4 Untouched, Gunn joins Angel Investigations and mostly leaves his old group. They become Contacts (Criminal) 3. His Adversary increases to 3. By 2.16 Epiphany, Gunn's evil-fighting activities in the absence of Angel make him tougher. Raise his Dexterity to 5, Hard to Kill to 4, Acrobatics to 5, Getting Medieval to 5, and Notice to 4. In 2.17 Disharmony, his Occultism goes to 2.

Season Three Character Sheet: At the beginning of Season Three, Gunn was a solid fighter and champion. Reduce his Strength to 4 and Willpower to 3, Hard to Kill to 4, Adversary to 3, Acrobatics to 5, Getting Medieval to 5, Kung Fu to 4, and Occultism to 3. Drop Love, increase Contacts (Criminal) to 3, and add Secret (Sold his soul).

Adjustments to Season Three Character Sheet: In 3.3 That Old Gang of Mine, Gunn partially breaks with his gang and his Contacts (Criminal) drops to 2. By 3.11 Birthday, Gunn progresses another level in dangerousness. His Strength goes to 5, Willpower to 4, Hard to Kill to 5, Acrobatics to 6, Getting Medieval to 6, and Kung Fu to 5. In 3.13 Waiting in the Wings, Gunn and Fred kiss and he gains the Love Drawback. In 3.18 Double or Nothing he lost Secret (Sold his soul). His Occultism increases to 3. By the end of Season Three, Gunn's Adversary rises to 4.

Fred

Season Two Character Sheet: Drop Fred's Strength to 1 and Willpower to 3. She had Severe Mental Problems from her time in the other dimension. Her Adversary was 4, representing the law on Pylea. Drop the Love Drawback, add Outcast, and decrease her Computers to 3 (due to disuse), Getting Medieval to 1, Kung Fu to 1, and Occultism to 1.

Season Three Character Sheet: In the beginning of Season Three, Fred is a shut-in as she tries to cope with her return to Earth. Her Severe Mental Problems persist until roughly 3.3 That Old Gang of Mine. From hanging around with AI, her Occultism increases to 2 and she gains Adversary 1.

Adjustments to Season Three Character Sheet: In 3.5 Fredless, she deals with her Pylea-caused quirks and finally loses her Mental Problems Drawback. Her Computers returns to its normal 5. She shows her Mr. Fix-It 5 Skill by created the axe-throwing device. In 3.6 Billy, Fred spends a great deal of time dodging—her Acrobatics increase to 4. In 3.10 Dad, her Adversary rises to 2 as she becomes fully part of AI. She loses her Outcast Drawback. In 3.12 Provider, she gains a third level of Occultism. In 3.13 Waiting in the Wings, Gunn and Fred kiss and she gains the Love Drawback. In 3.17 Forgiving, her confrontation with Wesley in the hospital shows a Willpower increase to 4. By the end of the season, her experiences grant her Strength 2, Getting Medieval 3, and Kung Fu 2.

Lorne

Season Two Character Sheet: Lorne enters the picture at the beginning of 2.1 Judgment, but isn't much more than a contact until 2.13 Happy Anniversary. During that time, reduce Lorne's Willpower to 2, his Adversary to 1, and his Acrobatics to 2. Add Outcast (from Pylea) and increase his Contacts (Supernatural) to 5 (due to Caritas).

Adjustments to Season Two Character Sheet: In 2.22 No Place Like Plrtz Glrb, Lorne loses the Outcast Drawback given the rough closure with his family. His Willpower increases to 3 at that point as well. In 3.10 Dad, his Contacts (Supernatural) drop to 4 when Caritas is lost for good. By the end of Season Three, Lorne's adventures with AI increase his Adversary to 2 and his Acrobatics to 3.

Doyle

Season One Character Sheet: Doyle didn't get to hang around long enough to change his stats much, unfortunately. As of the beginning of Season One, lower his Willpower to 2, his Adversary to 1, and add Secret (Let Brachens die), and Secret (Is a half-demon).

Adjustments to Season One Character Sheet: In 1.1 City of, he gains Adversary 2 from associating with Angel. In 1.5 Rm w/a Vu, Doyle's Willpower increases to 3 when he stands up to the thugs. In 1.9 Hero, he loses Secret (Let Brachens die), Secret (Is a half-demon—at least with respect to Cordelia) and Psychic Visions Drawbacks. He also dies though, so it's moot unless your storyline takes a different direction (death is notoriously flexible in the Angelverse).

Kate

Season One Character Sheet: Kate was not yet an ex-Detective. She wasn't so clued in to the supernatural, so drop her Occultism to 0. She also had numerous problems with her father that manifested as Emotional Problems (Fear of Rejection).

Adjustments to Season One Character Sheet: In 1.2 Lonely Hearts, she meets Angel and gains Contacts (Supernatural) 2. In 1.11 Somnambulist, Kate gains Occultism 1 and increases her Notice to 5 (she no longer purposely ignores the supernatural stuff). In 1.15 The Prodigal she loses her father and her Contacts with Angel. She trains her Getting Medieval to 3 prepping herself to fight vamps. Her Occultism rises to 2. In 2.15 Reprise, Kate is terminated from her job (indeed her life) and she gains the Ex-Detective Quality. She also suffers from Emotional Problems (Depression). In 2.16 Epiphany, Angel saves her life. They reconcile and she loses both Emotional Problems. She is not seen again (rumor has it she's working for the New York DA's office in some capacity now).

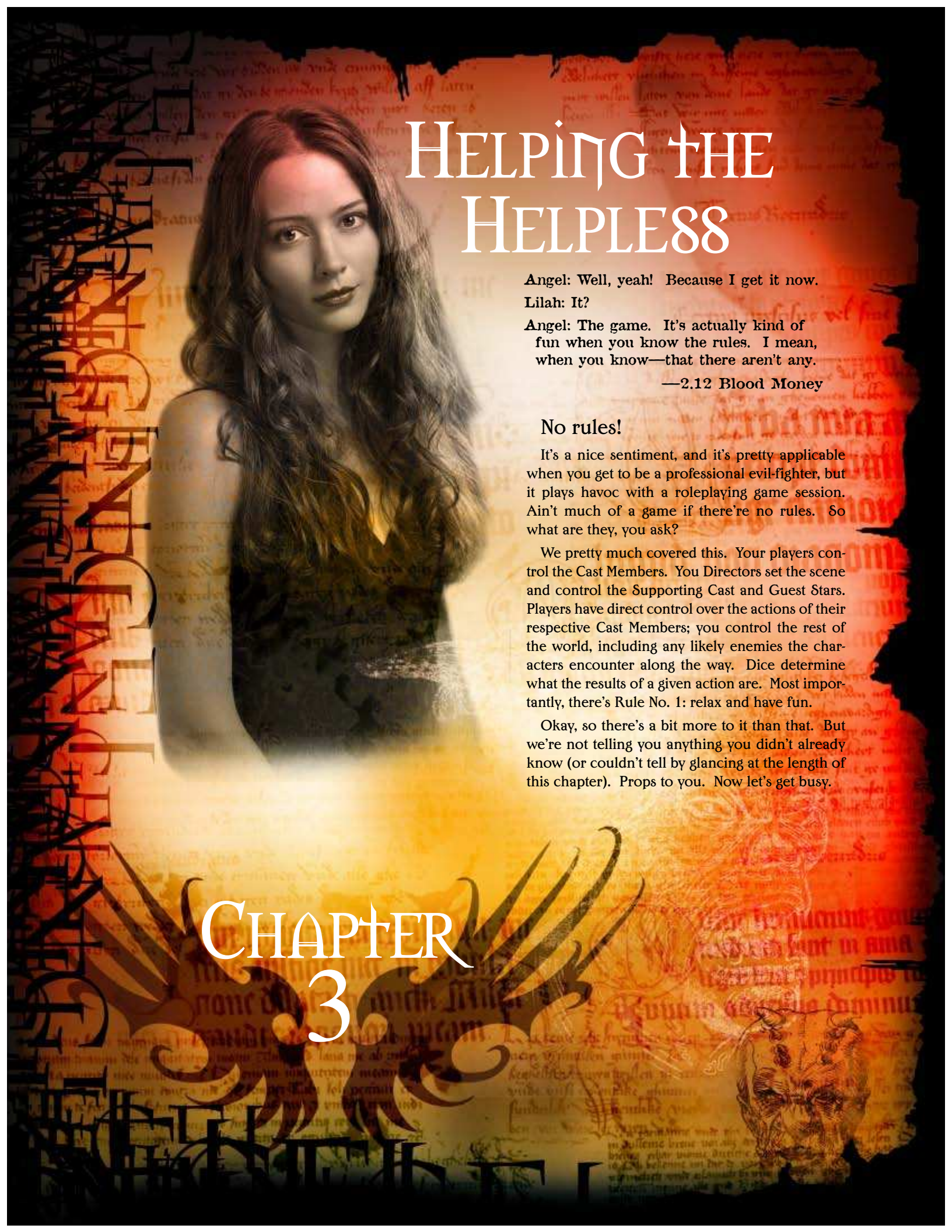
Connor

Season Three Character Sheet: While Connor was a baby all his Attributes and skills go down to 0. Most likely, you wouldn't want to use him as a Cast Member during that time. While growing up in Quor'toth, his Attributes, some of his aspects (Demon Hunter, Hard to Kill, Mental Problems, Outcast, and Screwed-up Adolescent), and his skills develop to their current levels (as your Director sees fit). When he arrives on Earth, his Knowledge was 1. In 3.20 A New World, he learns about Earth and his Knowledge increases to 2.

The Groosalugg

Season Two Character Sheet: The Groosalugg wasn't around long enough to change much. Adjust his Willpower to 3, Knowledge to 0, and Notice to 4.

Adjustments to Season Two Character Sheet: In 2.21 Through the Looking Glass, he gains Knowledge 1 by learning how things work from Cordelia. In 2.22 No Place Like Plrtz Glrb, his Knowledge becomes 2 when he is forced into a leadership role. In 3.13 Waiting in the Wings, he acquires a level of Willpower after having to make his own way in life. While on vacation with Cordelia from 3.14 Couplet to 3.18 Double or Nothing, he gains Notice 5 and is more aware of what's going on around him (to his sincere regret).



Chapter 3

Helping the Helpless

Angel: Well, yeah! Because I get it now.

Lilah: It?

Angel: The game. It's actually kind of fun when you know the rules. I mean, when you know—that there aren't any.

—2.12 Blood Money

No rules!

It's a nice sentiment, and it's pretty applicable when you get to be a professional evil-fighter, but it plays havoc with a roleplaying game session. Ain't much of a game if there're no rules. So what are they, you ask?

We pretty much covered this. Your players control the Cast Members. You Directors set the scene and control the Supporting Cast and Guest Stars. Players have direct control over the actions of their respective Cast Members; you control the rest of the world, including any likely enemies the characters encounter along the way. Dice determine what the results of a given action are. Most importantly, there's Rule No. 1: relax and have fun.

Okay, so there's a bit more to it than that. But we're not telling you anything you didn't already know (or couldn't tell by glancing at the length of this chapter). Props to you. Now let's get busy.

Running A Game

For the neophyte "demographic," we'll start simple. You roleplaying geezers can skip to the next section.

To run a game, each player needs the character sheet of their Cast Member, a pencil, some scrap paper, and a ten-sided die (or they can share a die, if they feel community-oriented). You Directors should have any notes and information handy. The rest is done mainly by talking, describing the scene or what the characters are doing, or acting out the Cast's dialog.

You describe the situation. For example: "You're at the movies, trying to get a break from all the monster-slaying by watching a good old fashioned horror flick. Halfway through the show, however, there's a disturbance near the front row. A woman stands up and starts screaming. What do you do?"

This is when the players get to choose what their Cast Members do. It could be real simple—"I ask the woman what's wrong," "I head down there to see what's going on," or "Is she in my way? Can I lean to the side and see past her so I don't miss the movie?"

Most of them time, when a Cast Member does something, it gets done. Sometimes the outcome of the action is in doubt. Just because a Cast Member wants to belt out a jazzy version of the Star Spangled Banner in the hotel lobby doesn't mean it's going to sound very good. That's where the dice and the numbers on the character sheet come in.

The Basics

Wesley: We start with basics. First we examine the area for any tell tale signs for a particular kind of . . . yeuggh.

Gunn: There's different kinds of "yeuggh?"

—2.11 Redefinition

In the **Unisystem**, players roll dice when their Cast Members try to do something important, and when there is a chance the attempt could go wrong or misfire somehow (more on that in To Roll or Not to Roll, see p. 112). You tell the players when to roll, and what numbers to add to the roll. The dice roll represents luck and chance; the character sheet has the skills and natural abilities of the character. The better those skills are, the more likely the character will succeed. A martial artist is going to drop kick a mugger much easier than a theoretical physicist (though the latter can be pretty rockin' in the right company). Sometimes, luck allows the untrained to succeed, and the expert to fail, which is where the dice comes in.

The Basic Rule

D10 roll + Attribute + (Attribute or skill)

So what's all that mean? We'll break it down for you.

D10: A ten-sided die. Rolling high is better.

Attribute: The character's natural abilities. The Cast Member's Strength is used to see if he can lift a bag of cement over his head; Dexterity factors in when picking someone's pocket. In some situations (lifting something, for example), only Attributes are needed. In those cases, the player rolls and adds the character's Attribute, doubled. In some rare cases, you may call for the use of two Attributes instead of an Attribute and skill, or for one Attribute, not doubled.

Skill: The character's learned abilities. Ask for the character's Kung Fu Skill when he's punching someone, or Crime for sneaking past a security guard. Always add a skill with an Attribute.

The player announces what he intends to do. You tell him what skill and Attribute to add to the roll. The player rolls the dice and adds the Attribute/skill combo to the result. If the total, after all modifiers, is nine or higher, the character has succeeded. Otherwise, "Houston, we've got a problem."

Success Levels

Cordelia: I've tried really hard, you know. Usually when I set out to achieve something I succeed at it, right away. But I . . . I don't know anybody, and I don't really have any friends here.

Russell: Now you know me. You don't have to worry anymore.

—1.1 City of



Life and the Meaning of Success Levels

So what's the deal with Success Levels? How important are they to the game? What do all those numbers mean, and why should you care?

Most of the time, Success Levels don't matter much. For most things, a result of nine or greater means the Cast Member has succeeded at whatever task was being attempted. Sometimes though doing something is not as important as doing it well, and that's where Success Levels come in.

Creative Stuff: A music performance, writing a great novel, or telling a good lie—how well the character did it is going to be pretty important. One Success Level is pretty mediocre; he didn't do anything wrong, but he's definitely not gettin' any style points. No rotten tomatoes get thrown, but few are going to notice and there may be a few yawns. If the audience was already hostile or suspicious, whatever the character was tying to pull is not going to work. Two is decent—the character pulls it off (whatever it is) without a hitch and looks solid while doing so. Three Success levels is a good job—this is where folks start to take notice. High fives all around. Four Success Levels get standing ovations, favorable reviews from most critics, maybe even a shoe endorsement. At five and above, m'man's on fire (in a good way)—everything works perfectly and almost everybody loves what he did.

Hurting and Healing Your Fellow Man: When a character needs to bring the hurt, how well the player rolls determines how much hurt was done. Add the Success Levels of the attack roll to the damage of the attack. For uses of the Doctor Skill, each Success Level heals one point of damage.

Lengthy Tasks: Things that take some time (like breaking down a door or devising a spring-axe . . . device) may require the Cast Member get many Success Levels, usually in the five or better range. If there's not time pressure, characters can accumulate Success Levels by trying over and over. For example, you may dictate that breaking down a sturdy door requires eight Success Levels. The player might roll well enough to get all eight Success Levels in one or two tries (if he's stepped into the role of Angel, for instance), while a wimpier character (Fred, very cute and brainy but not much in the brawn department) might take several tries (at one or two Success Levels a pop, it might take four to six rolls before the door breaks). On the other hand, working up that axe thrower is going to go much faster with Miss Fred.

In some situations, you need to know not just whether or not a character succeeds, but how well he struts his stuff. When that's the case, check the result against the Success Levels Table nearby (and oh-so-handily on the character sheet). The higher the number of Success Levels, the better the character did. Some difficult tasks require more than one Success Level just to succeed at all.

Success Levels Table

Roll	Success Levels	Description
9-10	1	Adequate
11-12	2	Decent
13-14	3	Good
15-16	4	Very Good
17-20	5	Excellent
21-23	6	Extraordinary
24-26	7	Mind-boggling
27-29	8	Outrageous
30-32	9	Superheroic
33-35	10	God-like
+3	+1	

Example Time: Wesley is doing research (so what else is new) on a demonic cult that seems to have an unhealthy interest in Angel's blood. To see if he can identify the cult, Wesley's player rolls a D10 and adds Wesley's Intelligence (5) and Occultism (6). The die roll is a four; the total is fifteen. Since this is greater than nine, Wesley succeeds. Some cults are harder to identify than others though; particularly secretive groups should require more than one Success Level. Looking at the Success Levels Table, you note that fifteen equals four Success Levels. You decide that this is more than enough (you could also have set this threshold before the roll). "It takes some doing, but you finally come across the name in an obscure German witch-finder's journal," you explain. "The Seekers of the Shadow worship the spirit of the First Vampire, and work to reanimate it through arcane rituals."

Example Remix: Gunn is trapped under a collapsed wall and Angel is trying to lift it off him. Oh, and it's a bit urgent—the building's on fire. To see if he can lift the debris off Gunn quickly enough, the player rolls a D10 and adds Angel's Strength (9) doubled (18 for the math-challenged). The die roll is a two, for a total of twenty. That's five Success Levels, more than the amount you decided was necessary. "Angel heaves the fallen wall out of the way and helps Gunn to his feet. A glance from Gunn is enough for thanks."

Resisted Actions

Lorne: Ah. His royal badness. Just in time. Would you talk to this young lady? She's resisting the process.

Angel: Process?

Wesley: Oh, my idea. The host reads people's auras to set them on their path. In some shape or form that connects him to the Powers That Be. I'm thinking . . .

Angel: Sure. He might be able to reverse the process.

—3.2 That Vision Thing

For each action, there's an equal and opposite reaction. Well . . . maybe not. Still, sometimes an attempt is resisted. This usually happens when a character is trying to do something someone else would rather didn't happen. If our hero is trying to sneak past a vampire sniffer, there's a chance the sniffer notices it. Resisted Actions are huge during fight scenes. One character tries to pummel, the other to avoid the pummel, and vice versa.

Resisted Actions involve two or more characters; players (or you) make rolls for each and the one with the higher total wins. If both succeeds (gets a total of nine or above) and the other doesn't . . . well, that's pretty easy. If both succeed, the one with the higher total wins. If both fail, nobody accomplishes anything. If you still need a comparison, the higher roll fails less badly. In case of a tie, the defender (if there is a defender) wins; otherwise, it is just a tie. Guest Stars and Adversary characters typically use a fixed value (no roll) for their action (the Muscle, Combat, or Brains Score, see p. 113); the Cast Member needs to beat those Scores to succeed at an attack. If defending, the Cast Member needs to beat or simply tie those Scores.



Run It Down: Wesley and Gunn are practicing their crossbow shooting and have decided on a friendly wager. They each roll and add their Dexterity and Getting Medieval Skill. Higher total wins the contest; a tie is a tie. The competition can be broken down into several actions (down to a roll for every single shot) or reduced to one roll each for the entire competition. This would depend on how important this particular bet is (see To Roll or Not to Roll, p. 112).

Go Again: Wesley and Gunn get into a fistfight over Fred (y'know guy-stuff). Gunn is throwing a punch and Wesley is trying to dodge under it. Gunn's player rolls and adds his Dexterity and Kung Fu Skill. Wesley's player rolls and adds his Dexterity and Acrobatics Skill. If Gunn's total is higher, he hits Wesley. If Wesley wins or ties (because he is the defender), he dodges out of the way.

And Again: Cordelia is trying to sneak past a demon guarding an imprisoned Fred. She rolls and adds her Dexterity and Acrobatics or Crime (whichever is higher; in this case, it's Acrobatics hands down). She needs to beat the demon's Brains Score (a 12 in this case). If her total is 12 or less, the demon hears her and merriment ensues.

Roll Modifiers

In addition to skill and Attribute levels, other factors may add bonuses or penalties to the roll. Easy tasks can have bonuses, while difficult and complex ones may have penalties. You gaming veterans will notice that modifiers are the flip side of Success Levels. Negative modifiers make it harder to reach the Success Levels needed; positive ones make it easier. On the other hand, you can make finer adjustments with modifiers (a +1 bonus affects a roll but does not amount to a full Success Level). Also, positive modifiers could transform a roll into a success in a way that Success Level decreases can't (i.e., once you lower the required Success Levels to one there's no way to make the task any easier).

In general, modifiers should be used sparingly; most rolls are going to be made without them.

In addition to these modifiers, Drama Points can add bonuses to rolls. They are detailed on p. 138.

Base Modifiers Table

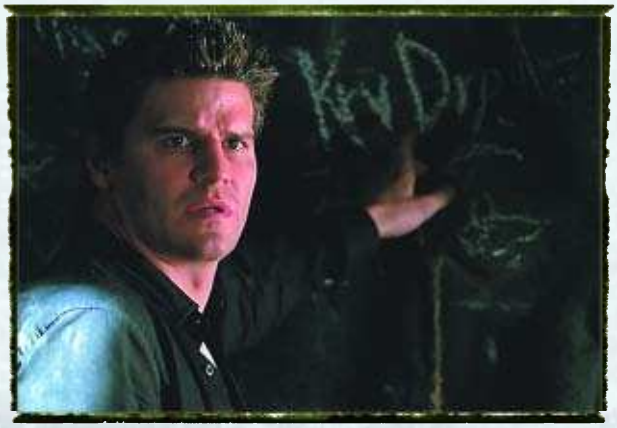
Easy:	+5
Moderate:	+3 to +4
Average:	+1 to +2
Challenging:	No modifier
Difficult:	–1 to –2
Very Difficult:	–3 to –5
Heroic:	–6 to –9
Superheroic:	–10 or worse

To Roll or Not to Roll

Action rolls are useful only when the situation has some dramatic value and where the outcome is in doubt. Keeping rolls to a minimum gets players more involved with the story and less involved with their dice (not that there's anything wrong with that). Generally, if the action is routine or not important, rolling shouldn't be involved. Also, some things should be so ridiculously easy that making rolls is a waste of time—no need for Perception and Notice rolls to spot a twelve-foot tall demon running down Hollywood Boulevard, for example. Some basic pointers follow.

Good Times to Roll: Shooting a crossbow at a charging vampire; searching a murder scene for clues; climbing a chain-link fence with three rabid dogs in close pursuit.

Bad Times to Roll: Changing lanes while driving; shooting a crossbow bolt at a paper target (unless wagering is involved); searching Cordelia's bedroom for a bottle of aspirin; climbing a chain-link fence with plenty of time and no pressing circumstances.



Not every situation is going to be as clear-cut as these, but in general, you should try to keep the action flowing. The less time the players spend rolling dice, the more time they have to get into their characters and to think up Quotable Quotes.

Using Attributes and Skills

> **Translator:** You hi-lited an ancient Nyazian Scroll?
>
> **Lilah:** In yellow. So can you translate it?
>
> **Translator:** When it comes to sacred prophecies, it's always going to be more of an interpretation than a strict translation.
>
> —3.9 Lullaby

When a situation arises where a roll is necessary to determine what happens, you decide what skills and Attributes the players get to use. The skill descriptions in **Chapter Two: Chosen Champions** provide some guidelines. Here are a few more words of wisdom.

Strength: Strength affects how much damage the Cast Member inflicts in hand-to-hand combat, which is very important in the show. Beyond that, Strength is used when brute force is the most important factor. Lifting a heavy object would use Strength (doubled), or Strength and Sports if the character has some weightlifting background. Strength is also used when trying to tackle someone to the ground (use it with Kung Fu or Sports) or when breaking free from someone's grip (using Strength (doubled) or Strength and Kung Fu, whichever is better).

Dexterity: Most physical actions use Dexterity. Dexterity includes both general agility and nimbleness (for use with Acrobatics and Kung Fu) and fine coordination, for things like Crime (picking locks and pockets, or sneaking around).

Constitution: The least-used Attribute in terms of rolls, Constitution comes in handy when the character needs to resist fatigue, injury, and disease; for most of those, add the character's Constitution (doubled) (i.e., if the Cast Member has a Constitution 3, most actions involving Constitution add six to the roll). Some Sports (marathon running, for example) use Constitution instead of Dexterity. Constitution also controls things like singing ability (use Constitution and Art to sing, for example).

Perception: If the roll requires the character to spot something, Perception should be used. This Attribute measures how aware the Cast Member is of his surroundings. The Notice Skill is most commonly used with Perception, but Perception can complement almost any skill. For example, Perception and Kung Fu might be used to detect some weakness in an opponent's fighting style.

Intelligence: Used in any roll where a character's memory and intellectual ability are important. It helps in such things as deciphering some ancient text (Intelligence and Occultism) or outsmarting an enemy in a brawl (Intelligence and Kung Fu). Sometimes it is hard to decide whether to use Intelligence or Perception in a roll. Rule of thumb: if memory or reasoning ability is the most important element, use Intelligence. Corollary of thumb: if reaction or instinct is paramount, use Perception.

Willpower: Willpower is mostly used defensively, but it can also apply to a number of skill rolls. Trying to intimidate others, or avoid being intimidated, would use Willpower and Influence, for example. When casting spells, Willpower is a key Attribute (Willpower and Occultism to perform a ritual).

Ability Scores

> Angel: We're gonna need some muscle. Call Gunn, he's on the payroll now.
>
> —2.5 Dear Boy

To unclutter your life and keep things moving along, the basic die-rolling rules only apply to Cast Members and (if you so decide) important Adversaries and Guest Stars. Rather than roll for every vampire, demon, and high priced lawyer who throws down in the path of your heroes, the Supporting Cast's Attributes and skills are condensed into Ability Scores. The scores are the "roll totals" of those characters. Whenever Cast Members need to fight or outwit these characters, they need to beat the Ability Score number. Dice begone!

Ability Scores are pre-rolled results; they are generated by taking the character's Attribute and skill averages and adding six to the total. Or you can dispense with all that calculation crap and just assign Scores based on how strong you want the opposition to be (see p. 223). Most Ability Scores range between nine and fourteen, but powerful monsters and skilled Supporting Cast Members may have much higher levels.

There are three Ability Scores: Muscle, Combat and Brains.

Muscle: This Score is used for contests of strength, things like tackles, breaking free from grapples and holds, strangulation, and similar brute force situations. Cast Members need to tie or beat the Muscle Score number with their rolls. Muscle is generated by taking double the Strength of the character and adding six. Some creatures may have bonuses for extra limbs (and boy do you hate to see that coming down a dark alley).

Combat: This is the number used for attacks and defenses. It uses the character's Dexterity and the average of his combat-oriented skills plus six. The Score determines the Success Level of an attack; add that Success Level to the damage of the attack. So, a demon with a Combat Score 15 has a set four attack Success Levels. If his Score is greater than the Cast Member's rolled defense, his damage is four points higher than normal (before modifiers). Note that the Combat Score encapsulates many different skills. If you want a bad guy who is very good with a knife, average at dodging, and useless with a gun, you need to create (or assign) several different Combat Scores.

Brains: This Score applies to all mental and perceptive abilities of the character. It is used to spot enemies, resist attempts to control or deceive the character, or to use any magical or supernatural ability. It typically uses the average of the character's Mental Attributes (Intelligence, Perception, and Willpower) and the average of appropriate skills, plus six. As with Combat, the Brains Score mushes a bunch of stuff into one total. If you want a powerful hypnotist who couldn't think his way above ground from the subway, you need a couple different Brains Scores.

Par Example: You are casting a basic vampire rookie, with Strength 5, Dexterity 4, Constitution 4, Perception 2, Intelligence 2, and Willpower 2. The Muscle Score is an impressive 16 (Strength doubled plus six). Combat is a 12—the vamp's effective combat skills average two (you could vary that if you like), plus four for Dexterity and the base of six. For Brains, the total is a 10—the average of the critter's Mental Attributes is two and he's got an average smarts skill of two (again that could be varied). If the vampire tries to grapple with somebody, he uses the Combat Score + 2 (see p. 122); the Cast Member would have to tie or beat that 14 with his roll. To punch somebody, Combat is used; avoiding getting punched by the vamp requires a defense roll total of 12 or higher. If our heroes try to sneak past the vamp though, their totals need only be 11 or higher (they have to beat the Brains Score 10).

Chapter Eight: Episodes, Seasons, and Drama gives the low down on characters created by you plotmasters (so LeCarre, eh?). It includes a handy chart for assigning, rather than calculating, Scores (see p. 223). The Quick Sheet nearby helps collect all an Adversary's or Guest Star's vital statistics in one handy place (blank Quick Sheets are found on p. 256). That's how we present all the Guest Stars and Adversaries in this book. So study up—you don't want to be out of the loop.

The Quick Sheet

Name: We going to assume we can let this speak for itself.

Critter Type: The basic species—Human, Vampire, Demon, Ghost, and so on.

Motivation: What makes the character or critter tick? We're talking high concept rather than detail here. A word or two that describes the character's goals is usually enough. Most monsters are single-issue creatures ("Blood!" "Kill humans!" "Save our spawns!"). "Settle up with Angel" also seems to be a popular choice.

Ability Scores: The Muscle, Combat, and Brains Scores the players need to beat with their rolls in order to do something to the joker in question (or avoid having something done to them).

Attributes: Your basic Strength, Dexterity, Constitution, Intelligence, Perception, and Willpower (see p. 23).

Name: Sahjhan
Motivation: Cheat fate
Critter Type: Demon
Attributes: Str 10, Dex 10, Con 8, Int 5, Per 5, Will 5
Ability Scores: Muscle 26, Combat 25, Brains 16
Life Points: 182
Drama Points: 8
Special Abilities: Attractiveness –4, Increased Life Points 10, Insubstantial (some of the time), Natural Armor 20

Maneuvers

Name	Score	Damage	Notes
Dodge	25	—	Defense action
Punch	25	27	Bash



Life Points: How much damage the character or critter can take before slowing down or dying. Bad guys generally don't get consciousness or Survival rolls (see p. 133). Once their Life Points are reduced to zero or below, feel free to drop them from the plotline (vamps are a bit different though, see p. 190).

Drama Points: Good, bad, and neutral folks can have a few Drama Points. That means even a lowly vampire or restaurant-owning Ano-Movic demon can land a punch or two (see p. 138).

Special Abilities: Any unique or unusual powers get listed here. This is the stuff that can really mess with a Cast Member.

Maneuvers: A list of the most common maneuvers (see p. 120) the creature uses, including scores, damages (bumped up by the "default" Success Levels from the attack score, but no other modifiers) and notes. Weak or low-ranking characters only have a couple of maneuvers. Serious world-beaters have several. If you want to use dice for Guest Stars and Adversaries, rather than relying on their pre-calculated scores, simply subtract six from the scores given, and use that result as the modifier to a roll. Note that damage totals must be re-calculated in this case as the Success Levels of the roll (not the set score) affect the final damage.



Movement

Doyle: Rieff! Wait! Wait! You're fast.
Rieff: I'm walking. You're just old.
Doyle: Yeah, okay.

—1.9 Hero

The *Angel RPG* is meant to be played fast and loose, with a focus on story and fun. For the most part, precise movement actions are not going to be needed. Simply let the characters get where they want to be and move the action along. Only refer to the following rules if it's really important that the character makes a specific movement over a specific distance in a specific time—the game should not be supplemented by tape measurers and hex-maps.

On the rare occasion, however, you may decide that how far a character can move in any given Turn (see p. 118) is important. In those cases, add that character's Dexterity and Constitution together. This result is how many yards the character may move in a second (times five for a Turn). Doubling the sum of Dexterity and Constitution shows how many miles per hour that character can run.

Chases: Movement concerns may arise during a chase scene. First, you must decide how much of a lead the chasee has on the chaser. We suggest granting +1 per Turn of head start. Then have the two racers perform a Dexterity (doubled), or Dexterity and Sports Resisted Action. The winner gains +1 per Turn. So, if the lead sprinter started with a three Turn head start (+3) and the chaser won the first Resisted Action, the lead would be down to +2. Once the lead is eliminated (brought down to zero), the chasee is caught; if it grows to +5, the chasee gets away.

Jump Table

Strength	High Jump	Long Jump
1-2	1 foot	2 yards
3	2 feet	3 yards
4-5	4 feet	5 yards
6	5 feet	6 yards
7-8	7 feet	8 yards
9-10	10 feet	10 yards
+1	+2 feet	+1 yard

Leaping: *Angel* regularly shows people performing impossible leaps, almost as if our heroes had a nice set of wire attachments they could take with them to use as needed. If you need to figure how high or far a character can leap, refer to the Jump Table. With a good running start, double those distances. Making a Dexterity and Acrobatics roll increases the character's jumping distance by either one yard (lengthwise) or one foot (in height) per Success Level.

Climbing: This is accomplished with a Dexterity and Acrobatics roll (or Combat Score) modified depending on the condition of the vertical surface. No modifier comes in if good hand-holds are available (climbing up a pipe bolted to the wall); –6 would be reserved for rain slicked, close-fitted brick. Some surfaces—say, wet glass—just aren't climbable. If you need to know how far the climber moves in a Turn, multiply the Success Levels of the roll or Score by one yard.

Grappling Gun: This nifty Batman device fires a small grapple up to 60 feet (about four stories). If aimed right, the hook can snag railings, pipes, or other convenient supports. It requires a Dexterity and Getting Medieval or Gun Fu roll, or the Combat Score. With one Success Level, the grapple attaches normally. If the support is slippery (e.g., rain slicked ledge or pipe) or someone tries to dislodge it, it comes off pretty readily, though. If the roll gains at least three Success Levels, the grapple wraps around the support and is much more difficult to dislodge. In that case, the hook does not come loose itself, and attempts to dislodge it require a Strength (doubled) roll or the Muscle Score with a number of Success Levels above those gained by the original grappling gun roll. Once secure, the gun has a motor that can lift up to two adult humans along the line at roughly 30 feet a Turn (five feet a second). This is all well and good, but woe be it if the "latched" support won't take the weight of the grapplees. That's your call (and see Falling Damage, p. 134).

Hitting the Books

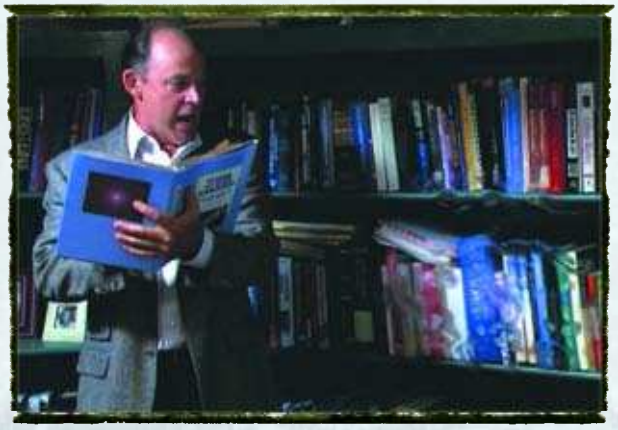
Gunn: You got to admire the loyalty. All night here . . . hitting the books, logging serious alone time, delving into the secret mysteries of . . . man, Wesley needs a life.

—3.15 Loyalty

You can't kick a monster's ass until you know where and what it is. Research, investigation, and computer hacking is an important part of the Series. However, most of it is done "off-camera." The show doesn't spend ten minutes showing Cordelia going through the demon archive web site, or do a slow-mo page-turning sequence of Wesley going through the Collected Sayings of Nyarlothotep in search of the truth. And neither should you. Have the characters roll, figure out how long it's going to take them, give them a couple of opportunities to come up with witty lines while doing their research, and then give them whatever information (if any) they've gleaned.

To research a monster's identity, or find a new spell, use Intelligence and Occultism. The Occult Library Quality (see p. 43) is invaluable here—let's face it, you're not going to discover the hidden vulnerability of a Kungai demon in the Encyclopedia Britannica, no matter how long you spend reading it. If the characters don't have the right books, the research is an automatic failure. You do not have to tell them that, however. Failure is part of drama, after all. Or you could be kind and allow them to figure out the name of the right book or books, and send them off on a mini-quest to find them.

Hacking works pretty much the same way, using Intelligence and Computers instead. Some databases are harder to break into than others, but you should not penalize the characters too much. Just like research, hacking happens off-camera most of the time, so don't waste time with complex cyberpunk node-graphs.



Demons, Demons, Demons!

In 1.16 The Ring, Cordelia faces Wesley in the demon research department by accessing a web site on all things demonic (except Oden Tal, but they may not be demons). She consults this database in subsequent episodes as well. Cast Members accessing this database should also benefit from its voluminous information. Grant them a +2 bonus on computer research rolls specifically concerning demons.

Whether the Cast has access to this database, and how much access they have is up to you and the needs of your plotline. It could be a publicly available web site found through a simple Google search. In that case, you might want to up the noise-to-info ratio and double the time it takes to complete any research task (sifting through the irrelevant hits). Or you could feed the team false information dredged up by the too-inclusive computer database. Finally, you could keep the site focused and effective but require that at least one Cast Member purchase a two-point Contacts (Supernatural) Quality to gain the necessary passwords (which are changed regularly).

Other types of research and investigation may use Knowledge or Crime instead. Then there's good old-fashioned legwork—asking questions, following people around, and so on. Those can be roleplayed, especially if the investigator is likely to get himself in trouble.

Fear and Loathing in L.A.

Cordelia: You weren't scared?

Wesley: Oh, mother in heaven.

Gunn: Pants wetting, praising the lord to save me kind of scared. All right?

Cordelia: But you did it.

Gunn: No. We did it.

—2.12 Blood Money

Life in the Angelverse can get downright scary. Whether it's discovering that a co-worker's date is a demon intent on impregnating her or watching a zombie cop get back to his feet after a gunshot, any given character is likely to freak out once in a while. Most of the time, this should be roleplayed rather than determined by rolls: if a corpse is encountered (walking, talking, or just laying there), players can react to it as their characters dictate. During potential combat situations



though, the faint-hearted may freeze for a crucial moment. It is then that Fear Tests come into play.

When something scary happens, the characters involved make Fear Tests—Willpower (doubled) rolls (Qualities like Nerves of Steel or Fast Reaction Time help big time). And don't skimp on the modifiers (of which we have so helpfully provided examples in the Fear Test Modifiers List).

If the result of the roll is nine or higher, the character may be afraid or apprehensive, but he can act normally. If the result is eight or less, they get busy with the knee-knocking. You can use the Panic Table for inspiration.

Fear Test Modifiers List

Vamp with his "game face" on: –1

Hideous demon creature: Use half the creature's Attractiveness, rounded toward zero (i.e., a critter with Attractiveness –7 would impose a –3 penalty to Fear Tests).

Splatter factor: –1 for some blood; –2 for murder victim's body; –3 for R-rated gore; –4 for cult film carnage.

Sudden or unexpected encounter: Add –2 to the other modifiers (i.e., the corpse falls out of a locker; the vampire springs from the shadows; the karaoke singer settles on *Afternoon Delight*).

Familiarity Factor: After seeing a horrible sight often enough (third or fourth encounter), eliminate the penalty to the roll.

Panic Table

Roll Result	Effect
7-8	**Startled:** The character is startled but not paralyzed, and can act normally. Initiative (see p. 121) is lost, however; the critter wins Initiative automatically on that Turn.
5-6	**Freak out:** The character screams and/or flinches away. Only defensive actions can be attempted on that Turn and the character cannot go on Full Defense (see p. 125).
3-4	**Run Away!:** The character takes off running for a full Turn, unless cornered, in which case he cowers in terror. Man, that's embarrassing. No attacks are possible, and defensive actions suffer a –2 penalty. After the first Turn (or handful of seconds), a new Fear Test can be rolled (reduce any penalties by one with each successive Turn, until the character snaps out of it).
2 or less	**Total Terror:** The character is not in control of his actions. He may lose his lunch, pass out, or suffer some other humiliating fate.



Combat

Angel: Unarmed combat?

Valet: Well . . . you'll be unarmed, yes.

Angel: Okay. Three challenges. What are they?

Valet: That's for you to discover, sir.

—2.9 The Trial

Helping the helpless typically requires fighting; most monsters won't go quietly into the night. Combat in the **Unisystem** uses the same rules described above, but with a few extra features. Combat does not have to dominate an *Angel* game, but it's seems a waste to have an Episode without at least a dose of butt-kicking action.

When combat starts, you help choreograph the action. Sometimes it's easy (our heroes are ganging up on one big nasty demon). Other times, it's a bit more complicated (a general melee involving the Fang Gang and a dozen vampires and demons). The *Angel* combat rules are meant to help keep things flowing—the action should be fast and furious, just like in the show.

Breaking it Down

Wesley: There were quite a few of them. Perhaps we need a plan.

Angel: Here's the plan. We go in. I start hitting people hard in the face. See where it takes us.

—1.13 She

To make life easier when the fit hits the shan, action is divided into segments, known as Turns. A game Turn is a short bit of time—five seconds or so—during which characters can attack each other. In one Turn, a normal character can attack once and defend from one attack without penalties. High Dexterity characters can make more than one attack during a Turn (see p. 126).

The Turn has a number of stages: Intentions (where the Cast Members say what they intend to do), Initiative (determining who goes first), and Actions (where the fight is resolved, and damage, if any, is assigned). A fight usually lasts more than one Turn, unless the team is really on the ball or the opposition has the staying power of Merl.

Intentions: At the beginning of the Turn, you ask the characters involved for intentions—what the characters want to do. Intentions include such things as "I punch

the vampire in the face," "I scream like a little girl and try to run away," or "I launch a spin kick followed by two fast punches." You decide if the action being attempted is feasible or if it will take more than one Turn to complete. If there is a problem with the intention, and it's something the character would know, you can warn the player. Otherwise, the intention stands.

Initiative: At the beginning of a fight, you determine who attacks first. Common sense is the first determinant of Initiative. What are the circumstances of the fight? If it's an ambush for example, the ambushers go first. If the Champion is going at a goon with a gun and is too far away to grab it, the gunman gets to shoot first. Unleashing a power goes before a kick, and so on. Generally, mental actions (spells and similar supernatural powers) go first, followed by ranged weapons (guns, crossbows, cruise missiles), and finally good old punches, sledgehammers, stakes, and pimp-slaps get their turn.

If the situation is less clear-cut (an Investigator accidentally runs into a vampire on the street, for example), the character with the highest Dexterity (modified by Fast Reaction Time, see p. 38) goes first. If both sides have the same Dexterity (and they both have or lack Fast Reaction Time), each side rolls a die. The higher roll wins. A tie means both characters act at the same time (really painful if both declared "I give the creep a fat

Keeping It Lively

Something isn't right if a typical combat goes like this:

"What do you do?"

"I punch the vampire."

"Roll and tell me what you get."

(Rolls)

"Sixteen—no, seventeen. Five Success Levels."

"Okay, you hit him. Add five to your base damage."

"Er, that's fifteen points."

"The vampire is punching you back now. Roll a Dodge and tell me what you get."

It's all correct as far as the rules go, but it's as dry as Caritas an hour after last call (or after one or more explosions).

Description, description, description. If you don't create a picture of the action in the minds of the players, action sequences are going to get boring and repetitive. Players should help, too. They should try to describe their own actions. The best way to encourage that is to be descriptive and to reward players who go beyond the rules to help create that *Angel* feeling we know and love.

Try to visualize the action. Vampires and other monsters have a lot of options. They might try to punch their victims ("The vampire's fist is on a collision course towards your head. What do you do?"), grapple them ("Howling like a Scottish football hooligan, the demon tries to grab you."), or use some improvised weapon ("This thug's got a baseball bat, and he wants to hit your head out of the park."). If the player describes some interesting maneuver ("I duck under the swing and try to redirect the bat so the loser hits himself in the face"), let them attempt it without penalizing them or even give them some bonuses (usually a +1 or +2, or maybe add the Success Levels of the previous maneuver or defensive roll). For really heroic stuff ("I somersault and walk all over the guy's face, all Matrix-like"), Drama Points need to come into play.

Describing the effects of the characters' actions also helps them feel they are kicking butt rather than beating the stuffing out of numbers on a piece of paper. "The vampire's face looks really surprised just before it explodes into a cloud of dust." "The punch spins the zombie like a top. He knocks over a park bench and lands in a heap." "For a second, it looks like nothing happened. Then the demon's head rolls off his shoulders. That's gotta hurt."

Finally, if you have to choose between the rules and fun, go for the fun. Be flexible—no rules system is going to cover all the bases. If your gut tells you that it's better to ignore or modify the rules for dramatic purposes, your gut is probably right. 'Course if your gut's talking to you, you probably got bigger problems.

lip"). During subsequent Turns, you can determine Initiative in the same manner, or award it to the character who has momentum (whoever managed to connect a punch without being hit back, for example).

Action: Whoever wins Initiative attacks first (assuming the Intention involved an attack). Attacks are resolved as usual—the player rolls a D10 and adds the character's appropriate Attribute and skill, plus or minus any modifiers. The defender uses a defense action roll or Score. If a character is faced with more than one attack in a Turn, but only has one defense available (either because he is of insufficient Dexterity, or he has used or plans to use his additional actions as attacks, see p. 126), any undefended blow lands if the attack roll result (or Score) is nine or higher. Essentially, a character without defense actions resists attacks with a zero total for his roll or Score.

If an attack hits, damage is determined based on the type of attack and the Success Levels of the roll (see p. 129). This is also when players (and you) can spend Drama Points to provide that special heroic or plot-aiding extra (see p. 138).

After the first character attacks first, the opponent (if still on his feet, that is) gets to attack back, and so on.

To make things quicker, Attributes, skills, and modifiers are summarized in the Combat Maneuvers section of the Character Sheet or Quick Sheet. These areas should have the character's favorite combat moves already pre-figured. In the case of a Cast Member (or other rolling bloke), the player rolls and adds the Combat Maneuver number. When fighting Supporting Cast characters, roll totals have to beat the target's Combat Score to succeed with an attack, or tie or beat the Combat Score to defend successfully.

Initiative Rolls

For those who absolutely, positively need something more random for their Initiative rolls, have every character involved throw (gently) a D10 and add their Dexterity (plus any Fast Reaction Time bonuses) to the total. The character with the highest total goes first, second highest next, and so on until everyone has acted.

Keep the same acting order for the next Turn, or, if everyone needs another excuse to roll dice, have them all roll Initiative again.



Combat Maneuvers

Harmony (to Gunn): So. How long have you been fighting evil? I mean, I just started but, you know, I've got some moves.

—2.17 Disharmony

When the time for talk is over, and the time for senseless violence begins, a nice repertoire of action moves separates the heroes from the hand-wringers. Punches and kicks are all right, but it's so much more cinematic to spice them up with flying jump kicks, feints, and the ever-so-important stake through the heart. The Combat Maneuver section on the Character Sheet lays out all the information on the diverse ways to inflict pain and suffering on the forces of evil (and sometimes your so-called friends). Listed below are the most common ways to do unto others before they do unto you.

Aiming: Sometimes it pays to take careful aim—if the character misses the unarmored spot on the demon's head, it's mostly likely going to get a whole lot uglier for all that's noble and good. Aiming delays the shot action until near the end of a Turn. The player adds Perception and the appropriate skill (Gun Fu for guns, Getting Medieval for archaic ranged weapons) to the roll, or just uses the Brains Score. The shot action (which occurs that same Turn) gets a bonus equal to the Success Levels of the Aiming roll.

Bow Shot: The Robin Hood maneuver. A character can fire a bow as fast as he can draw and shoot; multiple shots use the multiple actions penalties (see p. 126). A Bow Shot uses a Dexterity and Getting Medieval – 2 roll, or Combat Score – 2, and its base damage is (4 x Strength) points (Slash/stab type; to a base damage maximum of 20—Success Levels and modifiers can bring the total higher). Pistol range modifiers are applicable (see p. 128).

Brain Shot: Your basic unsightly "gray matter scrambling" move. This covers gunshots to the head, killing blows to the old cranium, and similar murderous acts. Simple punches to the face do not count—it's fairly easy to punch people in the face and that type of attack is not forceful enough to get a damage bonus. Attacking the brain specifically uses the appropriate Combat Maneuver with a –4 penalty, or the Combat Score – 4. Bash damage is doubled for a Brain Shot, Slash/stab damage tripled, and Bullet damage quadrupled—nothing says "you're history" like large scale brain trauma.

Break Neck: Before this maneuver may be attempted, the character must succeed at a Grapple (see p. 122). After that, the attacker rolls and adds Strength and Kung Fu, or just uses the Muscle Score. The defender rolls and adds Strength and Constitution. If the attacker's roll is higher, the base damage is (4 x Strength) points (Bash type). If the total damage reduces the defender to –10 Life Points, he must pass a Survival Test (see p. 133) with an added penalty equal to the Success Levels of the Break Neck attack (in addition to any normal Survival Test modifiers; this is due to the very sensitive nature of the neck area for us normal human types). If he fails, you get that telltale crunching sound with fatal results. If the defender is a vampire and the successful attack reduces it to –10 Life Points, he has to pass a Survival Test (but no special modifiers are applied; undead aren't so sensitive—in any sense of the word). On a failure, his head is twisted off and he is dusted—gruesome but pretty impressive.

Faith (off Angel's catch of her crossbow bolt): That was so cool! This is gonna be fun!

—1.18 Five By Five

Catch Weapon: Don't try it at home—it's only for trained professionals. This maneuver uses a Dexterity and Kung Fu – 5 roll, or the Combat Score – 5. If the catcher's roll is not greater or equal to the shooter's (if an archaic weapon, we're not talking bullets here) or thrower's roll, the weapon attack does an additional +5 base damage (nothing like jumping into the flight path of an object built for harm). On the other hand, if the catcher's roll works, everyone around goes "woah!" and maybe "hey, you ain't human!" That's bad.

Choke: Before this maneuver may be attempted, the character must succeed at a Grapple (see p. 122). After that, the attacker rolls and adds his Strength and Kung Fu, or just uses his Muscle Score. The defender rolls and adds his Strength and Constitution (or again uses the Muscle Score). If the attack result is higher, the base damage is (Strength – 1) points (Bash type). Furthermore, the defender cannot breathe (see Suffocation, p. 134). He is at –2 to all actions—being choked to death can be quite distracting.

Crossbow Shot: Crossbows are easier to use than bows, but they take longer to reload. Usually, it takes one Turn to reload a crossbow (very hard to do when a demon is charging). Crossbow Shots use a Dexterity and Getting Medieval roll, or the Combat Score, and do 16 points of base damage (Slash/stab type). Pistol range modifiers are applicable (see p. 128).

Decapitation: Your basic samurai killing slash—it needs a sword, axe, or similar large scale cutting implement. Decapitation uses a Dexterity and Getting Medieval – 5 roll, or the Combat Score – 5, but damage is multiplied by five (after Success Level bonuses are added and armor effects subtracted; damage type is not applied). If the damage is enough to reduce the victim to –10 Life Points or less, a Survival Test is in order (see p. 133). If that fails, the head comes off, and the rating of the show goes up to TV-M. Flashy way to dust vampires (see p. 189).

Cordelia (defensive): No! I don't care how many files you have on all the horrible things he did back in the powdered wig days! He is good now. And he's my friend. And nothing you or anyone else can say will make me turn on a friend!

Angel: Cordelia. He's right.

Cordelia (to Wesley): You stake him and I'll cut his head off.

—1.11 Somnambulist

Disarm: Great for those times when a character needs to borrow someone's knife and its current owner isn't in the mood to share, or only wants to let him have it pointy-end first. Disarm uses a Resisted Action with a Dexterity and Getting Medieval – 2, or Dexterity and Kung Fu – 3 roll, or the Combat Score – 2 against the target's Parry action.

Dodge: This is where the hero ducks, somersaults, or leaps out of the way of an attack. Dodging hand-to-hand attacks can be done once per Turn without penalty; dodging missile attacks (bullets, ninja stars, harpoons) suffers a –2 penalty on top of any other modifiers (–4 if no cover is available). Dodge adds Dexterity and the highest appropriate skill (Acrobatics, Getting Medieval, or Kung Fu) to the roll, or just uses the Combat Score.

Double Jump Kick: The hero jumps high in the air and kicks with both legs (either at the same time or in quick succession), nailing two enemies at once. This

works like a Jump Kick with a –4 instead of a –3 penalty on the roll, but two opponents can be targeted at once. Each target defends normally against the attack. This move is reserved for those with Dexterity 4 or better. The clumsy need not apply.

Feint: The art of faking out the adversary and smacking him from an unexpected direction. A Feint counts as a Resisted Action. It uses an Intelligence and Kung Fu or Getting Medieval roll, or the Brains Score, and is resisted by the target's roll adding Perception and either of those skills, or just the Brains Score. If the attacker wins, he can add the Success Levels of the Feint roll to her next attack action roll against the same opponent.

Grapple: Sometimes a character wants to grab someone and shake 'em until his teeth rattle in his head. He has to grapple them first, though. Grabbing people is fairly easy; use a Dexterity and Kung Fu + 2 roll, or the Combat Score + 2. The victim resists with a Dodge action. Vampires and other goon types often try to grab their victims either to capture them or set them up for some necking action. The attacker has to decide what part of the body to grab: limbs, the whole body, or the neck. When Grappled, the target is at –2 to actions that involve the grappled limb, or –1 to all actions if grappled around the body. If both arms are grappled by two attackers, the victim is at –4 to most rolls, and cannot Dodge. A neck grapple doesn't impair the target, but sets him up for either the Break Neck or Choke action. The victim can try to break free the next Turn with a Strength (doubled) roll, or the Muscle Score versus another Grapple action.

Groin Shot: Hitting below the belt may be frowned upon by the old-school pugilists, but they've been dead like forever, so who cares what they think? This attack employs another attack Combat Maneuver, with a –3 penalty to the roll or score. Damage is normal, but a male victim must gain at least one Success Level with a Willpower (doubled) roll (or the Brains Score) minus double the Success Levels of the attack. If not, he is knocked down and unable to do anything for the Turn. Females aren't completely unscathed, either, but the Willpower roll (or Brains Score) suffers only a –1 penalty. Every Turn after the first, the character can make a new roll with a cumulative +1 bonus to recover.

The Groin Shot can be used with several different maneuvers. Kicks are the most common, but depending on the relative positions of the characters, punches, weapon attacks (nobody wants a baseball bat impacting on his nads), and even a Head Butt (the mental picture ain't pretty) could be used.

Definitely example time: Cordelia gets really riled and delivers a Kick to a brand-new vamp where it counts. After all is said and done, Cordelia winds up with an attack roll of 22 (pretty sweet), or six Success Levels. She does her normal eight Kick base points of Bash damage, plus six for the Success Levels, but that's not all folks. The vamp compares his Brains Score (10) unfavorably with double Cord's Success Levels (12). Things are not looking good for the bloodsucker.

Gunshot: Your basic assault with a deadly weapon. Point towards enemy, pull trigger. Big boom ensues. Use a Dexterity and Gun Fu roll, or the Combat Score. Base damage varies depending on the gun used (see pp. 130-132), but all benefit from Bullet type damage (see p. 130). Range modifiers are applicable (see p. 128).

Head Butt: Sometimes, a character has to use the old noggin in ways not recommended by the Surgeon General. Head Butts are very effective if the butt-or is a grappler or grapplee, or in other very close action, because the victim cannot really dodge out of the way. Even so, a Head Butt may be attempted against anyone who's close enough. If the Head Butt misses though, the attacker hits with the wrong part of the head and he takes the damage instead of the defender. Head Butts use a Dexterity and Kung Fu – 2 roll, or the Combat Score – 2, and do (2 x Strength) base points of damage (Bash type).

Jump Kick: To impress friends and smite foes, few things beat a Jump Kick. It's not easy to do, but when done right, it puts the kick back into "butt-kicking." Jump Kicks require two rolls, but count as a single action. The first is a Dexterity and Acrobatics roll, or use the Combat Score, to get airborne; the second is a Dexterity and Kung Fu – 3 roll (or Combat Score – 3). The kick does 3 x (Strength + 1) base points of damage (Bash type), and gains an additional damage bonus equal to the Success Levels of the Dexterity and Acrobatics roll or Combat Score. Of course, if either of the rolls miss, the Jump Kick becomes a Jump Stumble (Cast Member fall down and go boom). A Jump Kick is the only attack action the character can attempt on that Turn (no multi-actions with this puppy).

Kick: The plain vanilla kick is a simple, yet effective way to put the hurt on someone. If a kick is parried, the target has a golden chance to try and Grapple the leg, though. The Kick uses a Dexterity and Kung Fu – 1 roll, or the Combat Score – 1, but football and soccer players can replace Kung Fu with Sports if they like. Ditto for ballet dancers (use Art instead of Sport) if they aren't too busy acting all graceful to fight. The Kick's base damage is 2 x (Strength + 1) points (Bash type).

Knockout: Sometimes a character wants to take somebody out without inflicting permanent damage. Any Bash attack (Punches, Kicks, sledgehammers, and so on) can be turned into a Knockout attack, using a Dexterity and Kung Fu – 2, or Dexterity and Getting Medieval – 2 roll, or the Combat Score – 2. The total damage of the attack is halved, but the victim has to make a Constitution (doubled) roll (or use the Muscle Score) with a penalty equal to the Success Levels of the Knockout roll, or she goes down for the count. Recovery from a knockout is in your fiendish hands; the victim may recover in a few turns, or wake up an hour later . . . possibly bound tighter than Doyle's purse strings.

Melee Weapon: This covers swinging swords and axes, stabbing, and other close combat actions that involve sticking or smashing foreign objects into bad folks. It uses a Dexterity and Getting Medieval roll, or the Combat Score. Baseball or hockey players can substitute Sports to swing stick-like weapons (fencers and archery enthusiasts use Getting Medieval, though). Since weapons do different types and amounts of damage (see pp. 130-132), each weapon should have its own listing in the maneuvers portion of the character sheet.

Parry: Your basic blocking move, used to deflect punches, kicks, and other close combat attacks. Weapons may only be Parried by weapons; Parrying a weapon with a hand-to-hand attack is just asking for injury. A hand-to-hand attack may be Parried by a weapon but you have to find a bonehead stupid enough to go barehanded at an armed defender. A Parry uses a Dexterity and Kung Fu, or Dexterity and Getting Medieval roll, or the Combat Score. Thrown weapons can be parried at a –2 penalty. Arrows and crossbow bolts are parried at a –6 penalty. No character can parry bullets unless she arrived in L.A. on a transparent plane from some Amazon island.

Punch: Closed fist, traveling quickly towards the target. Uses a Dexterity and Kung Fu roll, or the Combat Score, and does 2 x Strength points of damage (Bash type). 'Nuff said.

Slam-Tackle: The All-American football maneuver that can stop touchdowns or bring down fleeing demons. Tackles use Strength and Sports rolls, or Muscle Scores, and can be Dodged, but not Parried. On a successful hit, the target takes 2 x Strength base points of damage (Bash type) and, if he fails to resist with a Strength (not doubled) roll or the Muscle Score divided by two, he goes down hard. At the end of a successful Tackle, the attacker can Grapple the victim's legs or torso without rolling. Tackling is the only attack that can be attempted on that Turn (no multiple actions here either, nice try).

Spin Kick: This is a spinning or roundhouse kick, harder to execute but delivering more damage. When a character really wants to leave a mark, he should use a Spin Kick. This move has the same potential problems as the regular Kick (see p. 122). It uses a Dexterity and Kung Fu – 2 roll, or the Combat Score – 2, and does 2 x (Strength + 2) points of base damage (Bash type).

Stake: Poking someone with a sharp pointy thing is going to hurt no matter who it is. Still, if it's not a vamp, and it's not in the heart, it's no different than using a knife. Stake poking uses a Dexterity and Getting Medieval roll, or the Combat Score, and does 2 x Strength points of base damage (Slash/stab type).

Cordelia: One more step and you'll find out. You think this is just water?

Angel: You're bluffing.

Cordelia: Am I? You don't think I wasn't ready for this, do you? That I hadn't prepared for it? Why do you think I have a stake stashed in my desk . . . a cross in my bag? I think about this happening . . . every single day!

—1.17 Eternity

Sweep Kick: Just the thing to slow down a charging demon, the Sweep Kick does little damage but sends foes to the ground by kicking their feet out from under them. This special kick uses a Dexterity and Kung Fu – 1 roll, or the Combat Score – 1. If it hits, the defender takes Strength points of base damage (Bash type). Further, he must resist with a separate Dexterity and Acrobatics roll, or the Combat Score to keep her feet. If not, he falls down (see p. 125).

Takedown: This includes judo throws, wrestling moves, trips, and similar methods of making an enemy kiss the ground. The Takedown uses a Strength and Kung Fu roll, or the Muscle Score. If the target fails to Parry or Dodge, he hits the mat (see p. 125) and takes Strength points of Bash damage. Otherwise, the defender takes no damage and the Takedown fails.

Target Limb: Sometimes you want to break a leg, and not in a show biz good luck kind of way. Targeting a limb (arm, leg, or tentacle) uses the appropriate Combat Maneuver with a –2 penalty, or the Combat Score – 2. Damage over half the target's maximum Life Points cripples or severs that limb; excess damage is lost. Combine that with Slash/stab weapons and you've got some serious problems. Playing with large, sharp things is really only for the pros . . . and those with lots of Drama Points.

Through the Heart: A classic, and for good reason—nothing says "boo" to a vampire better than piercing his cold heart with pointy wood. This attack has no effect on some creatures, but most things, including people, find it hard to survive with oak stuck in or near the old ticker. Attacking the heart uses the appropriate Combat Maneuver with a –3 penalty, or the Combat Score – 3. Damage to non-vamps is quadrupled (after applying the base damage, Success Levels, and armor; this multiplier replaces the damage type modifier). It's even worse for vamps (times five damage), but you have to stick them just right (see p. 190). Through the Heart is used principally with Bows, Crossbows, Stakes, and Thrown Stakes but other implements can and will be used.

Cordelia: What's so funny?

Harmony: Your crossbow. You got it aimed at my throat. You can be so stupid. That won't kill me.

Cordelia: No, that'll just hurt like hell. (Points second crossbow at her heart.) This one will kill you.

—2.17 Disharmony

Throw Weapon: The art of taking a properly balanced weapon and throwing it at a target. The range of this attack is two yards plus two yards per Strength level. Throw Weapon uses a Dexterity and Getting Medieval – 1 roll, or the Combat Score – 1, and the base damage varies by the weapon tossed (see p. 130-132).

Toss: Your basic "pick up victim, then hurl victim across the room just to prove how badass you are" move. The defender must be Grappled first (see p. 122) and the attacker must have a minimum Strength 4. Then, the attacker uses a Strength (doubled) – 4 roll, or the Muscle Score – 4, and the defender resists using a Strength (not doubled) roll or the Muscle Score divided by two. If the attack succeeds, it does Strength points of base damage (Bash type). Also, the defender is tossed one yard for each Success Level in the roll, and is automatically knocked down. If the attack fails, the defender remains Grappled, but takes no damage and doesn't go anywhere. Oh, and the attacker looks pretty silly.

Wall Flip: Your character needs a nearby wall or solid object with a vertical surface. He also needs some serious moxie and moves. With all that, and a Dexterity and Acrobatics – 3 roll, a Dexterity and Kung Fu – 3 roll, or the Combat Score – 3, he can do that awesome "run up the wall, flip over, and land behind the attacker" business. If the flipper gains at least one Success Level, he adds a +3 bonus to his result (as if he went Full Defense, see p. 125), and can apply that defense result against all attacks against him that Turn. If not hit, the character ends the Turn behind one of his attackers and gains initiative against the bloke the next Turn. If he fails his Wall Flip maneuver, he suffers his own Strength level in Bash damage and winds up prone next to the wall. His style point tally sinks as fast as his chances for survival.

Wall Smash: Grabbing someone and slamming him into a wall or other nearby surface is rarely confused for a friendly gesture. Then again, characters generally only do that to non-friends and non-family, except in Angel and Conner's case (and that relationship has never been one to model behavior on). The attacker must have sufficient Strength to lift his opponent without much effort (see p. 25). He must also succeed in a Grapple roll first. If so, he can swing the defender around and introduce him bodily to a nearby surface. That requires only a Strength and Acrobatics roll or the Muscle Score. The grabee defends with a similar roll or Score (assume he has defense actions available). Damage is 3 x Strength in Bash type. There may also be damage to the surface slammed (see p. 134).

Whirling Sword: This is a complex maneuver, swinging a sword or other balanced weapon (staff, fighting sticks, and so on) in a complex and non-self-debilitating pattern. Anybody who steps into range of the whirling sword is attacked. Even better, any close attack made against the character can be Parried. The character uses a Dexterity and Getting Medieval – 4 roll, or his Combat Score – 4 to attack and defend for the Turn. This is a great maneuver against multiple opponents, but has a couple of drawbacks. It's the only action the character can attempt that Turn, and it does squat against ranged attacks (you might have heard of an archeologist who simply shoots whirling blade masters). The other problem is the maneuver cannot be used for long before the character gets tired. Every Turn after the first, the penalty for this maneuver is increased by another two.

Wrestling Hold: This is a half-nelson, full-nelson, or Twister finale, in which the character immobilizes the enemy, usually by grabbing him from behind and twisting one or both arms. This requires a successful Grapple (see p. 122). After that, the attacker must make a Strength and Kung Fu – 2 (or Muscle Score – 2) roll. The defender then resists with a Strength or Dexterity (whichever is better) and Kung Fu roll, or the best of his Combat or Muscle Scores. If the attacker wins, the defender suffers a –1 penalty to all actions for every Success Level in the Wrestling Hold attack until he breaks free or the attacker lets go. Otherwise, the defender remains Grappled.



Combat Complications

Angel: How am I expected to do battle if I can't even get into the ring?

Wesley: You have a place, Angel. Our battle will be fought elsewhere.

—1.21 Blind Date

In the world of *Angel*, fights don't happen in neat boxing rings (well . . . not often anyway). There's definitely no such thing as a fair fight with the demonic. Here are some complications that can add spice to your championing activities.

Attacking from Behind: Only the most dishonorable, low-down, cattle-rustling, son of a dog would take someone from behind. That's why it's such a great move. A distracted opponent (like a vamp busy strangling Wesley) cannot defend (defense roll is zero) against attacks from behind. Targets with Situational Awareness (see p. 47) are the exception; they can defend, but at a –2 penalty. At your discretion, other would be-victims may get a Perception and Notice roll before they are bushwhacked; in that case, they can defend with a –2 penalty.

Full Defense: Sometimes, fighting is not the best option and running is no option. Going fully defensive allows the character to defend against two attacks at no penalty, and gives him a +3 bonus to all defensive actions (Dodges and Parries, for the most part). No attacks are allowed on the Turn the character goes into Full Defense mode. This is a good idea for Investigators who want to survive until help arrives, or those who want to help rogue Slayers work through some "issues." Asking for one's mommy doesn't provide any bonuses, but might help the character feel better.

Full Offense: Here, the character attacks recklessly, without worrying about defense. Best reserved for surprise attacks, suicide troops, or extreme sports enthusiasts. It's also good when several attackers are going after one target. The character gets a +2 bonus on all attacks on that Turn, but cannot defend against any attacks (defense rolls all equal zero). Note that for the most feeble of Guest Stars and Adversaries (Combat Score 8 or lower), the only way to have any chance of landing a blow is to go Full Offense (or use a Drama Point, see p. 139).

Knockdowns and Fighting While Lying Down: Getting knocked on one's butt is a bad thing. When a character is knocked down, he cannot attack for the remainder of the Turn and any defenses suffer a –4 penalty. Further, as long as the character is on the ground, attacks and defenses incur a –4 penalty. Getting up usually takes a Turn. Doing it in an action requires two Success Levels in a Dexterity and Acrobatics roll. A number of Combat Maneuvers result in a knockdown; also, any blow that inflicts more than triple the victim's Strength in damage (before accounting for damage type or maneuver modifiers) may result in a knockdown (if it seems dramatically appropriate).

Invisibility: Invisible characters are ridiculously hard to hit with ranged weapons. If someone is shooting at an invisible character without knowing exactly where he is, the attacker must make a roll. If the result is ten, roll again. If the second roll result is a nine or a ten, the shot hits the invisible character by sheer chance. A Heroic Feat Drama Point adds +5 to both rolls; if the total is ten or higher, treat it as if the die roll had been a ten. A similar rule applies for melee attacks against invisible targets who seek to avoid combat.

No-see-ums who engage in close combat have to stay relatively near their victim. That allows the visible character to concentrate for a Turn and make a Perception (not doubled) roll, or a Perception and Notice roll (modified by Acute Senses other than vision). Two or more Success Levels grants the searcher some clue about where the invisible person is. The combatant can then attack his assailant, but does so at a –4 penalty. Once the attack is done, another Turn of concentration and a successful roll is necessary to strike again.

For those who don't mind a bit more complexity, you could allow very good Perception rolls to modify the attack penalty. For each additional Success Level (over the two needed to get an idea where the invisible person is) decrease the to-hit melee penalty by one. Thus, if a melee attacker's Perception result is a 15, he gains two additional Success Levels. The penalty to hit the invisible character becomes –2 instead of –4. This is only good when a Perception roll is allowed; ranged combat against invisibles is still mostly a crap-shoot.

Defending against invisible attacks is usually impossible (defense total is zero). If the defender knows an invisible person is around (he's been popped once already), he can make a Perception roll as described above. Success grants a defense roll (against either close or ranged attacks) during the next Turn at –4. A character can concentrate on defending or attacking an invisible character in a single Turn, not both.

The to-hit or to-defend Perception roll can be dispensed with in smoke, steam, or other environments where the invisible person can be at least partially seen. Throwing a sheet over, pouring flour on, or otherwise marking an invisible character also eliminates the Perception roll, but is far from easy to do (such marking may only occur as part of an attack). A melee (not ranged) attack against a partially visible no-see-um suffer only a –2 penalty.

Multiple Actions: Characters can attack once and defend once a Turn at no penalty. Fast and furious fighters can do more, however. Those with Dexterity 5 or greater gain extra actions per Turn according to the Additional Actions Table.

Additional Actions Table

Dexterity	Additional Actions
5-6	1
7-8	2
9-10	3
11-12	4
+2	+1 per

The extra actions may be taken as attacks or defenses. As it is difficult to do more than two things at once (or walk and chew gum for some of us), additional actions suffer cumulative penalties of –2. If the target defends against any of those attacks, the character cannot continue attacking on that Turn. Again, we summarize with an Additional Actions Penalty Table.

Additional Actions Penalty Table

First	none
Second	–2
Third	–4
Fourth	–6
+1	–2 per

Note that if a character is faced with more than one attack in a Turn, but has only one defense available, the undefended attacks land if the modified attack result is nine or greater. In effect, a character without defenses resists attacks with a zero total.

To simplify things, multiple actions can generally be resolved as a single roll (roll once and add the various modifiers and the extra action penalties to each successive use of that roll). In the case of one-on-one combats using the same skill, this means that if an attacker's first attack hits, all subsequent attacks will hit (the attacker loses –2 per attack, but so too does the defender per defense, which may be partially offset by the Full Defense thing, see p. 125). This is not the case with a one-on-many situation as each defender has his own defense roll or Score. Also, it may not be an issue if different skills are used in different actions. If a character is shooting a gun and swinging an axe, the rolls stays the same but the skill level added might be different. This makes the manuevers list on the character sheet particularly useful (the basic totals are already done).

Alternatively, each attack, defense, or other action can be rolled separately. This option is a bit more complex and time-consuming. Also, since the Heroic Feat Drama Point kicker (see p. 139) only applies to one roll, it is less useful if you do things this way.

Example me, baby: Jason, a Champion with Dexterity 7, has just taken a meeting with the local vamp crime boss. It didn't go well, and now he finds himself facing off with three vamp thugs. He's in a hurry to catch up with the boss, and doesn't realize how tough these guys are, so he decides to attack each in one Turn. He declares his two additional actions as attacks. You call for one roll with successive penalties. Jason's player rolls and adds his Dexterity and Kung Fu; the result is 20. That's over the first vamp's Combat Score of 18, so he gets punched. Jason's second attack uses the same result (20) but subtracts two and becomes an 18. That ties the second vamp's Combat Score (18 as well), so the blow doesn't land (ties go to the defender). Finally, Jason does not get a third attack as the second vamp defended successfully against him.

Now Jason has a problem. He has one defense action available at no penalty. Unfortunately, he has two uninjured and one slightly roughed up vamps in his face. They all swing (each gaining +3 for the group attack, see below). One he counters with a Parry roll of 21. The other strikes unhindered; his modified Combat Score (21) is greater than the minimum success total (9), so he automatically connects. Let's hope it's a weak undead.

Multiple Actions Options

The basic multiple action rules limit characters to a certain number of actions. This is done for simplicity's sake; in truth, a character should be able to act as many times as he wants in a Turn. At the risk of some additional complexity, some of you Directors may decide to handle multiple actions differently.

Cumulative and Universal Penalties: Each additional action declared in the Intentions phase of combat adds –2 to all actions that phase. That means if a character declares four attacks or four defenses in a Turn, each action suffers a –6 penalty (the first attack or defense has no penalty; each one after that incurs a –2). This allows characters to act as much as they want, at the expense of degrading all their actions.

Off Balance Penalties: Under this optional rule, each extra action taken in one Turn imposes a base –2 penalty to all actions in the next Turn. So, a character who takes three additional actions in one Turn suffers a –6 to all actions in the next. Again, the limit on actions is removed, but the frenzy of activity makes the character highly ineffective and vulnerable thereafter.

Interruptions: Another possibility is to have the player roll for each of his character's attacks and defenses, but if an attack is blocked, initiative switches over to the opponent. That gent then gets to use his actions until a defense is used successfully, before the first attacker resumes his actions (if any). In a one-on-many fight, the same sequence applies.

Say What?: Angel attacks with a Punch, Kick, and a Sweep. He keeps one defense in reserve. He rolls for the Punch, hits, and does damage. Then he rolls for the Kick (taking into account the –2) and the baddie blocks it. Angel's opponent gets to attack now (if he has any), as he interrupted Angel's attacks. He throws a pathetic punch and Angel uses his free defense to dodge. Now, the action shifts back to Angel for his last attack. He rolls for the sweep (taking into account the –4).

Multiple Opponents: Numbers count for something. When two or more attackers gang up against a single target, they get a +1 bonus to all actions for each attacker, to a maximum of +4 for four attackers (more than four attackers just get in each other's way). So, if two demons attack one hero, they get a +2 to their Combat Scores. By the same token, if three of the Fang Gang charge a demon, they get a +3 bonus to their attack and defense rolls. On top of this, if the defender doesn't have enough actions to defend against all attacks, he resists those additional attacks with a zero defense roll. The lesson here is attack in numbers—it's the best way to get the measure of serious contenders like Angel, or for below-nine Combat Score characters to have a chance of hitting any opponent.

Drawing a Weapon: Sometimes you want a weapon right-the-heck-now, but it happens to be in your pocket or sitting on a table or otherwise not at hand. Can you get it ready in time to use it? Normally, drawing or equipping a weapon counts as an action. Some gadgets, like the spring-loaded stake dispenser Angel used in 1.1 City of Angels, dispense with that. The weapon appears instantly in hand. If the item is buried in a briefcase, backpack, or a demon's skull, it could take several Turns to get it.

Tied Up at Work: Sometimes, the bad guys don't want to kill you; they just want to tie you up. When a character is restrained, fighting is a lot more difficult. If the bound one's legs are free, he can Kick at no penalty. If he can move (i.e., isn't bound to a stake or chained to a wall), he can also Head Butt. If his arms are bound in front of him, he can punch at –2. Getting free uses Dexterity and Acrobatics, with penalties from –1 (the bad guys were never in the Boy Scouts) to –6 (for miles of rope, handcuffs, or the sadistic use of Superglue).

Guns, Crossbows, and Other Missiles

Virginia: But I grew up with all that sort of stuff. Creepy crawlies and scary monsters I can handle . . . but guns? Kind of makes it all a little too real, you know?

Wesley: The gun was fired by a zombie, if it makes you feel any better.

Virginia: You know, strangely, it doesn't.

—2.15 Reprise

Why resort to fisticuffs when you can dispatch your enemies via long distance? Indeed, you might as well reach out and touch someone—preferably with something sharp. While guns are not used very often in the Angelverse (see Gun Control, p. 128), they are a fact of life and they may be fairly common in some Series.

Generally speaking, missile combat works just like regular combat. Attackers make their rolls or use their Combat Score, and the target tries to defend (usually by Dodging). Dodging ranged attacks is mucho difficult though. A Dodge against missiles suffers a –2 penalty on top of any other that are applicable (the character is busy ducking for cover). If there is no available cover, the Dodge incurs a –4 penalty.

Range Penalties: To keep things simple (this ain't the *Ghost Recon* RPG, thought that would be rockin'), assume no penalty at Short Range, a –1 penalty to shots at Medium Range, and a –3 penalty to shots at Long Range. Short range is under five yards for pistols, and 20 yards for rifles. Medium range is under 20 yards for pistols, and under 100 yards for rifles. Long range is up to 50 yards for pistols and up to 300 yards for rifles. The individual weapon descriptions (see pp. 130-132) indicate whether pistol or rifle ranges are used.

Multiple Shots: If shooting doesn't work at first, you can always shoot—again and again. Most guns can fire more than once over a five-second period (in fact, most handguns can be emptied in five seconds). Roll and add Dexterity and Gun Fu; each additional shot uses the same roll, but a –1 cummulative penalty is applied (due to recoil; –2 for Big Pistols and larger). Bows use the Multiple Action rules (see p. 126); crossbows and other single-shot weapons must be reloaded after each shot.

Automatic Fire: Automatic weapons (assault rifles and machine guns) can fire a constant stream of bullets until the gun runs dry or the barrel overheats. While this may make the firer feel better, the constant recoil makes autofire fairly inaccurate. Group the autofire in lots of ten or less bullets. For the first group of ten, the Success Levels of a Dexterity and Gun Fu roll show how many bullets hit. Each subsequent group uses the same roll but applies a –4 cummulative penalty.

Autofire can also be used as suppression. The shooter picks a doorway-sized area and fills it with lead. Roll Dexterity and Gun Fu. Anyone moving into that area is hit by a number of bullets equal to the Success Levels of that roll.

No matter how autofire is used, anyone in the area must make a Willpower (doubled) roll or spend all their actions hitting the ground, ducking behind cover, or otherwise making themselves as invisible as possible. You should modify that roll as you see fit based on how close the person is to the hail of gunfire and how much combat experience he has.

Trained soldiers fire bursts, controlled gunfire that sends three bullets downrange. For bursts, make one attack roll; each Success Level in the roll allows one bullet to hit the target. Successive bursts use the same roll but lose –3 cumulatively.

With either autofire or burst fire, the base damage for each bullet is modified by armor, and then added together before applying the Bullet type modifier. Success Levels do not affect the damage calculation.

Whether on the dishing or ducking side, autofire brings the authorities, and soon. Be warned.

Gun Control

Guns are rarely used in the *Angel* TV show. Still, many players may opt for the "Rambo Option" when fighting the supernatural, and festoon themselves in military hardware. This is likely to be more trouble than it's worth, though.

First of all, guns are loud. Your typical back alley fight, using hands, feet, and assorted medieval cutlery, does not make enough noise to merit a 911 call. Guns can be heard several blocks away, and a running gun battle soon results in the undivided attention of the authorities. Unless the Cast Members want to engage in open warfare with local and state SWAT teams, gun use is pretty much a no-no.

Second, guns leave a trail. Bullets and guns can be traced to their crimes (and even to crimes that the current user wasn't aware of) through ballistic forensics. Those using guns wind up with detectable residue on their hands and clothes. Next thing you know, assorted law enforcement agents are knocking on the door (or, more likely, knocking down the door). Supernatural hunters should be careful to avoid attracting too much attention from the authorities—they are much more likely to end up behind bars than they are to convince the authorities that they are fighting the good fight. Guns can be acquired illegally, but that means the characters will be dealing with criminals of assorted types. Not something conducive to long-term profits or health.

Finally, guns aren't very effective against vampires and other demons. It takes several shots to knock down your typical bloodsucker, and bullets bounce off certain demon's armor. That brings us back to the "guns are loud" bit—one shot might be ignored, but five or six are going to be noticed. When it comes to slaying evil and staying free of the penitentiary, the old ways work best.



How Much Does It Hurt

Angel: Actually, it's kind of funny. I recently got a . . . gut wound myself. Not . . . not a gunshot wound like you got there. But, uh, it's kind of a . . . antique . . . sword . . . is what it was. Went deep. Yes, it did. Hey, guess who stabbed me?

Wesley: Darla?

Angel: Yeah. Actually kind of a funny story.

—2.16 Epiphany

Land enough punches and kicks on somebody, and something is going to break. Demon hunting is a dangerous job and the Cast should expect its share of lumps, cuts and bruises, visits to the emergency room, or even, for extreme cases, the morgue (hopefully the Cast's usual visits to the morgue are for investigatory purposes rather than for a date with the business end of an autopsy scalpel).

Damage affects the character's Life Points. Armor can decrease the Life Points lost but that's not so common (at least these days). When an attack hits a character, subtract the damage inflicted from his Life Points. Once the character's Life Point pool is depleted, the character risks losing consciousness or dying.

Players should consider writing down the Life Points of the character on a piece of scrap paper, and adjust that note rather than erase and scribble on the character sheet (wouldn't want to wear a hole in the purty sheet after all).

Damage—the Basics

Attack Maneuvers have a damage number or a formula. If it is a number, the damage is fixed, an inherent characteristic of the weapon—a .45 pistol does the same damage for everybody (it's very egalitarian). Formulas usually depend on the Strength of the attacker—a roundhouse from a 400-pound demon is going to hurt more than a punch from either Sigfreid or Roy. Do the calculations once and write the damage of the attack on the Combat Maneuver portion of the character sheet.

During play, the actual damage inflicted is equal to the base damage, plus one per Success Level of the attack roll, minus any Armor Value possessed by the defender (see p. 132). This total is then multiplied by any damage type or other modifier (see p. 130). That may seem a bit complicated, but once you play through a few combats, it will become much easier. The character sheet has the Success Level Table right by the Combat Maneuvers, so a quick glance provides that information. Quick Sheets have the Success Levels of the Combat Score worked into their damage entries.

Example-omatic: Gunn has a Strength 5. The Kick formula is 2 x (Strength + 1). Enter five into the formula, and voila! Gunn's Kick inflicts a base damage of 12 points. After an attack roll, the Success Levels are added to this base damage. So if Gunn's player gets four Success Levels on a Kick attack, he adds four to his base damage (12), for a total damage result of 16.

Example twice: Gunn uses a knife in the next combat. Knife base damage is (2 x Strength), or 10 for Gunn. After an attack roll with two Success Levels, the damage becomes 12. Further, a knife is a Slash/stab weapon (see p. 130), so the final damage is doubled to 24 Life Points. Ouch!

Example thrice: Gunn now picks up one of Wesley's pistols. The gun has a base damage of 12 (no formula this time). Gunn's two Success Level attack raises that to a 14. His target is wearing a bulletproof vest though, which subtracts 10 from the damage, leaving a mere four. Bullet damage—the kind imposed by the gun—is doubled after armor (see p. 130). So, the final damage result is eight Life Points.

Types of Damage

Lilah: Heard about the fire?

Lindsey: They're still alive.

Lilah: Undead.

Lindsey: Whatever.

Lilah: Heard it was Angel.

Lindsey: So?

Lilah: Killed a dozen demons, lit up Darla and Drusilla like a Christmas tree.

—2.11 Redefinition

There are four types of damage. Bash, Stab/slash, Bullet, and Fire. None of them is good for a clavicle or spleen, but they do have slightly different affects. Armor (natural or worn) and other damage modifiers (like the Natural Toughness Quality, see p. 42) are applied before damage type is factored. Damage type multipliers should be applied to all characters or creatures (human, vampire, demon, etc.), unless they have an applicable Reduced Damage Quality (see p. 56).

Bash Damage: This covers any attack by a blunt object (fists, two-by-fours, falling safes, the sidewalk at the end of a long fall, and so on). Bash attacks reduce Life Points normally. They are the only type of attack that can be used to knock out a victim (knives and bullets tend to knock people dead).

Slash/stab Damage: This is done by pointy or sharp objects that cause blood loss, puncture vital organs, and otherwise do the ol' slice and dice routine. Double this damage, after subtracting any armor or similar protection (if any). Weapons with sharp edges can be used to cut off limbs or heads (see the Decapitation and Target Limb Maneuvers, pp. 121, 123). Slash/stab damage modifiers are not used with attacks Through the Heart (see p. 124) or certain monster Bite attacks (see p. 187); in that case the Through the Heart or Bite multiplier replaces the Slash/stab damage multiplier.

> **Example-rama:** Wesley shoves his sword into a demon and inflicts 16 points of damage. Since he was using a Slash/stab weapon, this is doubled to 32 points of damage—ouch. If the demon had particularly tough skin (Natural Armor with an Armor Value 5), five of the 16 points would have subtracted, reducing the initial damage to 11, doubled to 22—still a good poke.

Bullet Damage: Bullets do ugly things to most things they encounter. They mostly work like Slash/stab attacks, doubling base damage after adding Success Levels. Some critters (vampires especially) take very little damage from bullets though. Bulletproof vests are very good against Bullet damage, but not so good against Slash/stab attacks (see p. 132).

Fire Damage: Burns are a particularly horrific way to get hurt. Fire can scar terribly and fire damage heals more slowly than normal. A character on fire takes three points of damage every Turn until somebody puts him out. If more than 20 points of fire damage are inflicted, some scarring will occur (assuming the victim lives). Fire Damage also heals at half the normal rate; the player should keep track of fire damage separately (this doesn't affect I Think I'm Okay though, see p. 140). On the good side, fire can kill vampires, if they burn long enough.

The Simple Option: If you and your players want to keep things simple, have all damage work the same way as Bash attacks—no doubling effect, no healing modifiers, and so on. This option is not very realistic, even in the Angelverse (when the Fang Gang busts open the weapons cabinet, things get much more deadly), but it is easier to remember.

Weapon Descriptions

The following weapons may be used during the game. Most are gonna attract attention on the street though.

Axe: Used by fire departments and medieval knights, although for different purposes. Long-handled axes can be wielded two-handed (add +1 to the effective Strength of the character). The Pylean crebbil is a good example of a two-handed chopper. Does base damage of 5 x Strength points (Slash/stab type). This drops to 4 x Strength points when the axe is thrown.

Blunt Weapon: This includes various types of sticks. The small ones—a police baton, a belaying pin, a rebar, or the heavy half of a pool cue—do base damage of 3 x Strength points (Bash type). Bigger ones—baseball bats, sledgehammers, maces, and coat racks—are generally wielded with two hands (add +1 to the effective Strength of the character). They do 4 x Strength points of base damage (Bash type).

Bow: Ancient weapon for killing people at range. It's gotten a serious facelift lately and now uses all sorts of composite and high tech materials. The maximum effective Strength when using a bow is five. That means if the user's Strength is greater than five, base damage tops out at 20. Does 4 x Strength points of base damage (Slash/stab type), and uses pistol ranges (see p. 128).

Crossbow: Not as fast as a bow (requires a Turn to reload), but easier to use and much more macho. Base



damage is a fixed 16 points (Slash/stab type). A smaller, one-handed version called a pistol crossbow does 10 points of base damage. The "bow" part of the smaller weapon folds against the stock so it can be holstered like a regular gun. Both weapons require a Turn to reload after each shot, and use pistol ranges (see p. 128).

Hand Taser: This little boxy device is handy for keeping a vamp down while his former lover gets re-vamped. Press one end against somebody and he gets shocked—big time. The taser uses a Dexterity and Getting Medieval roll, or the Combat Score, and must be pressed up against the victim. When hit, the shockee takes a base damage of five points (Bash type) from the charge, and must make a Constitution (doubled) roll (or use the Muscle Score) at a penalty of five plus the Success Levels of the attack. On a failure, the victim is knocked out. Even if he remains conscious, the shock gives him a –2 penalty to all actions (including resisting another shock) for the next four Turns. Multiple shots create cumulative penalties.

Hunga-Munga: The hunga-munga is a seriously big multi-bladed knife—African in origin, with three points and a crescent blade. The Lubber demons used them in 2.13 Happy Anniversary so there's no reason your character can't track one down at some point. The weapon is heavy and pretty much impossible to conceal, but great for hacking and throwing. The multiple blades mean that once thrown, the chances of impaling are a lot higher. 'Course so are the chances of snagging your favorite duster. The hunga-munga uses a Dexterity and Getting Medieval roll or the Combat Score, and does 4 x Strength in Slash/stab damage. If thrown, the usual –1 roll penalty is not applied, but the damage does decrease to 3 x Strength.

Knife: Switchblades or easily concealed knives, used by thugs, lowlifes, and the Iron Chef. Base damage is 2 x Strength points (Slash/stab type). This drops to 2 x (Strength – 1) points when the knife is thrown. Big Ass Knives (called short swords in another age) do 3 x Strength points of base damage (Slash/stab type). Throwing this monster requires a Strength 4 or better, and does 3 x (Strength – 1) points. Little knives, called Pigstickers do 2 x (Strength – 1) points of damage (Slash/stab type), or (Strength – 1) points when thrown.

Pistol: These guns come in various sizes but all use (surprise) pistol ranges (see p. 128) and do (surprise again) Bullet damage. Small-caliber, easily concealed Popguns do base nine points of damage, and hold 10 bullets. Standard Pistols have a base damage of 12 points. Revolvers have six shots per gun; pistols can have as many as 17 rounds. Big Pistols (.357 Magnum, .45 colt) have less than 10 shots in their magazines (revolvers have six shots) and do a base damage of 15 points. Big Ass Pistols (.44 Magnum, Eagle .50) have the same number of bullets but do 18 points of base damage.



Quarterstaff: Basically a long stick, very nifty for attack and defense. A pool cue can double as a quarterstaff, and the narrow end makes a decent stake substitute (use Stake damage for the "sharp" end). Used with both hands (damage bonus already factored in). Base damage is 3 x (Strength +1) points (Bash type).

Rifle: Each type uses rifle ranges (see p. 128). A hunting rifle is either single-shot or has 5-10 rounds. It does 20 points of base damage (Bullet type). An assault rifle is a military weapon with a 20- to 30-round magazine. It can autofire and burst fire, and base damage is 16 points (Bullet type).

Shotgun: Ssshhh, we're huntin' scwewy wabbits. And blowin' 'em into wittle bits. The sawed-off version suffers a –2 penalty when rolling, but is easier to conceal. Does base 20 points of Bullet damage, holds two shots, and uses pistol ranges (see p. 128).

Spear: Pointy thing at the end of long stick. Fairly common in ancient times; very rare nowadays. Almost always used two-handed (damage bonus already factored in). Base damage is 3 x (Strength +1) points (Slash/stab type). This drops to 3 x Strength points when the spear is thrown.

Stake: Usually wood. Usually home-made. Often improvised. Don't leave home without it. Does base 2 x Strength Slash/stab damage. This drops to 2 x (Strength – 1) points when the stake is thrown.

Stake Cannon: This vehicle-mounted weapon is an oversized harpoon gun firing super-sized stakes. Through the Heart, it will dust just about any vamp. Otherwise, it will lay a major hurting on just about anyone. The cannon is too big and cumbersome to be car-

ried by hand even by super-strong characters. Oh, and it's likely to attract the notice of any and all authorities if paraded openly on the streets. Best to keep it under a tarp until needed. Does base 40 points of Stack/stab damage, holds a dozen stakes (reloading takes a Turn per stake), and uses rifle ranges (see p. 128).

Submachine Gun: Basically a pistol that shoots a bunch of bullets very fast. Nice to have in your corner when the going gets gutsy. Can autofire and burst fire, uses pistol ranges (see p. 128), and holds between 20 and 40 bullets. Base damage is 12 points (Bullet type).

Sword: Rapiers, broadswords, and other large pieces of cutlery. This also covers katanas and other fancy weapons. Some of these weapons can be used two-handed; in that case, add +1 to the effective Strength of the wielder. Does base 4 x Strength points of Slash/stab damage. Big Ass Swords are bigger and heavier and must be used two-handed (the +1 to Strength is already built-in). Base damage is 5 x (Strength +1) points (Slash/stab type).

Tranquilizer Gun: Great for bringing down wild animals and wilder demons (at least those whose physiologies react to drugs) without hurting them. Uses rifle ranges (see p. 128). A typical dose of tranquilizer is a narcotic poison with a Strength 6 (see p. 134). Each Success Level in the poison roll reduces the victim's Strength by one; if reduced to zero, the target falls unconscious for one hour. Vampires and some supernatural beings recover much faster; reduce the unconsciousness time by 10 minutes per Constitution level (to a minimum of 10 minutes).



Armor

Armor is not very common in *Angel*, but cautious demon hunters may decide to avail themselves of it, and the occasional demon (say Skip?) enjoys its benefits. Armor works by absorbing or reflecting some of the force of an attack, keeping sharp stuff away from the character's vitals and cushioning against impacts. Armor has, not surprisingly, an Armor Value, a number that subtracts damage from an attack. Armor has its disadvantages, though—it can be cumbersome and it can attract unwanted attention. Even in L.A., walking around in a full knight's suit of armor is going to make heads turn. In addition to the armor described below, some creatures have natural armor in the form of scaly skins or bony plates (see p. 54).

The Armor Table shows various equipment and its Armor Values.

Armor Table

Armor Type	Armor Value	Notes
Leather or Tweed Jacket	2	Typical biker's jacket with lots of zippers or an ex-Watcher's scholarly jacket
Leather Armor	3	Breastplate, helmet, and arm and leg protectors
Chain Mail	8(4)	Second value is used against Bullet attacks
Plate Armor	12(6)	Second value is used against Bullet attacks
Bulletproof Vest	10(5)	Second value is used against Slash/stab attacks
Combat Armor	12	Worn by combat soldiers and SWAT teams

Bad Stuff

Angel: I'll be okay.

Cordelia: It's dangerous. He's dangerous. What if he lays his whammy on you?

Angel: He won't be conscious long enough to try.

—3.6 Billy

If you get smacked, or chopped, or generally mishandled enough, bad things start to happen. Characters reduced to ten Life Points or below are severely injured, and find it hard to continue fighting—all combat rolls are at a –2 penalty. If reduced below five Life Points, this penalty goes up to –4.

Consciousness Tests: When reduced to zero Life Points or below, unconsciousness or incapacitation (i.e., the character can only lie there and work very hard on breathing) is likely. The character has to make a Willpower and Constitution roll, at a penalty of –1 for every point below zero. So, a character who is at –4 Life Points (he has taken enough damage to reduce all his Life Points to zero, and four more points on top of that) has a –4 penalty to his Consciousness Test. The Resistance (Pain) Quality (see p. 45) adds a bonus and also reduces wound penalties. If successful, the character may continue to act normally (though they should move very tenderly). After the first one, Consciousness Tests must be repeated each time the character is injured, and whenever a Survival Test is required.

Survival Tests: If the character is reduced to –10 points or worse, death is a possibility. The character has to make a Survival Test; this uses Willpower and Constitution (just like a Consciousness Test) with a –1 penalty for every ten points below zero (i.e., a character reduced to –32 Life Points would have a –3 penalty to the Survival Test). The Hard to Kill Quality (see p. 39) provides a bonus to Survival Tests. If the character passes the Test, he lives; if he doesn't, he Passes On to the Great Beyond (sniff, but see Drama Points, p. 141).

Slow Death: If the character is below –10 Life Points, survives his Survival Test, but does not get medical help within a minute, he may still die. Survival Tests are required every minute after the first, at an additional –1 penalty per minute (so after five minutes, the additional penalty would be –5; half an hour later, it would be –30, and even a Drama Point is probably not be enough to save the character). A successful Intelligence and Doctor roll stabilizes the character and dispenses with further Survival Tests.

Dying Words and Actions: Most who fail a Survival Test are likely to be unconscious as well as incapacitated. This is a huge downer, dramatically speaking though. If a character dies, the player should have the option of performing one last deed or saying some famous last words. This option allows the character to act normally for one or two Turns (no wound penalty applies). Famous Last Words should consist of a couple of sentences. These are the last acts of the character—make them count.

Resuscitation: Some injuries kill the character, but leave him intact enough for medicine to bring him back. Drowning, gunshot wounds (except to the head), and similar injuries may allow modern science to save the character. Common sense should be your guide. If the characters was burned to a crisp or killed by a soul-sucking demon that stole his life force, CPR just ain't gonna do the trick. Resuscitation requires an Intelligence and Doctor roll, followed by another Survival Roll from the victim. In addition to any previous modifiers, the victim gets a bonus equal to the Success Levels of the Intelligence and Doctor roll, and a penalty of –1 per five minutes since his untimely demise. Or the caretaker can spend Drama Points—there's serious karma in bringing a Cast Member back from the brink. That's the kind of heroic effort that keeps a gut-shot Wesley around to fight another day.

Getting Better

Lilah: You haven't heard anything, have you? You would tell me if they contacted you.

Lindsey: He set them on fire, Lilah. Even vampires as strong as Darla and Drusilla need time to recover from something like that.

—2.15 Reprise

Going to the hospital comes in handy whenever a character is severely injured. Without medical help, characters may heal from wounds, but very slowly. If you are using the Drama Points system, healing is not much of a problem, though. Characters should be up and around on the next Episode, unless the injuries were truly epic in scope.

For the rest of the humankind, injuries are healed at the rate of one Life Point per Constitution level every day spent under medical care. Vampires and some other critters heal much faster, at the rate of one Life Point per Constitution level every hour. Worse still, some supernatural beings recover from injury even faster (see p. 56).



Bad Stuff Deja Vu

The Host: You're hurt.

Landok: Fetch my sword.

The Host: You've been poisoned.

Landok: There is time to die AFTER the Drokken is slain.

—2.19 Belonging

Many things can kill you, including cigarette smoking and high-fat diets. Those don't make for a very dynamic adventure though. Here we describe some hazards that may come up in the course of a Series.

Suffocation: If unable to breathe (i.e., being choked or under water), a character dies. Well, a non-vampire character dies. Anybody can hold out for 12 Turns. After that, a Consciousness Test is required with a cumulative –1 penalty every Turn. Survival Tests kick in, again with a cumulative –1 penalty, each 30 seconds.

Falling: It's not the fall that hurts—it's the sudden stop at the end. Any fall from more than one yard inflicts three points of damage per yard. Falling damage tops out after 50 yards (150 Life Points)—falling further doesn't do any more damage, it just give your character more time to think about that sudden stop. While that limit can be debated, it preserves the cinematic nature of the game (a fall over 50 yards kills most characters but the serious players with their Drama Points can take it) and is not totally bogus (humans have fallen out of airplanes and survived).

Terminal Velocity

According to our physics consultants, a falling body accelerates for about 160 yards. If a strictly linear damage formula is applied at that point, the faller suffers 480 Life Points. Any further falling creates no further damage, not that a fall of that magnitude needs much in the way of further damage. If you want to go with that approach, long falls are major league deadly. Still, it's your game; we're just offering options.

A Dexterity and Acrobatics roll (or the Combat Score) reduces the fall's effective distance by one yard per Success Level. So a character who gets four Success Levels in a Dexterity and Acrobatics roll would take no damage from a three-yard fall, and would suffer only six points of damage from a six-yard fall.

Poison: Poisons have a Strength Attribute. Roll and add double the Poison's Strength; this is resisted by the victim's Constitution (doubled). If the poison "wins," the victim is drained of one Attribute level per Success Level in the Poison roll. The Attribute depends on the type of poison; paralyzing agents drain Dexterity, while debilitating venoms drain Strength. When the Attribute is reduced to zero, the victim is unconscious or incapacitated, and the poison starts draining Constitution. When Constitution is drained to zero, the victim dies. The frequency of Poison rolls depends on how powerful the substance is. Deadly poisons roll every Turn, while less powerful agents roll once per minute, per hour, or even per day. An Intelligence and Doctor or Science roll may help identify the poison and remove it from the victim. In other cases, find an antidote stat! . . . or else. Some poisons are supernatural and require special forms of antidote. Poisons affect all characters and creatures, unless they have a special Resistance Quality or other immunity.

Disease: This works just like Poisons, except the Disease rolls (using the Strength of Disease) are usually less frequent (rarely faster than once per hour, and typically once per day). Many diseases do not kill, but merely incapacitate victims with fevers, chills, and other unpleasantness. Some diseases can be mystical in origin, and normal treatment does squat. Diseases affect all characters and creatures, unless they have a special Resistance Quality or other immunity.

Breaking Stuff Chart

Interior Door: Three Success Levels.

Reinforced Wooden Door: Four Success Levels, and the first Success Level in any one roll is ignored (there're just that tough).

Metal Door: Six Success Levels, and the first two Success Levels in any one roll are not counted (muy bad for shoulders).

Reinforced Metal Door: Eight Success Levels, and the first five Success Levels in any one roll don't do jack (don't even think about it).

Interior Wall: Armor Value 4; 20 points of damage.

Brick Wall: Armor Value 6; 40 points of damage.

Concrete: Armor Value 10; 80 points of damage.

Tossed Item Chart

Rough Weight	Damage to Wall/Object Hit	Sample Item
up to 100 lbs.	2 x Strength	Chair, end table
up to 200 lbs.	3 x Strength	Person, recliner
up to 400 lbs.	4 x Strength	Heavy couch, lawnmower
up to 1000 lbs.	5 x Strength	Motorcycle, refrigerator
up to 2000 lbs.	6 x Strength	Small car
up to 2 x previous	(+1 previous) x Strength	

Breaking Stuff

Melissa: And I brought you this. I painted the pot myself so feel free to break it accidentally.

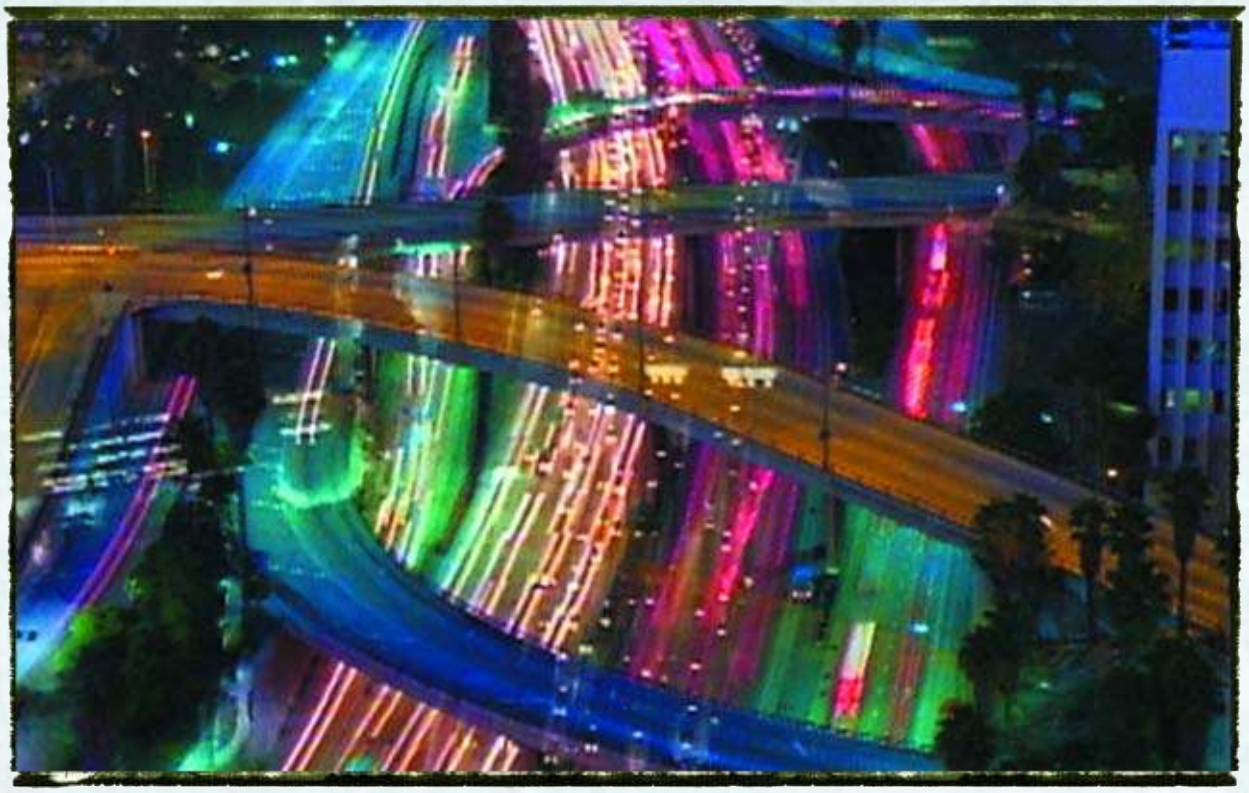
Penny: Oh, don't be silly.

—1.4 I Fall to Pieces

Unless it is dramatically necessary, characters can break things without having to roll. Smashing a plate glass window or turning an expensive computer into a pile of useless electronic bits doesn't require rolls and damage calculations—Harmony and a cup of blood can accomplish that without raising a sweat.

Sometimes, there's a dramatic component to a good busting up. This might include breaking through doors, walls, and other obstacles, where time is of the essence. Typically, the Success Levels of a Strength (doubled) roll determine how fast a door gets what's coming to it and comes off its hinges. Walls require a certain amount of damage before a man-sized hole is punched into them. The Breaking Stuff Chart summarizes (see p. 135).

Inanimate objects also get busted up in combat. Combatants toss their opponents around. Misses wind up with fists buried in walls, particularly those cheesy plaster interior ones. Given the Strength levels prevalent in many *Angel* fights, combat scene surroundings can take as much a beating as the pugilists. In many cases, you can just wing the FX and describe it as you see fit. If more precision is needed, the damage done to walls and other objects varies depending on the tossed object and the Strength of the tosser (damage done to tossee is handled via the Wall Smash maneuver, see p. 124). The Tossed Item Chart runs it down. Of course, the tosser must have a Strength Attribute sufficient to lift the item or person without much effort (see p. 25). Still, several folks can work together and combine their Strength levels for tossing purposes. You get to decide if they all can fit around, and get a handle on, the object to be tossed.



Vehicles

Angel: Start with the car. Grey 87 Black Mercedes 300E, going to need some serious work on the bumper. Call the chop shops.

Doyle: I know a couple that ain't in the book, too.

—1.1 City of

Angel is not a war game, so we're not going to offer up stats on main battle tanks and missile-bearing attack helicopters. Though those would be nice to have around when . . . say . . . a Drokken comes a'rampaging. Instead, we'll give you a quick rundown of the basics on vehicles, what happens when someone reaches out and touches someone–with a pick-up, and all that good stuff.

Vehicle Attributes

Vehicles are like people in some ways. And it's not just because some folks give them names, call them "she," or barter their souls for them. They may not have feelings or personality, but they have Attributes. And here they are:

Armor Value: How much damage a vehicle's skin or armor stops before it starts taking damage. This runs in the area of two to ten for your typical car.

Damage Capacity: The "Life Points" of the vehicle. When a vehicle's Damage Capacity has been depleted, it usually ceases to function. It may not be completely destroyed, but it's no longer chugging, rolling, or even wheezing around (a "Survival Roll" using Toughness may be allowed though).

Handling: This is the equivalent of the vehicle's Dexterity. It reflects how the vehicle maneuvers and responds to the driver. For some rolls, you have to use the lowest of the driver's Dexterity or the vehicle's Handling attribute—let's face it, even a lightning-reflex race car driver is going to get only so much performance out of a garbage truck. Handling varies from one to five or so for most cars.

Speed: This has two values, maximum speed and average cruising speed. The former is for going all out. That's going to put some serious stress on the vehicle. After a certain period (your call), start asking for Toughness (doubled) rolls with a cumulative –1 penalty for each successive roll. When one fails, the vehicle blows a framaratchestat. The repercussions of that range from a slow coasting stop to much, much worse. This all assumes that the driver doesn't spin off the road because of a failed Driving roll, of course.

Toughness: This is the equivalent of the Constitution Attribute. It measures the vehicle's ruggedness, redundant systems, and damage control. When a vehicle takes a lot of damage, a Survival roll—Toughness (doubled)—is needed to see if the vehicle continues to function.

Driving Around

No rules are needed to cruise around, retract the roof, or parallel park. Guidelines are only needed when things get exciting (say, car chases, smashing into a concrete abutment at 50 mph, Lindsey running Angel over repeatedly in a fit of pique).

Chases: These are resolved as Resisted Actions, using Dexterity (or the vehicle's Handling, whichever is lower) and Driving. The faster vehicle gets a +1 bonus for every 10 mph of speed it has over the slower one. You can use the Combat Score for Supporting Cast Members or monsters, modified if the vehicle's Handling is lower than the character's Dexterity. Both sides roll and keep track of their Success Levels every Turn. The pursued gets one automatic Success Level for every two Turns of head start he has. The first side that gets five more Success Levels than their adversary "wins." If the pursued wins, he manages to lose the chasers. If the pursuers win, they catch up and can attempt less than friendly stuff like ramming and hijacking.

Goin' Over It Again: Wesley is being chased by a team of Wolfram & Hart goons. Wes has his bike; the goons are in one of those black SUVs that government spooks like so much. Wes has a two-Turn head-start, so he begins with two Success Levels. On the first turn of the chase, Wes gets four Success levels (for a total of six) and the goons get three. On the second turn, Wes gets two Success Levels to the goons four (score now is Wesley 8, Goons 7). On the third Turn, the Brit manages to get six Success Levels and the goons a mere two (Wes 14, goons 9). Wesley's five Success Levels ahead, so he's managed to evade pursuit.

Crashes and Collisions: When vehicles collide with objects, no one's happy. Vehicles weighing under two tons do 10 points of Bash damage for every 10 mph of relative speed. Vehicles over two tons inflict 20 points per 10 mph of relative speed, and heavy vehicles (over 10 tons/20,000 lbs) inflict 30 points per 10 mph of relative speed. "Relative speed" factors the movement of both collidees. If only the vehicle is moving, it's easy—the vehicle's speed is the relative speed. If two vehicles collide and they are moving toward each other, the relative speed is the sum of both vehicles speed. Sorta clarifies why playing chicken in thousands of pounds of metal is such a bad idea. If the vehicles are moving in the same direction, the slower speed is subtracted from the faster to determine relative speed.

How much damage the vehicle doing the smashing takes depends on how solid the target is—hitting a small animal does very little damage; smashing into the side of a mountain is quite painful. Small animals or objects do no damage. Large animals or human-sized things cause the vehicle to take one-third of the damage it inflicts (round down). Hitting a lighter vehicle produces half the damage inflicted, and hitting anything solid or heavier than the vehicle does the same amount of damage right back at 'cha.

If the car hits something hard enough to come to a stop, passengers inside the vehicle take half the damage inflicted if not wearing seatbelts and one-fifth of the damage if they are. Air bags provide 20 points of Armor Value-equivalent damage protection.

Running Example: When Lindsey ran over Angel in 2.16 Epiphany, the first hit (at a good 50 mph) inflicted 50 points of damage (10 points times 50 mph; Angel wasn't moving). The other hits were a bit slower (20-30 mph) and were doing 20 to 30 points of damage a pop (again Angel just standing . . . ah . . . staggering, there). The truck took 11 points of damage on the first hit (50/3, rounded down, minus 5 Armor Value; Angel is human-sized), and 1-2 points each additional time. Lindsey takes no damage whether he is wearing a seatbelt or not.

Still Going: An 18-wheeler traveling 50 mph sideswipes a sedan traveling at 30 mph. The relative speed is 20 mph because the vehicles are traveling in the same direction. The 18-wheeler inflicts 60 points of damage (30 points times two 10 mph intervals), minus Armor Value, on the sedan. The light car does 20 points (minus Armor Value) to the far heavier truck. Neither driver takes damage as neither vehicle was stopped.

And Going: The sedan driver puts on the brakes after the sideswipe and loses control. He slams into a guardrail going 20 mph and stops solid. The driver takes 10 points of damage if he's not tied down, and four points is he's buckled up.

Maneuvering: When trying to make tight turns at high speed, weave around traffic, and impress folks with donuts on wet pavement, make Dexterity (or Handling, whichever is lower) and Driving rolls. Speed kills—apply a –1 penalty for every 10 miles an hour over 50.

Sharp turns incur a –2 penalty on top of that. Sudden moves (trying to avoid a deer jumping in front of you) suffer a –3 penalty. Running another driver off the road works like an attack/defense combo—both sides roll a Maneuvering roll. If the defender ties or wins, he avoids the attempt; if the attacker wins, he pushes the target onto the shoulder . . . or worse.

A Few Vehicles

Henry: What are you looking for?

Gunn: '67 Plymouth convertible.

Henry: Give me a few days. I'll see what I can do.

—2.3 First Impressions

Here's a handful of vehicles ready for road rage.

Motorcycle

Weight: 500 **Speed:** 160/70
Damage Capacity: 30 **Armor Value:** 2
Toughness: 1 **Handling:** 5

Sedan (Angelmobile)

Weight: 2,500 **Speed:** 130/65
Damage Capacity: 45 **Armor Value:** 4
Toughness: 2 **Handling:** 4

Pick-Up (Gunn's Truck)

Weight: 3,500 **Speed:** 110/65
Damage Capacity: 50 **Armor Value:** 5
Toughness: 3 **Handling:** 3

Bus

Weight: 20,000 **Speed:** 90/60
Damage Capacity: 150 **Armor Value:** 5
Toughness: 4 **Handling:** 2

18-Wheeler

Weight: 25,000 **Speed:** 90/60
Damage Capacity: 180 **Armor Value:** 6
Toughness: 4 **Handling:** 2

Hum-Vee

Weight: 6,000 **Speed:** 80/50
Damage Capacity: 110 **Armor Value:** 8
Toughness: 5 **Handling:** 3

The Drama Point System

Lindsey: You need the words of Anatole to cure your friend. She is your connection to the Powers That Be. And since it's foretold that we sever all your connections (holds scroll into the flame) well . . .

Angel (throws scythe, cutting Lindsey's hand off): Don't believe everything you're foretold.

—1.22 To Shanshu in L.A.

Up to this point, the rules mostly simulate "reality"—the reality where people get punched and lose teeth, and where most people fail at the most inappropriate moments and suffer and die as a result. In the world of *Angel* (and most action movies and TV shows) reality is just too boring and depressing. To make things "flow" better, the Cast has the scriptwriters on its side. The heroes survive against impossible odds or perform incredible feats at just the right moment, or fail, but only if it all is sufficiently dramatic.

But the "arrangements" go beyond a task here or a deed there. Sometimes the cavalry arrives in the nick of time, or a vital clue is discovered just when the characters need it. Then there are the wondrous recovery times that movie and TV heroes enjoy. While vampires and some demons have supernatural recovery powers, normal people should, by all rights, suffer numerous casualties every time they come into conflict with the supernatural. Yet they usually escape with little more than a few bruises. Under "normal" circumstances, Cordelia or Wesley should have gotten killed or been severely injured during Season One. So how do we explain this? Or better yet, how do we work it into our *Angel RPG*? Why, just a little thing called a Drama Point.

With Drama Points, the Cast Members can temporarily "short-circuit" reality and perform heroic feats, do the impossible, and win the day. Think of Drama Points as "script aids"—they prevent the heroes from suffering ignominious, meaningless deaths because of bad luck. They do not make the characters unbeatable though. For one, characters get a limited number of Drama Points, so they have to be used with great care. Can't have the characters exhausting their good fortune before the dramatic finale. Also, the bad guys get some Drama Points—this allows even a lowly vampire to threaten a champion with a lucky punch, or permits the head villain to escape certain death.

Drama Points can be earned in a number of ways. They are awarded for performing heroic feats. They are also given as "payment" for the times when tragedy or

Playing It Straight

The Drama Point System is not for everybody. Some players just don't like thinking in terms of Hollywood heroics. These folks prefer a more realistic approach. Drama Points encourage a certain degree of metagaming, with the players thinking about the rules of the game instead of the actual story their characters are living. While the results are largely positive—the game is meant to simulate the superheroic feel of the TV show—the means may not be to everyone's taste. If you don't like Drama Points, you can always play the game "straight." The characters are on their own, to live and die by their talents and the luck of the dice.

Games without Drama Points are grittier and more deadly. The gulf between Champions and Investigators cannot be bridged. In that case, it is recommended that all the Cast Members be either Champions of Investigators—otherwise, the Investigators get totally upstaged. Injured characters may be incapacitated for long periods of time, and death is much more likely even among Champions. This is not necessarily a bad thing, but players who want to perform the same feats Angel and company display every week on TV are going to be disappointed. As usual, you and the players should talk things over to make a decision that satisfies the group (happy players keep coming back, and happy Directors keep producing new Episodes, after all).

misfortune strikes the Cast. When bad things happen to good people, the Cast may get some Drama Points as a "karmic payment." Finally, Drama Points are earned when the players help recreate the feel of the TV show, by aiding in the development of storylines and subplots beyond the basic "kill the monster" scenario. Investigators can really shine here, befriending the more heroic types and helping them bear their burdens.

Characters start the game with 10 or 20 Drama Points. These points are not regained; once they are spent, they are gone until you give new ones out. Players can use poker chips (or crystal beads, or small angel pendants, or whatever) to represent Drama Points (they can mark off five points from their total and pile up five chips in front of them, for example). As the points are spent, you can gather the tokens up; hand them back as they are earned.

Using Drama Points

So what are Drama Points good for? Let us count the ways (five to be exact). Used judiciously, they can snatch sweet victory from the fanged jaws of defeat. Or at least take the sting out of the stomping. They include Heroic Feat, I Think I'm Okay, Plot Twist, Righteous Fury, and the ever-popular Back From the Dead.

Drama Points may be spent at any time, even when the character isn't acting or doesn't have initiative. This is mostly applicable for I Think I'm Okay. An attacker could do 100 points of damage to a character and bring him to –40 (serious Consciousness and Survival Test territory), but if the defender has a Drama Point to spend, that hit becomes 50 points and no negatives are known. Heroic Feat and Righteous Fury happen on the character's action; Plot Twist and Back From the Dead are implemented outside of combat or other dice-rolling situations.

You have veto power over the use of Drama Points. Usually, if something bad is slated to happen to a character, using Drama Points won't help him get out of the situation. The consolation prize though, is that those situations earn him extra Drama Points. So, if Angel is meant to get blindsided and knocked out by a hidden villain, Angel's player doesn't get to use Drama Points to escape his fate. Wouldn't be prudent for the storyline. Instead, he gets a Drama Point for his troubles.

Heroic Feat

> Judge (to demon): The champion is defeated. She and all her issue are yours.
>
> Angel (pulling sword out of his body): I move to appeal that ruling. (Beheads demon.) She's safe now, right?
>
> Judge (to Angel): You have won. She is under our protection, as is her daughter until she comes of age.
>
> —2.1 Judgment

Sometimes, a character really needs to land that punch, disarm the time bomb with seconds on the clock, or shoot the nitrogen tank as the enormous demon holds it. When the Season One Cordelias of the world have to stake a vampire on the first try, the player should invoke the Heroic Feat rule.

By spending a Drama Point, the character gets a +10 bonus on any one roll. This can be an attack or defense action, or any use of a skill, or even a Fear or Survival Test. Any subsequent uses of that roll result, such as multiple actions, also enjoy the 10-point kicker. Heroic

Feat can also be used to increase damage. In that case, the +10 bonus is added after Success Levels, armor, and damage type multipliers are factored.

Players have to announce they are using a Heroic Feat Drama Point during the Intentions phase of a Turn (see Combat, p. 118), or before rolling during non-combat situations. Also, only one Heroic Feat may be performed in a Turn—it can be used either for a skill or Attribute roll, an attack, a defense, or damage, but not more than one of those in the same Turn.

Heroic Example: Fred is being terrorized by a demon. In a burst of desperate speed, she kicks it in the groin. Fred's player spends a Drama Point and she gets a +10 to her Dexterity and Kung Fu roll. Before her player even rolls the dice, Fred has a +15 to the roll. Not surprisingly, the kick lands, and the demon doubles over with a very surprised expression on its face. Fred gets while the getting is good.

I Think I'm Okay

Cordelia: You sure you don't need some patching up yourself?

Angel: No, I'm good. Didn't hurt a bit.

—3.14 Couplet

The bullet didn't hit any vital organs. The character rolled with the impact and the baseball bat didn't crush his skull. The spear got caught in the chain mail he was wearing under his shirt. Somehow, the injuries that should have killed the guy or at least put him out of commission are not as bad as everyone thought. Or maybe he got his second wind and is ready to go after bandaging a bloody but largely harmless wounds. Whatever the rationale, I Think I'm Okay allows Champions, Investigators, and normal humans to get back into action after enduring a beating that would have sent a pro football player to the hospital.



For a mere Drama Point, the character immediately heals half the Life Points (round up) he has suffered to that point. The character is still bloody and battered, but can act normally. Any crippled or even severed limbs are repaired sufficiently to continue the fight (or the running away). I Think I'm Okay can be used once per Turn; if used several Turns in a row, each use halves whatever damage remains. If the character has suffered enough damage to be incapacitated or unconscious though, healing does not necessarily awaken him. You decide if the time is right for the character to revive and join the action. Also, if the injuries were life threatening, you may decide that the character must go to the hospital at some point, although he can wait until the fight scene (or the Episode) is over.

Okay Example: A sword-wielding vampire runs Gunn through. The wound inflicts 40 points of damage, and Gunn had already been injured for 37 points previously. Tall, dark, and bald is in really bad shape. Not wishing to see the end of our hero, Gunn's player spends a Drama Point. The 77 points of damage are reduced to a "mere" 38 points—not exactly unhurt, but not dying, either. The sword must have missed Gunn's vital organs. Next Turn, Gunn's player could reduce it even further, to 19 points, and a Turn later, to nine points. This would take three Drama Points, though, a pretty hefty expenditure.

Plot Twist

Sahjhan: I have a plan but for it to work, I require a very rare and valuable ingredient. Getting it will be difficult, if not impossible. I need the blood of Angel's son.

Lilah: Got it.

Sahjhan: Got it? What do you mean "got it"?

—3.15 Loyalty

The killer accidentally dropped a valuable clue at the scene of the crime. When three demons were about to kill Wesley and Cordelia, the cavalry (i.e., Angel) arrived. Lorne is tossing out some old books and offers one to Wes, who finds the secret to the demon that has been plaguing the neighborhood.

Heroes often find help and information from the most unlikely places or at precisely the right time. Once per game session, a character can spend a Drama Point and get a "break." This is not a Get Out of Jail Free Card. If a dark hero locks a bunch of lawyers in a room with two hungry vampires, the attorneys can spend Drama Points until they're blue in the face but they are

not going to escape unscathed. The vampires might decide to keep two alive (the ones with Drama Points to spend) for some diabolical reason, or as a whim. By the same token, sometimes clues are available, but they cannot be found at that time. If you decide that a Plot Twist is not possible, the player gets back the Drama Point.

Righteous Fury

Angel: Let me help end it, please?

Kate: Please. Now there is a word I imagine you heard quite a lot in your time. Please . . . no . . . don't? Thanks for the offer, but I don't need your help. I know what to do. Drive a stake right through the son of a bitch's heart. And when that happens I suggest you don't be there. Because the next time we meet I'll do the same to you.

—1.11 Somnambulist

Mad as hell and not going to take it anymore? Nothing is more deadly than a pissed off hero; even the humblest Investigator can become a fearsome enemy if properly motivated. It takes a lot to drive a character over the edge, but when it happens most fictional heroes become unstoppable engines of destruction.

By spending two Drama Points, the character gets a +5 bonus to all attack actions, including magical attacks, for the duration of the fight. These benefits are cumulative with Heroic Feats. Problem is, there must an appropriate provocation to invoke the Righteous Fury rule. A player can't decide his character is pissed about the existence of vampires, or global warming, or even the bad audition he had that morning. He needs to be truly provoked—a brutal attack on a loved one, an unexpected betrayal of trust, or the raising of a monstrous former lover killed years ago.

Back from the Dead

Wesley: What you're saying is impossible. You staked her to dust three and a half years ago.

Angel: I know that. I also know it was her.

Wesley: Vampires don't come back from the dead.

Angel: I did. And I saw her. I'm not crazy!

—2.5 Dear Boy

Sooner or later, everybody dies. In the world of *Angel* it's possible to come back. It doesn't happen often, but if Darla can do it, so can someone a bit less . . . morally challenged. There are also ways in which a character remains dead, but he (or somebody much like him) remains part of the Cast. A character who dies may, by spending Drama Points, make a triumphant return. No return from the grave is without complications though, and not even Drama Points can erase the problems that result from cheating the Grim Reaper.

The sooner the character is back from the dead, the more Drama Points it costs. Coming back next Season costs one Drama Point (that means the player is going to need a new Cast Member until then). Returning on the next Episode costs five Drama Points. Cheating the Grim Reaper in the same Episode as one's demise costs 10 Drama Points. If the Cast Member did not have enough Drama Points to spend, he can pay the Director in installments—all Drama Points he has now, and any Drama Points the character gets in later Episodes, until the debt is paid. Spending the points is not enough; you and the player need to work out the details behind the resurrection. Some possible explanations include:

Miracle at the ER: A hard-working team of heroic doctors got that heart pumping after some electroshocks, surgical miracles, or pure force of will. During his time in flatline land, the character might see visions of the future or the past, speak to dead friends and relatives, or undergo some type of Profound Mystical Experience, at your discretion.

Ghost with the Most: The character is dead and buried, but his soul lives on and he's not going anywhere. Or maybe he rises again as some type of undead. Vampires are possible, but it's very hard to be a good vampire. Zombies tend to stink up the place. But maybe some metaphysical bird brings the character back as an undead instrument of vengeance (fill in the blanks, we can't for trademark infringement reasons). The character gets at least 10 points' worth of new Qualities and possibly more. Those ain't free—they must be paid for with unspent experience points or paid in installments with earned experience points.

Twin Sibling: At the character's funeral, before you can say Laura Palmer, there he is, looking sad but perfectly alive! Well, it's not really him, just his long-lost brother/cousin/clone/alternative dimension stand-in/so on and so forth. The character should be adjusted somewhat, to reflect the different life story (some skills or Attributes might be modified).

All these options could be very useful to generate drama and new storylines. How does the character's miraculous return affect the Series? How does the rest of the Cast react? What terrible price must be paid for the life that has been given back?

Spending Drama Points: Some Guidelines

So a character has 20 shiny Drama Points, ready to allow him to do the impossible. How many should be spent in an Episode? What happens if the player runs out? While the answers vary from one gaming group to the next, here are some rules of thumb for both you and the players.

The big dilemma is, if all Drama Points are spent, they aren't around when the player's character really needs them. On the flip side, if hoarded, the character may get his butt kicked on a regular basis (which may force the expenditure of Drama Points to nurse him back to health). It's a balancing act. Ideally, players should spend no more (and hopefully less) Drama Points than those earned in the game session. That allows for a nice stash of saved-up points for the Final Showdown or some other dramatic moment.

During the typical Episode, characters should not spend more than five Drama Points apiece—assume a maximum of two points on each of two fights, and one point for some non-combat use. But that's in a "fair" fight. If a group of four Investigators tries to take a similar number of experienced vamps, they are in it deep. They may end up spending Drama Points like crazy just to survive. In those cases, it's better for them to use one Drama Point for a Plot Twist to stop the fight. If you want to keep up the pressure and constantly put the Cast in dangerous situations, players may end up spending 10 Drama Points per session. In that case, you are going to have to make good those expenses by giving out more Drama Points than normal. Or kill off the Cast and begin a new Series. That is a bit drastic though.

Players should not use Drama Points frivolously—they should be saved for a fight with the Big Bad or the main villain of the Episode. By using tactics and letting the Champions go in front while the Investigators maneuver around the fringes, vamps and other low-ranking villains can be defeated without much in the way of Drama Point expenditures.

You also need to scale the enemies to the abilities of the characters. If none of the Cast Members have a Combat Maneuver with a bonus higher than nine, putting them up against a bunch of critters with Combat Score 16 (which means the best Cast Member needs a seven or higher on a D10 just to avoid getting hit, and an eight or higher to hit the monster) is asking for trouble. It forces the Cast to spend a bunch of Drama Points to win the day.

Try to shoot for a maximum expenditure of five Drama Points per game session or Episode (depending on how long the Episode is), with an average of two to three points. If all the players are spending more than that amount on a regular basis, you may need to turn down the heat a bit. If only one player is overspending, then it's probably his problem and not the game's. Kind of a self-correcting error, in the sense of "no Drama Points, guess I'm dead" way.

Earning Drama Points

Once Drama Points are spent, they are gone for good. To get more, a character has to work for them. They can be obtained in a number of ways—some are easy, others depend mainly on the course of the Series, and others are just handed out in your infinite wisdom.

Experience Points

Characters can use experience points (see p. 144) to buy Drama Points. Champions buy them at the rate of two experience points for each Drama Point. Investigators get a discount—they get one Drama Point for every experience point they spend. This is the most mechanic way to gain more Drama Points, and can result in characters that improve very slowly (as experience points are channeled into Drama Points and used to survive). Some TV characters never become more skilled over the Seasons, so that works fine.

Quotable Quotes

Angel is as much about the dialog and characterization as it is about demon stomping. Coming up with cool, witty lines is not easy. Let's face it, *Angel's* Cast has a team of talented (and highly compensated) screenwriters working for them. You and your players don't (unless this is one of those games run by Robin Williams and he's springing for the help). Players who put in the effort to come up with a funny and memorable line should be awarded by a Drama Point, once per game session. Both you and the other players have to agree that the line is worthy of the reward. Oh, and nobody should get points from parroting lines from the TV show, unless they are used in a particularly creative manner.

Heroic Acts

Stomping on demon grunts does not constitute a Heroic Act—it's expected from the Cast. To earn Drama Points, the character needs to perform acts of self-sacrifice for the good of others. The sacrifice should be significant—serious risk of death or injury, or some personal loss. This type of act should get one or two Drama Points, depending on how serious the sacrifice was.

When Bad Things Happen To Good People

Sometimes, the plot may require that something bad happen to the Cast Members. Say Gunn is investigating something, and is blindsided and captured. This shouldn't happen often or the players are going to feel railroaded. But the plot may absolutely require that Gunn be out of action for a while, or be held for ransom. When it does, you should "pay" for the privilege by giving the affected characters one to three Drama Points.

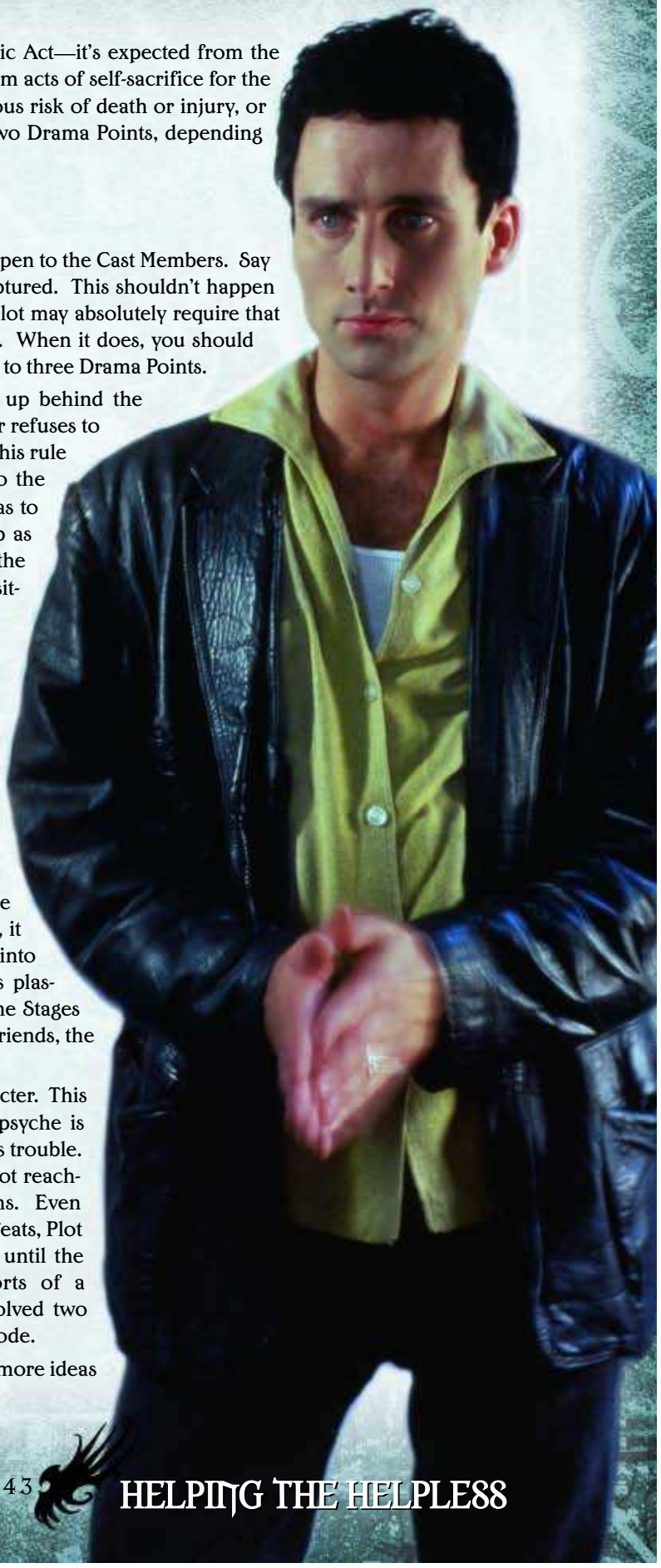
Some examples should clarify. Say someone sneaks up behind the character and clobbers him from behind, or the escape car refuses to start, or a freak accident allows a villain to escape. When this rule is invoked, the players cannot use Drama Points to undo the results—if the villain is meant to get away this time, he has to get away. Ditto if some of the Cast is destined to end up as hostages for a while. The more unfair the situation is, the more Drama Points should be awarded—up to three for situations where the characters are totally getting hosed.

The Agony That Is Life

This is the tragic version of When Bad Things Happen to Good People. When a subplot involving a character and his Drawbacks (things like Addictions, Love, and Emotional Drawbacks) results in a tragic situation, the characters involved get one to three Drama Points every game session where the subplot comes into play. Losing a loved one (either through death or abandonment), ending a relationship, fighting to overcome drug abuse—if the subplot could be made into a Lifetime Movie of the Week, it is Drama Points-worthy. The players really need to get into character though. "My character goes to a bar and gets plastered. Oh, woe is me" just ain't gonna cut it. Roleplay the Stages of Grief, the lies addicts tell themselves as well as to their friends, the crisis moments when things come to a head.

Sometimes, an emotional crisis directly affects the character. This happens almost exclusively to Champions—when their psyche is struck and their self-confidence wavers, they are in serious trouble. When tragedy strikes the character (usually when a subplot reaches its boiling point), he suffers at –2 penalty to all actions. Even worse, the character cannot use Drama Points for Heroic Feats, Plot Twists, or Righteous Fury. This sad state of affairs lasts until the character snaps out of it, usually through the efforts of a Investigator. These times of grief get the character involved two Drama Points, or three if the crisis lasts for an entire Episode.

See **Chapter Eight: Episodes, Seasons, and Drama** for more ideas and guidelines on introducing subplots into a Series.



Support Your Local Champion

In the TV show, Angel's friends help him retain his humanity and even his sanity. Without the friends who know about his problems and support him through them, Angel would have gone bad . . . well, gone bad more often. Investigators who use roleplaying to help other characters through The Agony That Is Life should get two Drama Points. Use the Original Series for inspiration—how many times has Cordelia or Lorne helped Angel cope with life? Giving advice is part of it; the other is to realize there is a problem, learn what is going on, and do something about it. This option is usually open to Investigators only, but if a Champion does a good job in the moral support department, you may choose to waive this limitation.

Experience and Improvement

Cordelia: So, um, are you still . . . GRRR?

Angel: Yeah, there's not actually a cure for that.

Cordelia: Right. But you're not evil. I mean you're not here to, you know, bite people?

Angel: No, I-I just gave a friend a ride.

Cordelia: Oh, good. Well, I better get mingly. I really should be talking to people that ARE somebody. But it was fun!

Angel: It's nice that she's grown as a person.

—1.1 City of

You keep doing something, you usually start getting good at it. Angel is stronger and more skilled at the end of Season Three than in his first TV appearance. Cordelia went from being a spoiled wannabe starlet to a semi-demonic psychic in the service of the Powers That Be. Your player's characters should improve as well.

At the end of each Episode (or game session if the Episode lasts more than a session), award players experience points. These points can be used to improve Attributes or skills, to gain new Qualities or buy off Drawbacks, or to buy Drama Points.

Experience Point Awards

Typically, each player should get one to five experience points in a game session. Everybody who participates gets one experience point (call it the "You Drove a Half Hour, oh, and Picked Up Twizzlers Before Playing" award). If the characters succeeded in thwarting evil through teamwork, heroic (or lucky, bless those dice) butt-kicking, and creative thinking, an additional one or two points should be awarded. Players who stayed in character and helped move the story along should get another one or two points. At the end of major story arcs, another point should be awarded to everyone in the group, plus one more at the end of the Season Finale.

Using Experience Points

Experience points help you improve your character in several ways. They represent learned wisdom from fighting and investigating the supernatural (after months of reading occult books, some knowledge is bound to stick), physical improvements due to the demon-hunter full dynamic tension workout, and learned abilities (assuming the character was taking in-game night classes).

Improving Attributes: Swinging an axe enough times builds a stronger axe-swinging arm. Strength, Dexterity, and Constitution can be improved through physical training. Explaining improvements in Mental Attributes is a bit harder, but not impossible. Perception can get better if the character learns to pay more attention to the world around him. Willpower improves after undergoing severe ordeals; whatever doesn't kill you only makes you stronger, and all that jazz. Intelligence might get better as a result of maturity and simple exercise—give neurons a workout and they may start improving.

Improving an Attribute costs five points per level or the cost of the next Attribute, whichever is higher. For example, raising an Attribute from two to three costs five points; raising it from five to six costs six points. Usually, humans can improve each Attribute by one level and no more. However, if the character starts out the game fairly young (somebody with the Teenager Drawback, for instance), you might allow him to improve Attributes by up to two levels, reflecting those growth spurs that can happen until the character reaches 18. Demons, vampires, and other supernatural critters can improve their Attributes up to level 12. Some beings have Attributes well above level 12, but they are not meant to be Cast Members. They should also be approached very respectfully.

Skills: Raising a skill has a cost equal to the new level times two (i.e., to raise a skill from level three to level four costs eight experience points). A skill cannot be improved by more than one level at the end of a game session. There is no limit to potential skill levels.

Getting a brand-new skill (i.e., one that is at level zero at the beginning of the game) costs five experience points for the first level. After that, it improves normally. This



assumes the Cast Member was able to learn the skill somehow, either by having a teacher or plain old practice.

Language: Language is a special case—no matter how good the Cast Members are, they are not going to pick up a new language from one Episode to the next. To improve this skill, the character needs to spend at least a month studying the language intensively. Only then can he spend the points to gain it.

Qualities and Drawbacks: Some Qualities are inborn—if you don't have them now, you'll never have them (Acute Senses, for example: vision or hearing rarely improves with time). Others are possible additions to a character. An Investigator might gain psychic powers through a kiss, or pick up Situational Awareness through long sessions in the training room. As Cordelia has shown, it's even possible to become part-demon at some point. All added Qualities cost their normal value in experience points, but this should only occur if there's a compelling plot rationale for it. Having experience points and saying "I think my character now has Telepathy" isn't going to cut it.

In some cases, the Quality costs no points—if the Cast Member becomes rich through his own efforts during game play, he should not be charged for the increase in Resources Level, for example. Other times, a character gets powers only as a result of plot developments. The best example is Cordelia's ascension to demon-hood during Season Three. All of a sudden, she had some powerful mojo, but it only worked when the plot required it worked. In a game, this type of power costs no points, since it is wholly under your control.

Some Drawbacks can be "bought off," although again some compelling reason for the change should be provided. The cost is the same as the original value given for assuming that particular Drawback.

Supernatural characters may also add supernatural powers as a Series progresses. These powers are treated as any other Quality. Vampires clearly get more powerful as they age, and we're assuming that demons and psychics can do the same. Again, always remember the storyline.

Drama Points: Drama Points may be purchased with experience points. As mentioned, Champions gain one Drama Point per two experience points spent. Investigators can exchange the two on a one-for-one basis (usually in the direction of Drama Points, but you could allow things to flow the other way if you don't mind seeing the character improve faster).

Sample Combat: Angel and Cordelia's Non-Date

The Cast: Angel (see p. 94), played by Peter, and Cordelia (see p. 95), played by Maria, are heading out to a Hollywood big shot's party.

Pre-Combat

Cordelia/Maria: Trust me, Angel, it's going to be a ton of fun. I heard J-Lo's going to sing happy birthday for Ben.

Angel/Peter: Jay-Low?

Cordelia/Maria: Sigh . . . conversing with the celebrity-challenged.

Director: As you reach your car, you both notice four young punks loitering around it.

Angel/Peter: Punks? Normal punks?

Director: You get a whiff of their scent. They're vamps and they've seen you too.

Angel/Peter: Stand back, Cordy.

Director: Too late, they're charging you. They've gone full fang-face. Not a pretty sight . . . but it's not like you folks are novices here. No Fear Test needed.

Turn 1

Director: Intentions?

Angel/Peter: Rush ahead, trying to intercept them before they reach Cordelia. Hmm, I'll go punch and kick one of them; save my third and fourth actions to defend. I shout to Cordy: Run away!

Cordelia/Maria: Pull a stake out of my purse, move to the left, waiting for them.

Angel/Peter: Can't get good help that listens to instructions, y'know.

Director: Three vamps go for Angel, the other rushes Cordelia. Angel goes first.

Angel/Peter: Punching . . . (rolls die). A seven. My punch bonus is 18, so 25 total.

Director: Vamp barrels right into a hard right to the nose. That oh-so-familiar stupid look comes over him. Damage?

Angel/Peter: 25 is seven Success Levels, so . . . 25 points total. Can I kick him now?

Director: Sure. Same roll of seven, –2 for second action, that's a five.

Angel/Peter: Plus my Kick score of 17 makes 21. Six Success Levels, 26 damage total.

Director: The double combo sends the vamp ass over teakettle. He lands in a heap (he's not out, but he won't swing this Turn). The other two are double-tagging you. Parry or Dodge?

Angel/Peter: Dodge. (Rolls die.) Um, a 3. That's a 20 total.

Director: There's two attacking you, and you started with three on you, so they each get +3 to hit. You block one vamp easy. Your dodge against the second vamp is reduced by four as it's your second additional action. Normally, that would be good enough, but this joker has a Drama Point to spend and he's spending it while the spending is good. His total is 26, and you get hit. That's 23 points damage . . .

Angel/Peter: Minus my Natural Toughness.

Director: . . . minus your Natural Toughness is 19 points. A good shot to the side of the head—it staggers you a bit but you're all set to go next Turn. Still, you are starting to realize these vamps are vets. And we cut to Cordy . . . Vamp is trying to grab you. That's a hug you want no part of. Roll your Dodge.

Cordelia/Maria: Hands off creep! (Rolls die.) A five, that's 15 total.

Director: Not good enough. He's grabbed you by the waist. You can try to stab him, but his grip on you will cause a –1 penalty.

Cordelia/Maria: Going for the heart . . . (rolls die). A seven, that's 14, minus one is 13. That's not going to do it, is it?

Director: You try, but he twists away and you can't get a good angle to stab him.

Turn 2

Director: Okay, Angel's got two vamps on him, and the one he knocked down is beginning to get up. Cordelia's grabbed, and the vamp is leaning over her neck, fangs out. Intentions?

Angel/Peter: Gotta save Cordy! I'll dodge away from the vamps, pull a stake out, and throw it at the guy's heart!

Director: Er, rethink time. Cordelia's right in front of his heart. Unless you're planning to throw the stake through Cordelia . . .

Cordelia/Maria: Don't you dare!

Angel/Peter: Plan B. Throw it at the vamp's neck. Even if it doesn't take the head off, it should hurt a lot. Spending a Drama Point.

Cordelia/Maria: Me, I'm going Full Offense and stabbing the vamp before he can bite me.

Director: Okay. Drawing the stake and throwing counts as two attack actions, Angel. Neck attack is at –5, –2 for the second attack action, so you've got a –7 total. Using a Drama Point gives you a net bonus of +3.

Angel/Peter: I whirl all slo-mo like, trench coat flaring, stake in my hand, and throw. (Rolls die.) A four, crud. Thrown Stake is 16 . . . plus four for roll, plus three for Drama—total 23. Six Success Levels. Total damage is 22 points, doubled for Slash/stab to 44. Or am I multiplying by five for decapitation?

Director: This isn't exactly a cutting attack, so you don't get full decapitation multipliers. Still, that's a good chunk of the dental-challenged's Life Points. The vamp staggers back, grabbing at his neck. He's let Cordelia go and he's got no defense against her attack. Cordy?

Cordelia/Maria: Stabbing. (Rolls die.) An eight. That makes my stab roll 15, +2 for Full Offense, 17 total.

Director: Just enough. Good thing you didn't take the Through the Heart penalty.

Cordelia/Maria: Whew! That's five Success Levels, 11 points of damage, doubled for Slash/stab to 22.

Director: Double staking causes 66 points total. The vamp falls back hard, just hanging onto non-dustdom.

Angel/Peter: Cool.

Director: Cool for her. The other two vamps are pounding on you. Roll your Dodge. I'm giving the vamps an extra +2 bonus because you turned away from them. That's +4 each when combined with the gang attack.

Cordelia/Maria: Is that in the book?

Director: Nah. My call. Book don't cover everything. Angel was more concerned with your beauteous backside.

Angel/Peter: Ugh, dames. (Rolls die.) A one. 19 total.

Director: Double slam. The vamps both rabbit-punch you from behind, for a total of 32 points, 24 points after Natural Toughness gets taken off both attacks. That's enough to stagger you. And the third vamp is on his feet.

Turn 3

Director: Angel's unbalanced, two vamps ready to stomp him to the ground, third vamp moving in to join in the fun. Intentions?

Angel/Peter: Drop and do a leg sweep from the ground to take one of the vamps out, then jump to my feet, leaving me with two defense moves.

Cordelia/Maria: Spending a Drama Point, going Full Offense. I'm gonna throw my stake at one of the vamps, going for the heart.

Director: Okay. Angel, sweep kick first, then Cordelia's throw, then the two vamps. Angel?

Angel/Peter: Lessee, Sweep Kick is 17 . . .

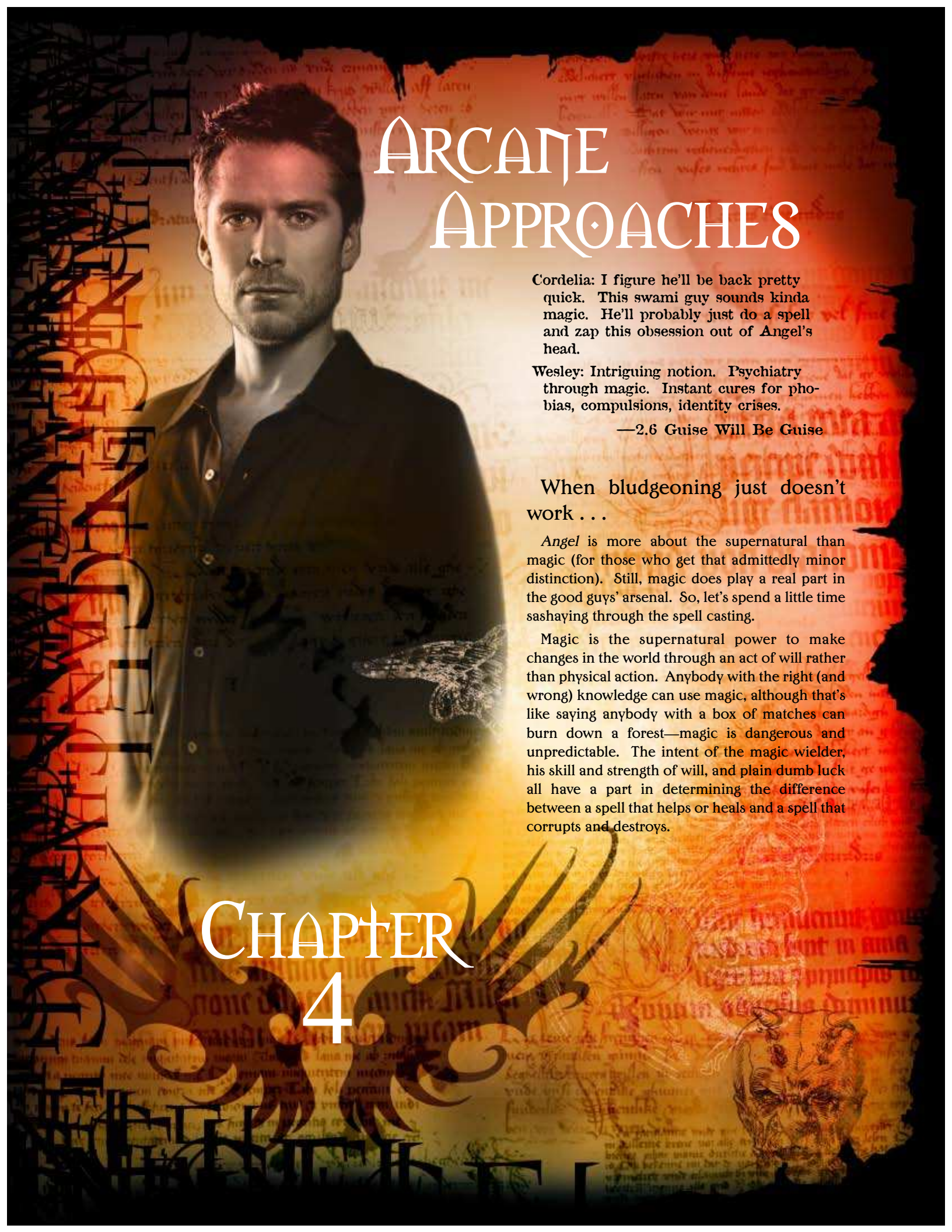
Director: And being on the ground adds –4, for a 13 base.

Angel/Peter: (Rolls die.) A six. That's 19 with penalties.

Director: That's why he's a hero. The sweep works.

Angel/Peter: Yeeeahhh (cough). Ahem, five Success Levels, for 14 points of damage.

Director: Solid hit. One of the vamps goes down, losing all his attacks this Turn. Cordy, make with the tossing . . .



Chapter 4

Arcane Approaches

Cordelia: I figure he'll be back pretty quick. This swami guy sounds kinda magic. He'll probably just do a spell and zap this obsession out of Angel's head.

Wesley: Intriguing notion. Psychiatry through magic. Instant cures for phobias, compulsions, identity crises.

—2.6 Guise Will Be Guise

When bludgeoning just doesn't work . . .

Angel is more about the supernatural than magic (for those who get that admittedly minor distinction). Still, magic does play a real part in the good guys' arsenal. So, let's spend a little time sashaying through the spell casting.

Magic is the supernatural power to make changes in the world through an act of will rather than physical action. Anybody with the right (and wrong) knowledge can use magic, although that's like saying anybody with a box of matches can burn down a forest—magic is dangerous and unpredictable. The intent of the magic wielder, his skill and strength of will, and plain dumb luck all have a part in determining the difference between a spell that helps or heals and a spell that corrupts and destroys.

Spells and rituals usually appeal to or invoke some supernatural entity (including spirits, gods, and demons) to produce some effect. There are also certain objects—leftovers from the demon age or artifacts from different dimensions—that hold a great deal of power.

Knowledge is all one needs to perform magical feats. Rituals, incantations, and old formulae have great power—for those who dare to use them. It's like making a cake; as long as you have the recipe and the ingredients, you're all set. Skill and practice is important though. Even with a cake, an inexperienced baker can make a mess—it's the same with magic. And of course, if you screw up, making a doughy mess is the least of your worries. Using magic is always dangerous, and the wise only use it as a last resort.

Spellcasting for Dummies

Cordelia: Yeah. Sure. I've got loads of gist. But what I don't got is the specifics. Specifically about that little five-pointed doodad decorating our lobby and the voodoo that you dood—did—over it.

Angel: Cordy!

Cordelia: I know you don't want to talk about it but you don't mess with dark magicks and expect to walk away from it like it doesn't matter.

—3.19 The Price

Okay, let's get to the details—a character is ready, willing, and able to use magic. What next? Spellcasting takes some preparation and some thought. Tossing fireballs left and right at the drop of a top hat sounds cool, but it just doesn't work that way. To cast a spell, the character must have a purpose (so you can set the Power Level), do a bit of research, make any ritual preparation and gather any spell ingredients, and finally do the arcane deed, for good or ill.

Purpose

Before all the mumbling and gestures, the character must know what he wants to do. Basic, yes; easy to define, we think not. With magic, specificity is key. If the character's intentions are too vague, the powers invoked by the spell may "interpret" them as they wish—that's rarely a good thing. "I want to make sure the ghost doesn't bother me" sucks as a "mission statement." Such a spell might do almost anything, including killing the caster (no troubles from the ghost then). "I want the ghost banished from this mortal plane never to return" is much better (but boy is the ghost going to be hacked off).

So, what can a magician wish for? In theory, anything; in practice, not so much. Magic can affect living or nonliving things, can heal or destroy, even manipulate minds, matter, and energy. There are limits though. Making objects appear out of thin air is next to impossible, for example. Magic usually transforms or destroys things that already exist, rather than creating something out of nothing. Permanent effects are more difficult than temporary ones: turning paper into cash can be done, but the cash may become paper again after a short while (which can play havoc with your accounts payable). The more ambitious the purpose, the harder it is to find a spell that can accomplish it. The best spells have simple and straightforward goals.

Finally, spells that squash enemies like bugs or overwhelm all challenges in the Series are not going to be available for the most part (and when they are, they exact a high price from those who use them). Magic cannot solve all or even most problems. That would get downright boring (and we can't have that, right?).

Power Level

So now that the character has decided what effect he is going for, you need to set a Power Level for the spell. Each magical invocation has one of these: the Power Level determines the overall strength of the spell. A spell to cure hiccups is going to be much less difficult than one to raise an impenetrable barrier around a building, for example. The higher the Power Level of a spell, the harder it is to cast properly and the more damaging the consequences of failure.

So how do you go about setting Power Levels for spells? Basically, it's a judgment call. On the low end, there's Power Level 1. Whether you call them cantrips, orisons, or just plain silly, there's no such thing as a zero level incantation. No free lunch in the big city, boyo. On the opposite side, the most difficult spell that you'll want a Cast Member to attempt is Power Level 10 (you probably don't even want to get this high—warn the character that he's getting into serious side effects area, even with liberal use of Drama Points). That sets the extremes—there's a lot of room in between.

Effect

The easiest way to start focuses on the effect desired. That creates a base Power Level.

Power Level 1: Anything that does not significantly alter or damage one subject. The spell may annoy or amuse, but it does not injur or heal. Examples: causing an unsightly skin rash; inflicting one point of damage per Success Level; creating a small globe of light.

Power Level 2: The invocation is strong enough to injure one person, break several small things, or produce impressive lightshows. Examples: inflicting damage equal to the magician's Willpower for every Success Level on the roll; shattering all the glass or other fragile objects in an area the size of a room or a small house; starting a large fire.

Power Level 3: The charm can alter a person's emotions and senses, inflict severe injuries, and reshape (but not transform) matter. Beings from other dimensions can be summoned at this level. Examples: paralyzing a victim (reduce Dexterity by one per Success Level); inflicting damage in the amount of two times Willpower per Success Level; changing a person's feelings (a love spell); shattering or molding rock or metal; creating illusions that fool at least three senses; striking somebody blind, deaf, or mute; summoning a demonic minion; raising a zombie.

Power Level 4: The spell can transform a living being, reshaping his very essence and soul. Examples: turning a person into an animal or demonic creature; summoning a powerful demon; changing the properties of a material—turning metal as soft as mud, or "hardening" air into a barrier; inflicting damage at a rate of three times Willpower points per Success Level.

Power Level 5: The spell can do incredible things, like restore a vampire's soul, throw lightning bolts, create impenetrable walls of force, or summon a demon that will eat the world. Examples: inflicting five times Willpower points of damage per Success Level; bringing back the dead; summoning a True Demon.

Scope

Increasing the scope of a spell raises the Power Level. Base level spells affect one person. Affecting two to ten people increases the Power Level by one. Affecting up to 100 people raises it by two. Affecting a neighborhood or town adds three or four to the total. Anything bigger adds five. You could even decrease the spell's Power Level by stating that the incantation affects no one (say a light spell).

Duration

Increasing the duration raises the Power Level. Base level spells last only a few mintues (equal to Success Levels rolled) or are instantaneous (they happen and are done with). Those that run up to an hour or a day per Success Level add one or two respectively to the power. Having the spell last only moments decreases the Power Level by one.

Casters

Requiring additional spellcasters decreases the Power Level. Two casters lower it by one. Mandating ten or more drops the Power Level by three.

Ingredients

Working in certain rare ingredients or special preparations, or making the spell only castable at certain times also decreases the Power Level. A lengthy ritual, taking an hour or more, drops the level by one. Sacrificing a rare magical artifact or a demon body part lowers the spell by two levels. Requiring a truly unique item (say one per world or dimension) decreases the Power Level by three. A spell that can be cast only once or twice a year (on a birthday or an equinox) drops four levels. Finally, a once in a lifetime casting window (50th birthday) brings the Power Level down five.

Putting It Together

As we said, the Power Level of a specific spell is a judgment call. The sample spells in this chapter (see p. 153) should be considered when devising Power Levels of your own. For those that want more detail, the *Buffy the Vampire Slayer Roleplaying Game* and its *Magic Box* supplement delivers in spades.

Research

Angel: We have to force it to become corporeal in order to kill it.

Wesley: Right. Thesulac. You'll want me to research the raising ritual.

Angel: Already done it.

—2.2 Are You Now, or Have You Ever Been

All right, the character knows what he wants. Is he going to get it? That depends on how good his research is. Finding the right spell is often half the battle. Spells can be discovered or improvised by enhancing or modifying pre-existing spells.

This step is mostly under your control. Once the character decides what type of spell is needed, you make the call on two things. Is the spell available and how difficult will it be to find?

The first part is the trickiest one; you must decide if the desired spell exists. Generally speaking, any reasonably effective spell should be available to the characters—if the spell works within the plot of the Episode,

Spells as Plot Devices

In *Angel*, magic is often used as a plot device. Plot device spells are found just in time to de-oculate the victim or otherwise save the day. Or they raise Darla or Vocah, or switch body inhabitants, or otherwise start the trouble the Cast has to deal with during the Episode. They are usually powerful, world changing, and play a vital role in the storyline, for good or evil. After playing that role, most of those spells disappear, never to be mentioned again.

Plot device spells should be given special consideration. Generally, they should be one-shot rituals: allow them to be used once and not repeated, for any number of reasons. Some possible explanations include special requirements (like needing an alignment of stars and planets that only happens every 6,000 years, give or take), components (a unique item that can never be replaced after being consumed by the spell), or circumstances (for example, the spell in supplication to the Davric demon Yeska was only relevant on Virginia's father's fiftieth birthday). These special spells should not be too difficult to cast, either, so Success Level requirements can be waived or reduced—some spells just "want" to be cast, and anybody with a modicum of skill can use them (which, in the case of Yeska—is not necessarily a good thing).

Finally, plot device spells should be very rare—one or two per Season are probably as common as they should be. If the Cast starts waiting for some mega-spell to save the day, you aren't doing it right.

or at least doesn't blow huge, truck-sized holes in it. By the same token, once a spell is "discovered," the Cast has continual access to it, so you need to decide whether the spell in question is potentially unbalancing or inappropriate over the long haul. Alternatively, the spell may exist, but may be controlled by requiring unique components or limiting it to certain times.

If the spell exists, the characters need to find it. As we mentioned in **Chapter Three: Helping the Helpless**, research is mostly done "off camera" in *Angel*, so it should be solved with a couple of quick rolls. Finding a spell takes one hour per Power Level of the spell, minus half an hour per Success Level in an Intelligence and Occultism roll (to a minimum of half an hour; multiple researchers can combine their Success Levels). Naturally, you can draw this out as long as you want, or create several side quests to get the proper books or ingredients for casting.

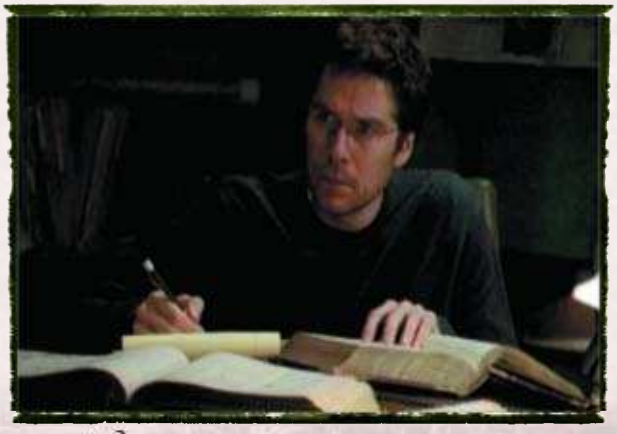
In some cases, the spell may exist, but is not to be found in the characters' collection (see the Occult Library Quality, p. 43). In that case, finding the book (or scroll or stone tablet or file drawer in the sub-basement) detailing the spell would be part of the Episode's plot.

Reworking spells works along the same lines. When a character attempts to combine pre-existing spells to create something new, you get to decide if the right "raw materials" are available. If they are, then all's well and your magic-user can devise his own charms and enchantments. If they aren't, he is wasting his time (although a kind Director might allow him to come up with something less effective than hoped for—a less kind one might saddle him with a spell that rips him a new one or worse, turns him into a tea-drinker).

Preparations

Setting the spell up may require little effort (cracking open a book and reading it, for example), but often preparations must be made beforehand. This includes things like drawing a magic circle, lighting some candles, finding all the ingredients, or waiting for the right time (midnight, the full moon, a total solar eclipse, or the next Woodstock festival).

These preparations are plot-driven, not rules-driven. Most of the time on the TV show, setting up the spell is no big deal and is done largely off-camera. For minor spells, the prep work should be insignificant. If the preparations are important, getting them done should be part of the Episode's Plot or Subplots. Fighting a pack of demons to obtain a mystic crystal, going for broke to outbid somebody on eBay, or making a pact with dark forces to get what's needed can all be possible storylines dealing with the preparation of a spell.





Casting

Once everything is in place, casting a spell requires a Willpower and Occultism roll. Drama Points can be used in Heroic Feat mode (see p. 139).

If the roll fails (i.e., the total is less than nine), the spell doesn't work—the ritual simply fails. No harm, no foul. Those failures should be pretty easy to walk away from since the attempt to tap the force wound up an air ball.

When the roll succeeds (total nine or higher), things get hairier (sometimes literally). If the Success Levels don't equal or exceed the Power Level of the spell, something magical happens—but it's not exactly what the caster intended. The spell's effect may be twisted or perverted, or the caster may be injured—or even killed—as the magics drawn on his life force to fulfill their purpose. When a spell takes an unexpected turn, you can decide exactly what happens depending on the dictates of your plot. Alternatively, you can roll on or pick from the Spell Side Effect Table. If you roll on the table, add the spell's Power Level. That should raise a whole chorus of groans from your crew.

If the roll result amounts to Success Levels equal or greater than the spell's Power Level, all's well and the spell works. But even then, you can impose some downside. Magic ain't a free ride and that point should be made abundantly clear to the players.

Casting multiple spells without resting is very difficult, as the magician's will is sapped by the constant strain. Every additional spell cast without a significant period of rest (at least two hours per spell; rest means mostly sitting down and not doing anything strenuous, like fighting demons or cleaning the lobby) suffers a cumulative –2 penalty. So, the second spell of the day incurs a –2 hit, the third –4, and so on. Only powerful occultists can cast multiple spells in a row and even then they'll probably have to burn some Drama Points to keep it up. Even worse, using the same spell more than once adds an additional –1 to the penalties above.

Effect

Wesley: I suppose I could try a binding spell of some kind. Something to fuse us together as we enter the portal.

Angel: Good. Let's do that. Let's . . .

Wesley: However, we could emerge on the other side as a freakishly hybridized Siamese twin.

Angel: Keep looking?

—2.20 Over the Rainbow

Finally, we get to the clouds of smoke, thunderous roars, whipping winds, watery dissolves, white outs, and other FX-laden stuff that happens when a spell goes off. Most spell effects are pretty straightforward—somebody gets banished, a magical portal opens or closes, an eyeball departs . . . or just blinks a few times. Sometimes,

Spell Side Effect Table

Roll Total	Result
4 or less	Phew! Lucked out, and the spell still works.
5-7	The spell is delayed. It appears to have failed, but will work normally at a time of your choosing (ideally, a dramatically appropriate or socially devastating time).
8-10	The spell works, but with less effectiveness than expected. The duration, damage, or effect is halved (if not applicable, the spell is delayed as above).
11-13	The spell works, but the caster is damaged by its energies. The magician takes five points of damage per Power Level of the spell. Man, that smarts.
14-15	The spell affects the wrong target (you decide on the lucky recipient).
16+	The spell has some completely unexpected effect. Magical energies run rampant, often causing physical damage to the area, or summoning dangerous entities from beyond our reality. This can also happen if the spell is disrupted at a critical point.

the exact effects of the spell are determined by the Success Levels of the casting roll, or some other circumstances. If the caster messes up, the effect or its timing could be dictated by the side effects table.

The Power Level section (see p. 149) lists a number of possible effects. How they manifest and how long it takes is subject to your storyline needs. Describing funky sights, sounds, smells, even feelings helps make the whole process more entertaining . . . and creepy.

Dispelling Magic Effects

Some spells have continuing (curses, for example) or even permanent (some transformation spells) effects. Canceling their effects can be done, but it requires having access to the spell itself (ideally, taking it directly from the magician's own books or sources). A normal spell-casting roll is made, but the effective Power Level of the spell is reduced by one (it is easier to undo a spell than cast it, since reality "prefers" its natural state).

There's another way to stop an ongoing magic effect—find the caster of the spell and convince him to release the energies . . . or just cut his head off. Either way, any continuing spells stop working, although the second method has the small problem of having to dispose of a beheaded corpse, which can be tricky even in the bad parts of L.A.

Recycling Spells

In the *Angel* TV show, spells rarely make return appearances. In a game, once a spell effect is out there, players are going to want to use it again. And again. And a few times more after that.

If the spell in question creates some light, it's not a big deal. If it is something a little more serious like an "Instant Bad Guy Kill in a Bottle" spell, you've got a problem. Still, this is easily handled as long as you act fast.

Mega-powerful spells should require special "ingredients" that cannot be found easily (and often can only be found once, period), or require a special time and place. Spells that are not too overpowering don't need much in the way of control, and occult-oriented Cast Members should be able to use them as often as they need. If it turns out later that the spell is ruining too many stories by making them too easy, you can render it inert or adjust the requirements. Magic is nothing if not unpredictable.

Sample Spells

Spirit Binding

Source: 1.5 Rm w/a Vu

Power Level: 2

Requirements: Hawthorn berries, lungwort, and stones are placed in a binding circle. Bile is also used in some indeterminate manner. The person who the ghost has been in contact with stands in the circle while the caster reads a Latin incantation. At the conclusion of the incantation, the contactee strikes at the center of the circle, which is supposed to reveal the ghost's "center."

Effect: If the spell is successfully cast, the ghost's "center," or the trauma that has bound it to Earth, is revealed. This strips the ghost of all its power and gives its victim the ability to send it to its resting place.

Exorcism

Source: 1.14 I've Got You Under My Skin

Power Level: 3

Requirements: A binding powder is spread around the target, and crosses, holy water, and a Latin supplication are used to hold the demon in place while the exorcism begins. The caster thrusts a cross in the possessed's face and begins the Latin liturgy.

Effect: Upon a successful casting, a contest of wills begins between the caster and the possessing entity. The caster makes a Willpower (doubled) roll, adds the Success Levels of the exorcism ritual, and compares the result to the Brains Score of the possessor. If the caster has a higher result, the entity is cast out of its host body. How the nasty reacts to this varies depending on the creature. A vampire can perform this ritual, but suffers a –5 penalty on all rolls while holding the cross. Using something to wrap around the cross or his hand lowers the penalty to –2.

The Raising

Source: 1.22 To Shanshu in L.A.

Power Level: 6

Requirements: A wooden cage, anointed with oil and human blood, is placed on consecrated ground. Five vampires are chained up near the cage and an incantation is invoked from the Scroll of Aberjian.

Effect: At the conclusion of the spell, a wind arises, dusts the five vampire sacrifices, and carries their ashes to the cage. Light explodes from the cage and the vampire that the casters attempted to summon appears, undusted—restored back to life as a human.

Make Corporeal

Source: 2.2 Are You Now, or Have You Ever Been?, 3.17 Forgiving

Power Level: 6

Requirements: These spells vary depending on the entity involved. For a Thesulac demon, an Orb of Ramjarin, some sacred herbs, and divining powder are needed. For a demon like Sahjhan, darker magic must be used, involving a pentagram and human blood.

Effect: Several kinds of entities are incorporeal in this world, but all can be made corporeal through magic. The exact ritual is slightly different as no two entities are the same. Further, the specifics of the entity's corporeal form (physical Attributes and attacks) vary. As a default, equate Strength with Intelligence, Dexterity with Perception, and Constitution with Willpower. Life Points, Scores, and attack damages are derived from those. Of course, these defaults can be changed as the plotline demands. Also, the entity may have supernatural powers when corporeal that it does not possess normally (see pp. 49-60).

Portal Spell

Source: 2.19 Belonging, 3.16 Sleep Tight

Power Level: 5

Requirements: Find a location with a suitable amount of mojo and recite the appropriate incantation to unlock the potential energy, rending the barriers between dimensions. The exact requirements for and effects of the portal spell vary depending on the destination (and starting) dimensions. You should apply bonuses or penalties to the casting roll based on how "flexible" or "rigid" the walls are between dimensions. this explains why it was so hard to get to Quar'toth and so easy (or easier) to get to Pylea.



Effect: A successful casting opens a portal to another dimension, as dictated by the incantation. A metal "box" of some manner—such as a car—is required to keep a group of beings together after entering the portal, at least en route to Pylea. Miscasting is bad—as usual—but even success usually brings trouble. the portal in Caritas brought a Drokken through for no apparent reason—it's pretty clear the creature wan't much in the brains department. When Landok returned to his dimension in the same place, Cordelia got sucked through the portal. When Angel found a way to access Quor'toth, he got Connor . . . and a kicker. Feel free to add similar extras to any attempt to mess with dimensional borders. That's just the way it works sometimes.

Vampire without a Heart

Source: 3.1 Heartthrob

Power Level: 3

Requirements: The caster "simply" removes a vampire's heart while filling its body with mystical potions through an IV.

Effect: Successful completion results in the vampire's existence being sustained without a heart. He becomes completely invulnerable, immune to stakes, sunlight, holy water and crosses—even decapitation. The spell ends after six hours, however, and the vampire promptly turns to dust. This appears beneficial only for vampires with a last ditch suicide mission to perform.

Non-Violence Spell

Source: 3.3 That Old Gang of Mine, 3.7 Offspring

Power Level: 8

Requirements: Three or more casters (like the Transuding Furies) get together and perform a mysterious ritual that takes a great deal of time to complete. The spell can be cast from one location to any other within the same city (at least).

Effect: Successful completion of the spell causes a barrier to permeate the area targetted by the spell, providing a nigh unbreakable force field to anyone within the building. The barrier blasts any hostile being attempting to harm someone inside the area of effect, inflicting damage equal to three times the caster's Willpower per Success Level of the initial casting. The original spell only affected demon violence, but a later variation provided the same effect against human violence as well (add one to Power Level). The barrier proved ineffective against a grenade tossed in from outside the its effect though.

Energy Barrier

Source: 3.10 Dad

Power Level: 5/6

Requirements: A lengthy ritual in Latin. Must be performed within the area that is to be surrounded by the energy barrier.

Effect: This spell seals off an area with an energy barrier so no one can enter or leave. The barrier only affects living or undead beings—objects may be tossed through the barrier walls. It is possible to add a small portal in the barrier to allow those with a special password to pass through. This must be specified as the ritual is cast and it adds one to the Power Level.

Barrier Dismissal

Source: 3.10 Dad

Power Level: 3+

Requirements: The caster must be able to see the moon (as the spell draws upon the power of the lunar cycle) and speak a Latin incantation. The caster must also pick a Power Level for the spell.

Effect: This spell dismisses mystical barriers. As the spell is cast, lightning appears over the barrier and a distorted blue light shines for a few seconds. If the difference between the chosen Power Level of the spell and its base level (2) is equal to or greater than the Success Levels of the barrier casting, the barrier falls when the light fades away. Insufficiently powered dismissal spells can have no effect, or may trigger a roll on the Spell Side Effect Table. If the spell is cast during the new moon the Power Level increases by one; if cast during the full moon, it is decreased by one.

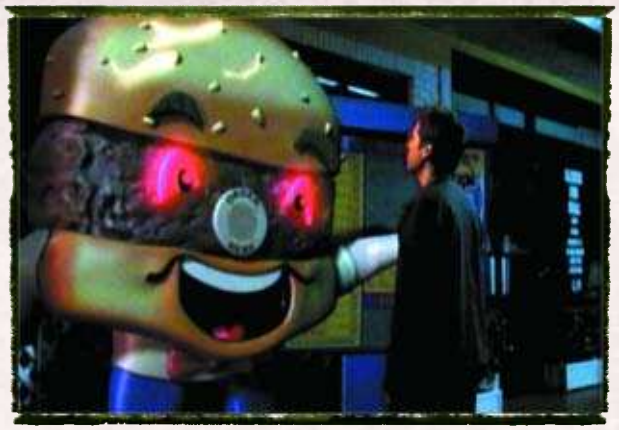
Retrieval Spell

Source: 3.11 Birthday

Power Level: 8

Requirements: A pentagram within a circle drawn in black, five black candles (each placed on a point of the pentagram), and spell components by three of the candles (a horn, some black stones, and some fur). A small pile of stones is placed in the middle of the pentagram.

Effect: The spell brings back something that has been lost—it may be a thing the caster misplaced or a person that has left him. If the spell is successful, the thing retrieved replaces the pile of stones in the middle of the pentagram. If not, something particularly nasty could show up. Whether the spell works for stolen as well as misplaced items is for you to decide.



Speak with Loa

Source: 3.15 Loyalty

Power Level: 3

Requirements: The caster must first locate a place where a Loa resides—they are generally embodied in a statue. The caster must then spread powder in front of it as an offering, followed by an incantation and the ritualistic phrase "accept this offering and open the gates of truth."

Effect: As the spell is cast, the Loa manifests in the statue—animating it during the conversation. Loa possess great knowledge and the caster may ask a number of questions equal to the Success Levels of the casting. Even so, the Loa resents being queried and can be very abrupt. Also, it seldom provides a straight answer to any question. Instead, its answers are cryptic and leave the caster much room for interpretation. If the Loa is called several times in short succession, there could be severe repercussions.

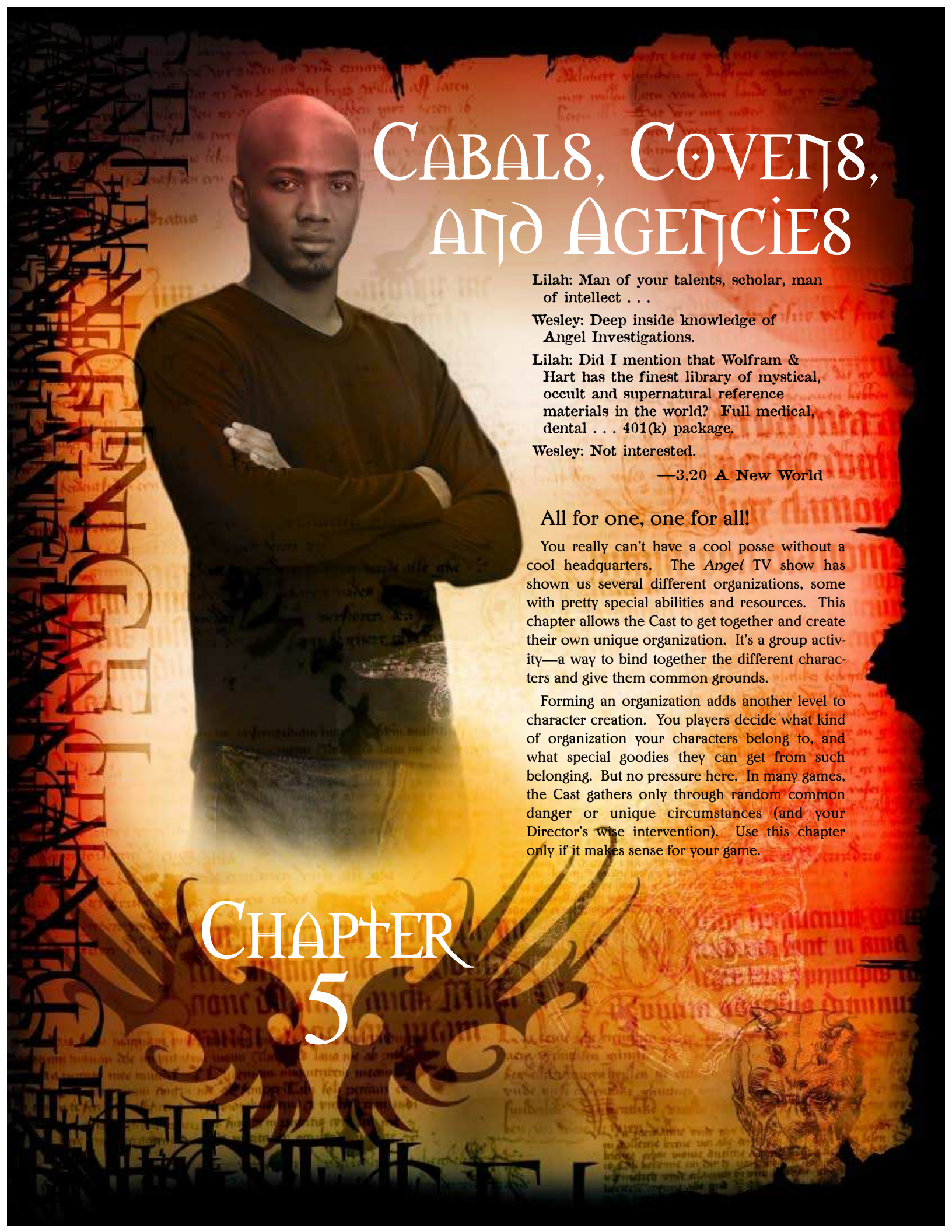
Dimensional Repair

Source: 3.20 A New World

Power Level: 6

Requirements: First, the caster must discover the precise location of the damage to the dimensional walls. The ritual involves throwing a specially prepared powder at the place where the damage is, followed by a small incantation in a demonic language.

Effect: This spell repairs any damage that has been caused to the dimensional walls, closing any rifts through them. Lightning is created as the powder reacts with the tear in reality. Then it's sucked into the tear, repairing the dimensional fabric.



Chapter 5

Cabals, Covens, and Agencies

Lilah: Man of your talents, scholar, man of intellect . . .

Wesley: Deep inside knowledge of Angel Investigations.

Lilah: Did I mention that Wolfram & Hart has the finest library of mystical, occult and supernatural reference materials in the world? Full medical, dental . . . 401(k) package.

Wesley: Not interested.

—3.20 A New World

All for one, one for all!

You really can't have a cool posse without a cool headquarters. The *Angel* TV show has shown us several different organizations, some with pretty special abilities and resources. This chapter allows the Cast to get together and create their own unique organization. It's a group activity—a way to bind together the different characters and give them common grounds.

Forming an organization adds another level to character creation. You players decide what kind of organization your characters belong to, and what special goodies they can get from such belonging. But no pressure here. In many games, the Cast gathers only through random common danger or unique circumstances (and your Director's wise intervention). Use this chapter only if it makes sense for your game.

The Basics: Why, When, What

Cordelia: Okay, first thing. We need to call an exterminator and a sign painter. We should have a name on the door!

Angel: Okay. I'm confused.

Cordelia: Doyle filled me in on your little mission. So I was just saying, if we're going to help people, maybe a small charge. You know, something to help pay the rent, and my salary.

—1.1 City of

Institutions don't just appear out of thin air. They have goals, a history (during which the goals may take some turns or be hijacked across state borders), and members who shape it. When creating an organization, figure out those basic elements before moving on to the point creation bit (see p. 158).

Why: Goals and Agenda

What's the purpose of the organization? It can be something simple and generic, like "We help the helpless" (how lame is that?) or a bit more detailed, like "To stop the incarnation of the Dark God M'aabulthezar on this Earth." In your typical *Angel* Series, a group's agenda involves fighting the forces of darkness in some way (if you ain't fighting the darkness, just what are you doing here?). Hunting vampires for fun and profit is a typical example; acting as the self-appointed guardians of a specific location (town, city, Indian burial grounds, fast-food restaurant) is another. Maybe the group is thrown together in self-defense, to battle a common foe. Or its main goal could more "selfish," like protecting the interests of all club members.

The Cast should give this some thought. Obviously, the group's goal should be something all its members can agree on, or belonging to it isn't going to make much sense (unless the pay is just too good to turn down—your typical W&H employee is in it for the money or power, for example). This is particularly important for the larger organizations—the ones where the Cast Members are going to be given marching orders more often than doing the ordering themselves. If you aren't square with goals and methods of the higher-ups, following orders is going to get ugly fast.

The more structured groups have a charter or a statement of purpose, maybe even a business plan (forces of darkness looking pretty good right now, eh?). This may include a set of rules of behavior expected from members. Others play it strictly by ear and the goals may change from day to day. Angel Investigations is more like the second type. Still, just 'cuz that's how they run their show doesn't mean your group has to be that anarchic.

And to add to the fun, many groups have a hidden agenda or secondary goals. Just about every large institution sets its survival and well-being as a major priority. Sometimes the original purpose is all but lost—the group becomes focused in amassing power and influence instead of fighting evil or doing whatever it was intended to do. Large organizations also have factions, each with differing goals. That side is left to the Director to organize, as it will no doubt provide a lot of plot fodder for Episodes.

When: Origins and History

If the group is brand-new, that's a cakewalk: the Cast Members are creating its history from the get-go. As you play, history gets written. Not too fascinating until some time has passed, but that's history for ya.

But let's face it, an ancient mystical order of monster-slaying champions seems more interesting than a vampire-hunting version of the Little Rascals. A group that has been operating more than a few years probably has an official history, and most likely a much more interesting unofficial one. Assuming the group didn't get started last week, when did it first appear? Who were its founders and what was the reason they started it? You players get to decide on the official history, and your Director can then install a few closets with skeletons along the way. You don't need to outline the entire backstory to the present day, just give some basic outline of when the group started and what it's been up to, more or less. The details will come up as needed in the course of the Series.

What: Current Affairs

So what's the group up to these days? Who belongs to it and what do they do? Here we start getting to the nuts-and-bolts bit. Once you've figured out what the group does, why it does it, and how long it's been doing it, you have a good idea of what its resources and abilities should be. A brotherhood of kung-fu monks who wander the world fighting evil is going to have a different set of abilities than a scientific foundation focusing on the supernatural in the hopes of understanding its principles . . . or a culinary institute specializing in demon delicacies (imagine the Health Dept. regs for that place).

Director-Created Organizations

The rules in this chapter assume the organization is being created by players, not Directors. Still, your Director shouldn't be shy about using these guidelines to create whatever adversarial or supporting (or a little of both) group he likes. 'Course, he can pretty much decide what bennies or drawbacks an organization has and damn the costs. In that case, how powerful or what vulnerabilities a group may have are pretty much contingent on the plotline your Director plans. Still, the guidelines in this section should help significantly in giving depth and power to any organization.

Furthermore, if your Director has definite ideas about the agency he wants all or most of the Cast Members to belong to, he can use the lists in this chapter to create the basic elements. He could then go further and set up the entire group by his lonesome, or he could let you players flesh out some of the details in a gang brainstorm. Wouldn't that be accommodating of him? Yah, don't count on it.

Organization Points

Wesley: When they went out of business they just left these here?

Cordelia: Yup. Also the desk. We'll share.

Wesley: And when we go out of business we can just leave our stuff for the next guy.

Cordelia: Hey, hey, negative energy boy. With all of our money pooled together we can stay here a long time.

Wesley: Hmm. 20 minutes.

Cordelia: At least.

—2.13 Happy Anniversary

Organizations are created with points, much like characters. You buy special abilities for the group and you get points for special drawbacks of the organization. The more points the Cast has to create their organization, the more powerful it is.

The amount of points available is determined by the characters' position in the organization. Are your heroes chiefs or mere spear carriers? The more control the Cast has over the organization, the less points the players get to build it. On the flip side, if your heroes are in the lower ranks of the group, you get a lot more points to play with.

This is a crucial decision for you players to make. Do the characters belong to a large and powerful society, at the price of having little say on how things are run, or would they rather be in the driver's seat, even if the driver's seat belongs to a rather clunky domestic car with a few too many miles on the odometer? Choose wisely, grasshopper.

Generally, organizations are built with 10-30 points. At over 30 points, you have really powerful groups, something on the level of Wolfram & Hart or the CIA. Typically, the Cast doesn't get to run such groups; they're just low-level flunkies, doing their job and not asking too many questions (if they know what's good for them). Your typical anarchy-oriented small organization is built with 10 points or less, giving your heroes a few bennies without too many responsibilities.

Your Director may choose to give you a few more points to spend, or even less points than normal, just to make sure the group works properly. If the Cast needs

Oh the Power!

Organizational capacities are specifically designed to be inverse in proportion to the amount of control characters have over them. This is an attempt to balance out the benefits and obligations of larger groups, and to provide plenty of adventuring opportunities to characters.

A game could be structured to allow the Cast Members control over very powerful entities but that would radically change the nature of the playing experience. Group members at the highest levels do not regularly risk themselves traveling about in the night dueling with demons. Even if they had the time to spare from general organization, administration, and oversight, they are just too valuable to lose. It's questionable enough when the captain and his top advisors regularly beam away from hundreds of crewmembers to personally immerse themselves in a hostile or dangerous situation. It's worse when the organization is even larger and no "exploration" mission exists. In truth, no top player would be allowed anywhere near danger without a phalanx of armed bodyguards. Re-arranging the plot so a central group can "escape" their keepers and get down and dirty with demons gets old fast. Not doing so leaves the characters as order-givers and manipulators, not adventurers. Nothing wrong with that but it's a far cry from what we see on *Angel* every week, at least through Season Three.

a couple of points to get that extra level of Supernatural Clout they so richly deserve, we say your Director should show mercy and let you have it. Unless, of course, there's a very good plot reason for denial. Only your Director can make that call.

In Control: The heroes run the show. Maybe one of them is the leader and everyone else has a vote on how things are run, or there's no leader and everybody is equal. The characters don't have to answer to anybody. On the other hand, they are the only ones responsible for running the organization. The buck stops at their desk. And the desk isn't all that big—the group has limited resources and influence. You start with five Organization Points, plus one point per Cast Member involved in the group. Your Director may also count important Supporting Cast Members who qualify to provide a few extra points. The group can get a maximum Clout level of two in any category (see p. 160).

Second Rank: The group has a boss, and the Cast Members ain't him. The leader of the organization is a Supporting Cast Member, created and controlled by your Director, and the other characters work for him. On the other hand, it's just one boss and our champions are important enough to try and influence or persuade him directly—they do have a say on how things are run. The Cast Members are the seconds-in-command (though that doesn't mean much if there're no thirds-in-command). On the plus side, the group will be a bit larger and more influential.

At this level, you get ten organization points, plus one point per Cast Member involved in the group. The group can purchase a maximum Clout level of three in any category.

Agents: The Cast are part of the rank-and-file. They don't give orders; they take them. Missions and assignments are handed to them. In other words, it's a lot like work, except with more late nights, back alleys, and violence. The Cast Members are the equivalent of field agents, with some influence on the organization but still bound by its rules. There should be at least two layers of oversight above the Cast (i.e., their boss has got a boss, and he might have a boss over him—and if that boss' boss' boss wants to see you, you're in deep kimchi). The characters should have a one- or two-point Obligation (see p. 42) to the organization. You get twenty points, plus one point per Cast Member.

Bottom of the Totem Pole: The Cast Members are grunts, salarimen, worker bees. They are at least three or four ranks removed from the top leadership (and they might not even know who the top leadership is). This doesn't mean the Cast Members don't have any say on what they do, just that they are a lot more constrained in their choices. Also, while the organization may have a lot of power and resources, the characters probably don't have access to much of them, and those they can tap, they need to justify using to their bosses. A typical case in point would be Lilah and Lindsey from Wolfram & Hart—they could launch their own operations, but they had to answer to a lot of people. Characters belonging to this level of organization must accept a two- or three-point Obligation to it. You get thirty points, plus one point per Cast Member, to spend like drunken sailors.

Alternatively, your Director could build organizations of this size and play "hide the assets" with you. The characters only know the group's reputation, public face, and certain of its abilities. When they have need of something, you must check with your Director (in the form of the characters' superior) to check to see if it's available and what they need to do to secure it (no doubt lots of paperwork).

Being A Member

Given the balance between control and organizational capacity discussed previously, there's no need for you to worry about including something like a Group Member Quality on your character sheets. Your character's ability to tap into the organization's assets is directly balanced by a matching Obligation Drawback to that group. Furthermore, the full benefits of a large organization are rarely realized by the lower level employees. This means that the characters need not view their group Obligation as all encompassing in the case of large organizations. They don't enjoy all the benefits so don't suffer all the drawbacks.

If your Director wants to attach the Cast Members to an organization but somehow not balance the assets and obligations, care must be taken. Keeping the characters from enjoying all the benefits of a group is relatively easy, but they should be compensated by lowering the Obligation to the organization (and the commensurate Drawback points). On the flip side, if the characters can use company assets without matching responsibilities, they should be charged with a Group Member Quality equal to one-tenth of the organization's points (round down). We don't recommend this for groups with over thirty points in capacities (the rough guidelines begin to break down at that point and the benefits far outweigh the costs).

Gaining Organization Points

Basically, you don't. Assets can be gained or lost but these occur in the context of roleplaying and storyline developments. It's possible that folding a new member into the team would bring in a point's worth of change, or somehow adjust the group's capacities. Take it up with your Director after a couple of adventures.

Organization Abilities

So you want a cool car, loaded with weapons, and a secure facility to park it at night? Join the club. No, really, join the club. If it's the right club, you get all that and more. When creating an organization, let your fingers do the walking among the list of goodies on the following pages and buy what suits you. Much like Cordelia in a mall, your only limit is your line of credit (i.e., how many points you've got).

Clout

> Angel: Well, according to his records he reported to his parole officer once—then he disappeared.
>
> Gunn: He goes to jail. They wait for him to get out. Then . . . whack! Wolfram & Hart gives his hand to Lindsey. I guess they really want to give their boy everything.
>
> —2.18 Dead End

This ability is the group parallel to the Contacts Quality (see p. 32). It shows how much influence the organization has with different aspects of society. The more Clout the crew has, the easier it is to get help, information, or equipment. This ability combines things like reputation, connections, and sheer power. Clout gives a benchmark of what the group can accomplish. It also can be used as a bonus on certain rolls, mainly to determine if Cast Members in the group can get something done through their organization.

Clout is measured in levels, ranging from one to five, each costing one point. The levels determine how much weight the group can throw around. Clout is divided into four spheres of influence: Criminal, Financial, Governmental, and Supernatural. Most groups have Clout in one or two areas; only the most powerful organizations pull strings in every walk of life.

In some cases, levels of Clout subtract from the cost of some equipment and facilities. This is noted below.

When creating an organization, up to half the total points available can be spent on Clout.

Using Clout

Clout levels can be added to a number of rolls. Name-dropping works wonders in many situations. If you belong to the right group (and wear the right clothes), you can make a few phone calls and things just seem to happen.

Getting Things Done: So you were out battling demons and the cops found your stash of illegal weapons; now there's a warrant out for your arrest. Who you gonna call? Or you've discovered that the only way to destroy this week's bad guy demon is to get your hands on a unique mystical dagger. When you need something that's not available from the Yellow Pages or Google, it pays to belong to the right outfit. In some cases, getting the stuff is going to take some roleplaying—the Cast has to make calls, find people, get all intimidating, bruise some knuckles . . . all that fun stuff. In other cases, your Director may not want to take time from the butt-kicking and soap-opera, and a quick roll can determine if you can get the stuff . . . or not.

Use an Intelligence and Clout level roll, plus any levels of Contacts (see p. 32) in the same area of influence, to determine if the Cast can pull strings to get what they want. Use the Cast Member with the highest Intelligence, unless one of the characters is the clear leader, in which case his Intelligence gets used even if it's not the highest (yet another reason to hate having a boss).

Influence: When making Influence rolls, you can add the group's Clout if the target is someone who would be impressed or intimidated by the fact the characters belong to that group. A lawyer working for Wolfram & Hart is going to get more attention than a member of Skippy, Dippy & Bobo, Attorneys at Law. Obviously, a secret organization only provides that bonus if the influencee is in on the secret. Saying "I'm a member of the Holy Knights of Galbarash" is going to get a lot of blank stares from the local bartender . . . or your average stoolie. Secret organizations do have that whole secret aspect to them.



Clout Spheres

Clout comes in many flavors. Some groups really know how to deal with criminals, while others are better at the "cops" side of the "cops-and-robbers" game, and neither group may be wholly comfortable dealing with demons and Things Beyond The Pale. Described below are the four major spheres of influence and what they are all about at each level.

You can't amass Clout above a certain level in one sphere if you got no juice in other areas. Big time criminals usually have big time money, and having a lot of money gives you a measure of political influence. Beyond level three, some forms of Clout require a minimum level of Clout in other areas, just to be realistic. And these ain't freebies—you got to buy them separately. Such a cruel world.

Criminal

> Lindsey: I'm with Wolfram & Hart. Mr. Winters has never been accused and shall never be convicted of any crime . . . ever. Should you continue to harass our client, we will be forced to bring you into the light of day. A place, I'm told, that isn't all that healthy for you.
>
> —1.1 City of

A group with Clout in this area has connections or influence in the criminal underworld. Maybe the group is itself a criminal organization, or just happens to work with a lot of criminals (thin line, sure, but it's there). Through a mixture of favors, bribery, or intimidation, the group can get criminals to provide information or services.

Level 1: Street cred. The group has some measure of respect from local "businessmen." Informants and other lowlifes know the group and are willing to divulge what they know . . . for the right fee (be thankful when it's only dollars).

Level 2: Street force. The group is owed a few favors and has connections with a good number of underworld figures. Its connections allow it to find all kinds of illegal goodies, from illegals to information to special services (leg-breaking, arson, and the like), often at a discount. A medium-sized criminal crew (a drug dealing gang or a ring of car-thieves, for example) would have Clout 2.

Level 3: Major connections. The organization is well-known and feared in the criminal underworld. It can hire (or already has in its payroll) all kinds of "specialists," ranging from your basic "hired goon" to safecrackers, counterfeiters, forgers, hitmen, and the like. Your typical mob outfit is at this level. This group needs to have a minimum Financial Clout 2, just to meet expenses.



Level 4: Big player. The group controls a small army of assorted thugs, mixed fixers, and various garden-variety sociopaths. They have fingers in many illicit pies. Few people knowingly mess with the group, unless they're looking forward to finding out what "execution-style" really means. The organization likely has a lot of contacts and influence in "legit" businesses and agencies. Big players on the crime scene must have a minimum Financial Clout 3 and Governmental Clout 2. The largest organized crime group in a city or state would have clout at this level.

Level 5: Crime-lord time. The group has national or multinational influence. Resources are as Level 4, but scratch the "small" bit from "army." At this level, the group can pretty much get anything that can be got, whether legal or not (and is probably involved in the sale and distribution of a lot of the latter). A minimum Financial Clout 4 and Governmental Clout 2 are needed to run with the crime lords.

Financial

> Cordelia: So why are you not rejoicing at out first paying client?
>
> Doyle: Because that's not money you're holding in your hand there, darling, that's mail. There's a big difference between that and actually getting paid.
>
> Cordelia: But she has to pay! Invoice! That's the rule of our whole, like, society!
>
> Doyle: Defaulting? That's another popular rule in our society . . . especially with the down-and-outs. Not that I've perpetrated said heinousness myself . . .
>
> —1.3 In the Dark

Money talks and . . . well, you know. A group with large bank accounts can afford to hire the best, provide your heroes with lavish expense accounts, and throw money at problems until they go away. Financial Clout represents the income and cash reserves of the group. The source of the money depends on the group. A criminal ring gets its money the old fashioned way—stealing, cheating, and deceiving. A scientific foundation may depend on a trust fund from a wealthy sponsor, or may need to regularly apply for government grants or bank loans. Angel Investigations gets its money from paying customers (who are always depressingly thin on the ground).

If the group doesn't have even one level of Financial Clout, it means it has no money or source of income. It's Bring Your Own time for everybody concerned. In that case, the group doesn't support the members; the members support the group.

Level 1: Struggling. The organization barely has enough money to meet basic expenses, and members get very little in the way of pay (a stipend barely enough to supply room and board, or minimum wage). Characters with high Resource levels (see p. 46) are clearly getting their money from somewhere else (their day job perhaps). The group can disburse a few hundred dollars in cash for your basic bribes and pocket expenses, and can raise a few thousand bucks for an emergency, usually by pawning, selling off, or mortgaging its assets. That's about it. More scratch than that just ain't happening.

Level 2: Holding its own. Represents up to a million dollars in assets (a lot less in cash, though). The group has enough money to pay members a regular salary or stipend. It can cough up modest amounts of dough (up to a few thousand dollars) in case of need, and maybe as much as $100,000 in a dire emergency (and the group would be bankrupt or nearly so after such an expense). Impressive, but not so much that the big boys are even going notice.

Level 3: In the money. The organization has ample funds including at least a few million dollars in assets. Members are paid handsomely (associates should have at least Average Resources—probably one or two levels above it), and "petty cash" can cover things up to several thousand dollars easily. Major projects involving expenditures in the six-figure range are affordable, although only for good reasons (building a beach house for the chairman of the board is not a good reason—but might get done anyway). The group needs to have Governmental Clout 1 at this level, to reflect the influence all that money represents.



Level 4: Big bucks. The group has tens or even hundreds of millions in assets, can pay lavish salaries for dozens or hundreds of people, and resources to match a major corporation. Assuming the expense reports can be justified, money is no problem for most things (up to a couple of million in cash). This level has Governmental Clout 2 as a prerequisite.

Level 5: Powerhouse. The group has resources equivalent to a multinational corporation, with assets and holdings worth billions. The organization can pretty much buy anything that's for sale . . . and a few things that aren't. That doesn't mean the Cast Members can go on random shopping sprees on the corporate card, of course. Expenses still need to be justified. Governmental Clout 3 is required as well; a group is hard pressed to amass this amount of money without having a few Congresscritters in its pocket.

Governmental

> Lilah: Oh, like your "lets torment Angel with building code violations" idea? Uh, so Machiavellian! We'll just drown him in red tape.
>
> Gavin: There are other levels to this, Lilah. Avenues of interest I have . . . one of them being: does Angel even exist?
>
> Lilah: Are you getting metaphysical on me?
>
> Gavin: No. The guy has no social security number, no taxpayer ID, no last name as far as I know. How can he go down to the building department, or anywhere else in officialdom for that matter?
>
> —3.4 Carpe Noctem

This sphere covers access to government services and law enforcement. Groups at the higher levels pretty much have to be government agencies themselves—nothing stopping them from being secret government agencies though.

Level 1: Connected. The level group has some connections with local police or other authorities, and has access to a few official sources of information. The agencies know of the organization, and cooperate with it on occasion. Still, the group doesn't get a lot of slack unless it's in return for a favor or two.

Level 2: Influential. These organizations have strong connections with the law, and enough pull to get some transgressions (misdemeanors or minor felonies) overlooked or forgiven. The group may have access to some



government facilities and resources (either legally or through corrupt contacts). It also has some connections with important government figures (town mayors, state representatives, precinct chiefs) and has a few favors it can call on if needed.

Level 3: Major contributor. The group can be effectively above the law if it wishes to be. Although overt crimes still result in arrests and investigations, a combination of political favors, soft money, connections with law enforcement, or legal tricks prevents most criminal convictions. The organization has major connections with state and national politicians. Gotta have some money to get this done though; this level has Financial Clout 2 as a prerequisite.

Level 4: Agency. The organization has the power to conduct investigations and make arrests; it is equivalent to a local or national law enforcement agency. If the group is covert or secret, its members can commit all manner of illegal activities while on a mission and expect the more legit members of the government to cover them up. Members have the proverbial license to kill, within certain parameters, of course (no, you can't shoot people you don't like and claim you were on a mission). Contacts include senators and governors, maybe even the president. A Financial Clout 3 prerequisite grants the group the wherewithal it needs.

Level 5: Shadow Government. The organization is the government, or might as well be. The group has almost unlimited access to government sources and facilities, and can do pretty much as it wishes, as long as it keeps things relatively covert. Its connections include heads of state, military leaders, and just about anybody who's anybody. This level has Financial Clout 4 as a prerequisite.

Supernatural

Angel: Who's sending the visions?

Lorne: I don't know. But it's local . . . earthbound, and pretty authentic. I can see how a layperson might mistake it for the real deal.

Gunn: Are you saying someone's hacked into Cordy's head?

Lorne: Transmitting false data through the celestial pipeline. I know it's probably a mile long list, but I'd start looking at enemies. Who wants to get to you, who has the sizable resources, and who'd be willing to mess up a pretty face like Cordelia's?

—3.2 That Vision Thing

This sphere of influence deals with the occult underground—demons, undead, and practitioners of the dark arts, both on Earth and on other dimensions. Supernatural Clout represents the reputation of the group, its influence in paranormal affairs, and its magical "muscle."

Level 1: Arcane. The group has contacts with assorted demons and other supernatural creatures, and knows all the "basics" (i.e., the abilities of vampires and the typical demon, the powers and limitations of magic, and so on). While in the know, it's not much of a player. Best to stay under the big boys' radar.

Level 2: Occultists. The group has extensive occult knowledge, including a large collection of arcane tomes (minimum Occult Archives 3, purchased separately). Members have basic magical training. Contacts with the supernatural may include spirits or demons who are obligated or willing to offer information.

Level 3: Exotics. Supernatural mercenaries or servants are available to act as agents, enforcers, or guardians. The group has direct access to powerful supernatural beings (greater demons, oracles, one or more of the Powers That Be administrative assistants) or is under the control of such a being. At this level, the group needs to have a minimum Financial Clout 2. Mystical, yes; cheap, no.



Level 4: Potent beings. The group has a small army of magicians, psychics, and demons at its disposal. It is aware of several occult secrets and these are shared by few, if any, other groups in the world. Its contacts span dimensions and the group may have control over portals to other worlds. A minimum Financial Clout 3 (the really exotic is even more expensive) and Criminal Clout 1 (to supply some of the illegal needs of its members) are needed for this level.

Level 5: Power, pure and simple. As above, but even larger. The group can routinely summon or recruit potent supernatural beings. At this level, the top leadership of the group cannot be human; only the most powerful demons and spirits qualify. The group needs a Financial Clout 3 and Criminal Clout 2 to meet its "mundane" needs.

Quarters

Angel: We're making this hotel our new base of operations. Right now we're leasing it for six months with an option to buy.

Nabbit: And how much are you willing to put down?

Cordelia: Nothing . . . would be good.

Nabbit: Oh. That's easy. You could look into seller financing, take over the owner's payments and skip the bank completely. Or you could make a play for a preservation grant; offer to restore the original décor and get the city and the feds to give you a tax break and a loan at a sweetheart rate. Or you could apply for an FHA and get a PMI in lieu of a down payment.

Cordelia: Is anybody else getting warm? Do that "tax breaks," FHA, and PMI part again.

—2.3 First Impressions

No one gets harsh in your house . . . unless you want it that way. Nothing says player like having your own HQ. If it doubles as a place to sleep, eat, and throw the occasional bash, that's fine—as long as there's room for all.

An HQ has three components: Size and Location, Physical Security, and Supernatural Security. If you are messin' with the arcane, deadbolts and armed guards just don't cut it.

Size and Location

How large and widespread is the organization's HQ? You guessed—the bigger it is, the more it costs. The more money and influence the group has, the better their quarters are: each Governmental Clout level and each Financial Clout level purchased previously provides one free point to spend in this section.

Small: A small apartment or office; the gang can barely all fit in there at once. No point cost here.

Medium: Decent office space (with multiple offices), a warehouse, or other large location. This costs one point.

Large: An entire office building or hotel (the Hyperion, perhaps), with multiple rooms and storage space, maybe even covered parking. Three points must be spent.

Huge: Something the size of a small shopping mall or military base. Plenty of room for parking, not to mention training facilities, shooting ranges, laboratories, and a bowling alley (if you're pinning for pins). This runs five points.

One Location: The group has only one "home office." If the agents travel away from it, they have to make do with hotel rooms and expense accounts like us ordinary mortals. This does not cost points.

Multiple Locations: The agency has several bases or branches around the world. A group with a Huge HQ gains an additional two to three Large branches, three to five Medium branches, and six to ten Small offices (smaller main HQs have a correspondingly lesser number of branches). At the lowest level, you get two Small offices. Multiple locations have a basic cost equal to that of the HQ or one point, whichever is higher. Thus, giving a group with a Huge HQ Multiple Locations costs five points (in addition to the five points that must be spent getting the Huge HQ in the first place).

Worldwide: The group has quarters on at least three continents, and has dozens of facilities all over the globe. There're two to three bases of the main HQ size, twice that many one size smaller, and so on. This feature adds double the HQ base cost or three points, whichever is higher. A Huge HQ with worldwide facilities costs 10 points (plus the five points for the original Huge HQ).

Physical Security

How safe are the headquarters? Are the secrets of your group entrusted to a rusty lock you can pick with



a credit card, or something just a bit fancier? Like the various forms of Clout, Security comes in five levels, each better than the last, costing one point per level. If no levels of Physical Security are chosen you got the aforementioned rusty lock and little more. Better be packing heat (or cutlery) yourself.

Level 1: Standard. Decent burglar alarms, decent locks (penalties of –3 for Crime rolls to break in), walls that can withstand a ball peen hammer for more than fifteen minutes. For the do-it-yourself types who aren't overly worried about the law, there may be some spring traps or deadfalls. No guards, unless the Cast is up to doing the watchman bit their own darn selves.

Level 2: Good. Good alarms and security devices (–6 to Crime rolls), security cameras in strategic locations, and, for Large or greater facilities, human guards (use the stats for L.A. Police Officer, p. 179).

Level 3: Excellent. The facility is really hard to get in to or out of—ID cards are required to open doors, and all the security devices are top-notch (–8 to Crime rolls). Large facilities also have a security force (use the stats for W&H Goons, p. 208) that is plentiful (at least ten guards) and well-armed.

Level 4: Military-level. We're talking armed checkpoints, cameras everywhere, armed guards on at each corner, and so on. You'd need a small army or a master thief to break in here, unless you've got inside help. The security forces are large and well-trained (use the stats for W&H Paramilitary Team, p. 209).

Level 5: Best money can buy. The whole place is locked like a bank vault (–12 to Crime rolls), retina or DNA scans are used for identification, and multiple secure doors (each requiring separate rolls to defeat) lead to any reasonably important area. This hardass stuff is supplemented by death traps like poison or knockout gas, electrified walls or floors, and other fun stuff.

Supernatural Security

This being the world of *Angel*, where demons and warlocks are but a cell phone call away (or closer), supernatural devices are available to those with the right connections. Like Physical Security, there are five levels and each costs one point. Also, you need at least one level of Supernatural Clout (see p. 164) to get any level of Supernatural Security.

If no levels of Supernatural Security are purchased, you got nothing, nada, zip. You are supernaturally exposed. It sounds bad but it's basically the state the vast majority of us are in. No reason to protect against something doesn't really exist, right? . . . right?

Level 1: Believers. Basic safeguards (like making sure the location is not a public place so vamps have to be invited in) and dedicated, and isolatable, facilities for conducting magical rituals.

Level 2: Protected. Security systems that alert the owners if a supernatural being enters the area uninvited. This can be a spell or ward, a guardian entity that "sniffs out" supernatural presences, or even a scientific device that somehow detects abnormal life signals.

Level 3: Warded. Protective spells like the one making violence impossible at Caritas or preventing uninvited beings from entering (much like the traditional limitation against vampires, but applied to all supernatural beings). Note that such barriers can be overcome by creativity and ruthlessness (like firebombing a place from the outside).

Level 4: Invulnerable. Magical defenses that make it impossible for anyone to enter unless invited (or unless the place is physically destroyed). Or magic could have been used to place the HQ in a pocket dimension, reachable only through magical portals.

Level 5: Otherworldly. The location is totally removed from this reality—there's only one way in and out, and only those with arcane and specialized knowledge can get through. The locale is effectively inviolable, unless a traitor brings enemies home to roost.

Gear

The one who dies with the most toys wins. The one who stays alive with the most toys gets to keep accumulating. One of the cool things about joining an organization is that you usually don't worry about where you'll get more stakes or a new sword. But there's more to it than that. You've got facilities, computers, and vehicles to go with all that sweet weaponry. Clout plays a big role here—for every level of Criminal, Financial, or Governmental Clout of the organization, one free point may be spent on Gear.

Facilities

Lilah: Would you take this to Pinderhook down in Demon Resources for me?

—3.8 Quickening

A big centrally located HQ isn't worth much if the walls are bare and the rooms empty. Got to have some stuff to fill your digs with. We're not going to be too concerned with furniture and such. It's the special stuff that really gets the blood boiling (assuming the members are not all circulation-challenged).

Unless otherwise noted, all Facilities cost one point per level.

Computers

A typical home computer is not much of a stretch. It goes up sharply from there.

Level 1: Basic. About the same as a typical office, with networked computers or terminals for every employee.

Level 2: Advanced. As above, plus some advanced workstations to assist in research.

Level 3: Top-notch. Even better, with powerful systems that can run face recognition software, enhance video, and do all kinds of cool research.

Level 4: Cutting Edge. Supercomputers good enough to play chess against a master while sorting through massive amounts of data.

Level 5: Futuristic. Seriously high tech systems, maybe even with primitive (or not so primitive) Artificial Intelligence. Of course, the artificial being has a personality and no doubt engages in a bit of backtalk to keep the gang on their toes (or just to annoy the bejeebers out of them).





Laboratories/Research Facilities

Sometimes you need to run blood tests and don't want to go to a lab, mainly because the blood came from a supernatural being and the critter wasn't a, er, willing donor.

Level 1: Basic. A basic lab facility, the kind of place where you can run blood under a microscope and perform some basic tests.

Level 2: Advanced. This is a large lab facility (full chemical analysis). You still need to roll up your sleeves, curets, and test tubes and do it yourself.

Level 3: Top-notch. Extensive lab equipment and personnel (an on-call specialist and assistants complete with Science Skills 3-5) are available.

Level 4: Cutting edge. You can conduct original research in this level of lab. The area is festooned with all kinds of gizmos like electron-tunneling microscopes, MRI scanners, and more. A team of specialists (Science Skills 4-6) is available to spout technobabble at the drop of a hat.

Level 5: Full-scale. With these facilities, the group has the equivalent of a university or corporate research laboratory at its disposal, capable of running hundreds of different projects at the same time.

Medical Facilities

A first aid kit costs nothing. After that, it costs . . . more.

Level 1: Basic. These moderate medical facilities are enough to conduct essential paramedic treatment (giving a +1 bonus to Doctor rolls).

Level 2: Advanced. This medical room is as good as a doctor's room aboard a ship (giving a +2 bonus to Doctor rolls).

Level 3: Top-notch. The basics above with a dedicated nurse on call. Okay, more than one nurse—up to three trained nurses and paramedics (Doctor Skill 3-4).

Level 4: Cutting edge. These full facilities are equivalent to a small clinic, with up to five doctors on call (Doctor Skill 5-6)

Level 5: Full-scale. Now we are talking mini-hospital—a full clinic, able to deal with several casualties at once, conduct surgery, and do all kinds of neat medical stuff that you probably don't want to watch.

Workshop/Repair Facilities

Keeping the company ride on the street takes some amount of equipment and know-how. If the company ride is a Lear Jet, it takes even more. Also, when a crazed vampire takes out your lobby plate glass window, it's nice to have a place to organize the rebuilding.

Level 1: Basic. This room has some tools in it, space for the car or boat, maybe even a hydraulic lift.

Level 2: Advanced. Large garage with fairly complete supply of hand and power tools, not to mention the electronic diagnostic ace in the hole. Strictly BYOM (bring your own mechanic).

Level 3: Top-notch. Very large garage with extensive equipment, or hanger for smallish organizational plane. Personnel come in the package (on-call specialist and assistants complete with Mr. Fix-It Skills 3-5).

Level 4: Cutting edge. As well as plenty of storage space, you can build complex machinery, including vehicles, from scratch here. Lots of gizmos with dials and flashing light, and probably a clean room or two. A team of technicians (Mr. Fix-It Skills 4-6) is available and eager for the next local Trek convention.

Level 5: Full-scale. A "wow, that's big" facility that would make Bell Labs or Boeing proud, including more technicians and craftsmen than you can shake a wind tunnel at.

Occult Archives

This works just like the Occult Library Quality (see p. 43), but with twice as many available spells at each level. Better yet, everyone can use the place and its benefits are cumulative with any personal library. This costs one point per level.

Special Training

The group offers advanced training to its members. This is the equivalent of re-upping in the Army, a full stint at the Police Academy, or some other similar years-long course of study. As a result, members have access to a special Training Package Quality (see p. 27). This costs two points.

Training Facilities

An empty room that can be used as a gym is free. A real gym with assorted equipment is one point; a full gym/martial arts/fencing area and equipment is two points. A shooting range costs two points as well. Or get the package deal gym/range for the low, low price of three points.

Vehicles

Fred: Not this truck?

Gunn: Don't go dissing my girl.

Fred: Oh, Charles, your soul wasn't worth air conditioning?

Gunn: Look, back in the day, this truck kept me alive. Helped me save a lot of other lives, too. I know it's dumb but I didn't think a soul was that big a deal. Didn't think I had a future then. Now I do.

—3.18 Double or Nothing

This gear is just the machinery. Storage, repair, and maintenance facilities are purchased elsewhere. Once you start dealing with a fleet of aircraft, the costs spiral like automobile insurance after a "no-fault" accident.

Company Car: The organization has access to a single car, functional but otherwise unremarkable. This has no cost.

Vehicle Fleet: The group has several cars at its disposal, about one for every five employees. This costs two points.

Tricked-Up Car: The group's ride has some extra goodies, like mounted weapons, souped-up engine, and other tricks up its fenders. This baby runs two points.

Aircraft: A company jet is available, and boy is it swank. Two points sets you up nice.



Air Fleet: Your organization has multiple aircraft, including helicopters. Five points covers it.

Military/Exotic Vehicles: The organization can get its hands on some military or exotic vehicles, like mini-subs, military helicopters, maybe even some actual tanks or armored personnel carriers. This costs five points.

Weapons

Wesley: You wouldn't dare. You were just going to toss in a Prothgarian broadsword with a third-century ceremonial Sancteus dagger?

Cordelia: Hmm. Let's see. Long, metal, pointy. Yup.

Wesley: Cordy! The purpose of an inventory . . .

Gunn: Yes, give us that "purpose of an inventory speech" . . . again.

Wes: This wasn't my idea.

Cordelia: No. Angel keeps complaining that the weapons cabinet is all different. But, Wesley, who's the boss around here? You . . . or the guy with the pancreas dagger.

—3.5 Fredless

Unlike vehicles, these bad boys come with those spiffy wall display racks that the camera loves to pan over. You also get all the supplies needed to keep the cache in good blasting, bursting, or bashing order.

BYO: Members have to get their own implements of destruction. This costs nada.

Getting Medieval: The group has a nice armory of archaic weapons, everything from basic pointy sticks to Bavarian fighting picks. One point gets this done.

Gun Bunnies: This gives access to a small armory of legal firearms—pistols, shotguns, hunting rifles. This costs one point.

Paramilitary: The organization can call on military small arms like assault rifles, sub-machine guns, and other "whoa, back away quick" stuff. This runs three points.

Full Metal Jacket: Serious military weapons and explosives are available but you still need a darn good reason (say express orders from some major authority) to use them. All this for five points.

Sample Organizations

All right, those are the rules. So what do you do with them? Here're some examples. We start with groups from the show itself and see how they stat out under the rules. Then we get all creative on you and give you something new. Ain't we special?

Angel Investigations

Cordelia: Angel, I'm glad you want to take care of your son. I am. I just want to make sure we don't lose sight of the mission.

Angel: Well, we have to earn a living. I mean, not just for Connor, but for all of us.

Cordelia: I agree. But first and foremost we work for the Powers . . . help the helpless. Promise me we won't neglect that.

—3.12 Provider

Angel and Co. during Season Three is the perfect example of the small, Cast-oriented group we've been talking about (makes sense—this book is all about Angel and his pals). Let's run down the numbers. Angel's group doesn't have much in the way of influence (little money, and no major pull anywhere—okay, make it no influence). It has a large headquarters (formerly the Hyperion hotel) and pretty basic facilities. With five Cast Members at one point a piece, and five to start, the crew has ten points to play with.

Why, When, and What: After hooking up with Doyle, who got visions from the Powers That Be, Angel decided to go full time in the helping department. Next thing they knew, Cordelia arrived and made them design a card with a cute angelic logo (not immediately recognizable as such, but what can you do?). And so Angel Investigations was born. Its goal is helping people, mainly but not exclusively against supernatural threats.

Total Value: 10 points.

Clout: Financial (Struggling) (1), Supernatural (Occultists) (2). Total Cost: 3 points.

Quarters: Large (3), Physical Security (Standard) (1). Total Cost: 3 points (reduced by one from Financial Clout).

Gear: Laboratory (Basic) (1), Occult Archives (3), Weapons (Getting Medieval) (1). Total Cost: 4 points (reduced by one from Financial Clout).





Wolfram & Hart

Lindsey: The key to Wolfram & Hart: don't let them make you play their game. You gotta make them play yours.

Angel: Thanks. I'll keep that in mind.

—2.18 Dead End

This is not an organization that's appropriate for Cast Member in most games (although the option is explored on p. 217). Still, W&H is a good model for a huge, powerful group. The only way for you players to amass the thirty plus points to buy into such a group would be to use the Bottom of the Totem Pole Cast Member option (see p. 159), and even then your Director is going to have to do some "cost blinking."

Why, When, and What: Wolfram & Hart intends to destroy the world as we know it, bringing about the Apocalypse. Well, maybe not "destroy" destroy. They are actually pretty happy about the state of evil that exists in the world already. They just want to facilitate that evil—make sure it gets all the rights and benefits entitled to it . . . and a few that aren't.

The original organization is extremely old, and operates in many different worlds. While it's had it share of ups and down, as of the end of Season Three, the group is sitting pretty. That won't last.

Total Value: 39 points.

Clout: Criminal (Big player) (4), Financial (Big Bucks) (4), Governmental (Major contributor) (3), Supernatural (Power, pure and simple) (5). Total Cost: 16 points.

Quarters: Large (3), Worldwide (6), Physical Security (Excellent) (3), Supernatural Security (Protected) (2). Total Cost: 7 points (reduced by seven from Financial and Governmental Clout).

Gear: Computers (Top-notch) (3), Laboratory (Full-scale) (5), Medical Facilities (Cutting Edge) (4), Workshop (Top-notch) (3), Occult Archives (5), Vehicles (Vehicle fleet) (2), Vehicles (Aircraft) (2), Weapons (Paramilitary) (3). Total Cost: 16 points (reduced by eleven from Criminal, Financial, and Governmental Clout levels).

Gunn's Gang

Cordelia: God. Twenty minutes ride from billionaires and crab puffs . . . kids going to war.

Angel: This isn't something they just started doing. I mean . . . they were ready. They've been pushed to this.

Wesley: In which case I can certainly understand their "stake first and ask questions later" state of mind. It's how they survive.

—1.20 War Zone

The street defenders that made up Gunn's gang also qualify as an organization (don't let them hear you say that though). Gunn and his top three lieutenants could be viewed as Cast Members or important Supporting Cast under this setup, giving the group a total of nine points to spend under the In Control option (see p. 159).

Why, When and What: Gunn and his friends banded together to fight vampires hunting around their turf. After Gunn left to join Angel's crew, the group became increasingly violent and indiscriminate in its attacks, leading to tragedy.

Total Value: 9 points.

Clout: Criminal (Street force) (2). Total Cost: 2 points.

Quarters: Large (3), Physical Security (Standard) (1). Total Cost: 5 points.

Gear: Workshop (Basic) (1), Vehicles (Tricked-up car) (2), Weapons (Getting Medieval) (1). Total Cost: 2 points (reduced by one from Criminal Clout).

The Morningstar Foundation

This is a non-canon group (so no, you haven't seen it on the show), something that could be used as the focus of a Series. It's yet another example of the rules in action. If you like it, we give you our express permission to use it. Might as well, you'd have (rightly) ignored us if we'd gotten all proprietary.

Why: Officially, the Morningstar Foundation is a perfectly respectable philanthropic and scholarly organization. It funds a number of charities—everything from runaway shelters to soup kitchens. It also sponsors scientific research at many universities along the West Coast. Its goal is to "help humanity realize its potential free from fear, ignorance, and tyranny."

Unofficially, the Foundation spends most of its funds on paranormal research and, to put it bluntly, monster hunting. The charities are not so much a cover as just a small part of what the organization is there for—to help humankind.

When: Morningstar is the brainchild of billionaire Phil D'Agostino, a software engineer who hit it big in the mid-eighties, made his pile, and decided to do something productive with all his loot. D'Agostino used the foundation for charity but set aside a substantial amount of funding for unconventional research projects, including parapsychology. Some of the research uncovered some really scary stuff—y'know, vampires, demons, evil ghosts, some of the karaoke performers at Caritas. D'Agostino himself was nearly killed by a demonic monstrosity that crawled out of thin air. Realizing he couldn't go public, he shifted the foundation's focus to battling supernatural evil wherever it could be found.

What: D'Agostino himself is largely removed from the organization. The man in charge is an old college buddy of his, Lawrence Kepler, an eccentric British archeologist and occultist. Under his supervision, the Foundation has recruited several dozen agents (the official term is "researcher") spread in several sites around the world. These researchers are drawn from law enforcement (mostly former cops and federal agents who saw too many strange things on the job—somebody much like . . . say, Kate!), from science (psychologists, "ghost hunters," and the like) and from "fringe" fields (psychics, former priests with a penchant for exorcism, neo-shamans). The agents investigate claims of supernatural activity (ghost and UFO sightings, strange murders) and, if they find true occult forces at work, do their best to stop them.

The group has a great deal of money and power, and over the last few years has developed a lot of connections with police agencies around the United States, Canada, and Mexico. Most members are normal humans, though a few psychics and even a handful of actual demons and half-demons (the nicer kind) can be found among their ranks.

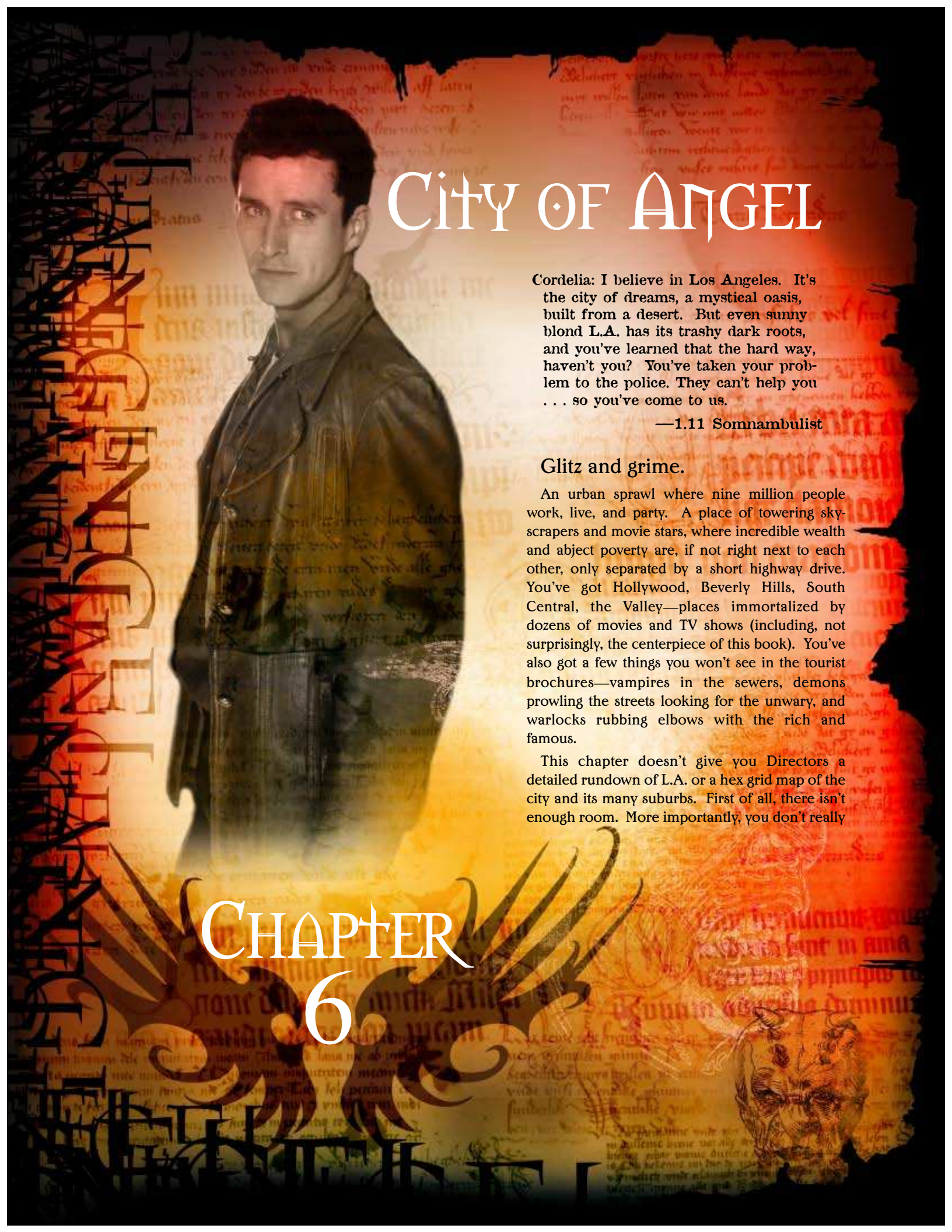
Since we haven't seen one yet, Morningstar is designed as a mid-level group. Cast Members can buy into it by taking the Agent Option (see p. 159), as long as they number at least six. Alternatively, your Director can drop a point or two, or just let it go. No sense getting hidebound here.

Total Value: 25 points.

Clout: Criminal (Street cred) (1), Financial (Big bucks) (4), Governmental (Major contributor) (3), Supernatural (Occultists) (2). Total Cost: 10 points.

Quarters: Large (3), Multiple Locations (3), Physical Security (Excellent) (3), Supernatural Security (Protected) (2). Total Cost: 4 points (reduced by seven from Financial and Governmental Clout levels).

Gear: Computers (Cutting edge) (4), Laboratories (Top-notch) (3), Medical Facilities (Top-notch) (3), Occult Archives (2), Training Facilities (3), Vehicles (Vehicle Fleet) (2), Weapons (Getting Medieval) (1), Weapons (Gun Bunnies) (1). Total Cost: 11 points (reduced by eight from Criminal, Financial, and Governmental Clout).



Chapter 6

City of Angel

Cordelia: I believe in Los Angeles. It's the city of dreams, a mystical oasis, built from a desert. But even sunny blond L.A. has its trashy dark roots, and you've learned that the hard way, haven't you? You've taken your problem to the police. They can't help you . . . so you've come to us.

—1.11 Somnambulist

Glitz and grime.

An urban sprawl where nine million people work, live, and party. A place of towering skyscrapers and movie stars, where incredible wealth and abject poverty are, if not right next to each other, only separated by a short highway drive. You've got Hollywood, Beverly Hills, South Central, the Valley—places immortalized by dozens of movies and TV shows (including, not surprisingly, the centerpiece of this book). You've also got a few things you won't see in the tourist brochures—vampires in the sewers, demons prowling the streets looking for the unwary, and warlocks rubbing elbows with the rich and famous.

This chapter doesn't give you Directors a detailed rundown of L.A. or a hex grid map of the city and its many suburbs. First of all, there isn't enough room. More importantly, you don't really

need that much information to run an *Angel* game in the City of Angels. Don't sweat the details of how long it'll take characters to drive from Bel Air to Cal Tech, or where they need to stand to see the Hollywood sign. If any landmark is needed for the plot, the Cast should be able to make their way there. If getting there is half the fun, then feel free to throw some complications—anything from traffic jams to roving gangs.

City Basics

Holtz: What of England? Has it survived the years and destruction?

Sahjhan: Yes. It went through a rough patch about sixty years ago but it's mostly unchanged. Warm beer, boiled meat, bad teeth. That's why I moved to L.A. Have you followed this part of the history? American Revolution, manifest destiny, westward expansion . . . the Beach Boys?

—3.8 Quickening

Los Angeles was founded by Spanish settlers and missionaries in the late 1700s. In 1822, the city became part of Mexico. That didn't last long—in 1848, the U.S. took over the region. The city of Los Angeles was incorporated in 1850. It went from a handful of houses during the Spanish settlement to a huge bustling metropolis by the end of the 19th century.

The film industry had taken root in L.A. by the 1920s, turning the city into the entertainment industry capital of the world. Despite earthquakes, riots (major riots in 1943, 1965, 1979, and 1992 shut parts of the city down for days at a time), problems getting enough water to the city and a soaring cost of living, people keep coming to L.A. in droves, hoping to make their dreams come true.

So what makes Los Angeles different from other cities? First of all, most of it is fairly new; much of the city didn't exist until the 20th century. It also sprawls out—you pretty much need a car to get around; suburbs big enough to be cities in their own right surround the city proper. Los Angeles County consists of 88 cities. It's also a city of immigrants—people from all over the U.S. and the world come in every year, and Hispanic and Asian immigrants make up a huge proportion of the population. And it's a movie city, with a large percentage of people who work in the entertainment industry . . . or wish they did. You've got accountants who hammer away at scripts after hours, and the stereotypical waitresses who are "really" aspiring actresses.

With so many people arriving in pursuit of their dreams (whether they are for fame or fortune, freedom from persecution, or merely making a decent wage), it's not surprising that a lot of those dreams end up shattered and unfulfilled. The city has a dark side: crime is a constant problem, especially in the poorer ethnic areas. Drugs and prostitution are rampant, and unscrupulous predators take advantage of the young and innocent.

Major Landmarks

Wesley: Perhaps it's an idol or a totem the cult uses in its rituals, or . . .

Harmony (popping gum): Duck worshippers?

Angel: It could also be a landmark of some kind, telling us their hiding place.

Wesley: Well, I'm unaware of any red bird statuary in downtown Los Angeles, so unless you are, I suggest . . . SOMEONE put a STAKE through that woman's heart if she persists in popping her bloody chewing gum!

—2.17 Disharmony

Here's a short list of some places in Greater Los Angeles for those of you hunting for locales. Unlike real world moviemakers, you've got an unlimited budget, so your sets can span the entire city—go crazy!

Bel Air, Beverly Hills, and Brentwood: These suburban communities are well-known places where the rich and famous live, usually in huge houses isolated from the outside world by walls or hedges and security gates. These residential areas are good places for the cribs of wealthy villains (and who says that crime doesn't pay?). Security is high, however, so breaking and entering—even for a good cause—should be done very carefully.

Cal Tech: The California Institute of Technology is one of the most prestigious universities in the world, with over twenty Nobel prizes associated with it. In the world of *Angel*, this is a great place for dangerous research into things Man Was Not Meant To Know, a point of origins for cautionary tales about the dangers of unchecked science, or a good spot to pick up brainy college chicks.

Chinatown: This area is more of a tourist trap than anything else nowadays, but there are parts that still have the old charms of the stereotypical Chinatown—a population that distrusts outsiders and the authorities, secretive Tong and Triad criminal gangs that terrorize the neighborhood, and a dash or two of mystical mysteries from the Orient.

Downtown: The city's core, full of skyscrapers—an artificial mountain range of concrete and glass. City

Hall and other major government buildings are here, as well as the historical center of Los Angeles, where most of the older buildings can be found. It's also uncomfortable close to the poorer sections of the city.

East and South Central L.A.: East L.A. is primarily Hispanic in its population, while South Central is mostly African American. This is where you can find street gangs, urban decay, and crime. The police often ends up looking (and behaving) like an occupying force. These areas are also home to people who are just trying to get by, same as everyone else.

Hollywood Sign: The famous sign is set up on the Hollywood Hills, and can be seen from much of the city. In the real world, it is illegal for people to walk up to the sign, but it's such a dramatic place to have a climactic fight you might as well ignore reality (besides, sometimes the good guys need to break a few rules in order to fight evil *and* look good).

LAX Airport: One of the largest airports in the world, the Los Angeles International Airport is the most likely place of arrival for new visitors to the city. Security is very high nowadays, so it's not the best place to start trouble, though. Heroes wishing to ambush a newly arrived Adversary are advised to wait until the bad guy hits the road.

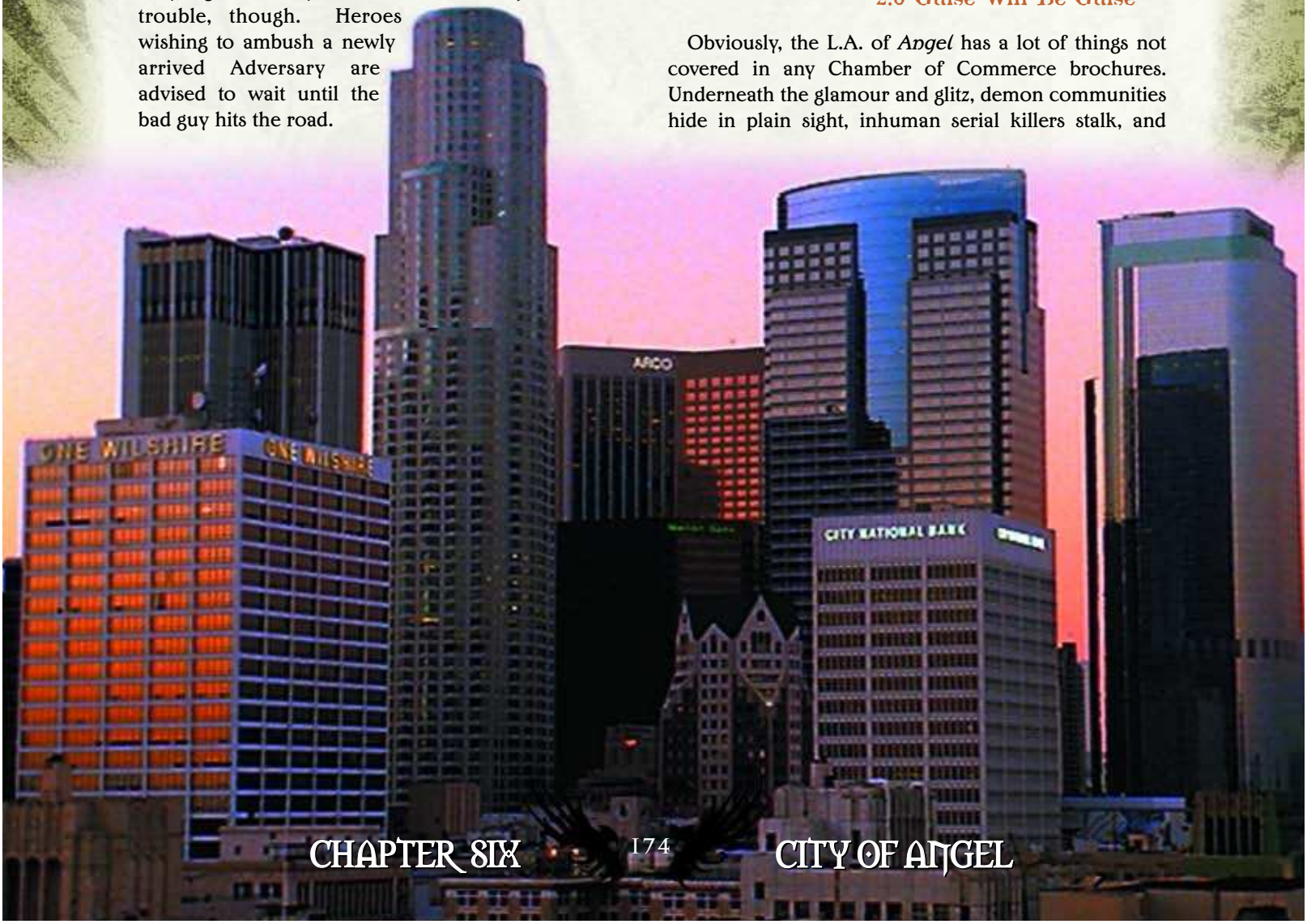
Malibu, the South Bay, and Santa Monica: These are the beachside communities along the coast, where you find bikini-clad roller skating blondes, bicycle cops, surfing dudes, and muscle-bound sun-tanners. They are good areas for beachside adventures, especially involving marine threats (a race of degenerate underwater humanoids who worship a dark, submerged god, perhaps).

Union Station: This major train station is another primary entry point for visitors and new arrivals. Since vampires really don't like flying (too risky for people who don't want an explosive suntan), most bloodsuckers travel by rail or car.

Angel's L.A.

> Gunn: Okay, what I want to know is how'd I live in L.A. all my life and not notice weird-ass stuff was going on?
>
> Cordelia: Oh, the ass is even weirder than you think.
>
> —2.6 Guise Will Be Guise

Obviously, the L.A. of *Angel* has a lot of things not covered in any Chamber of Commerce brochures. Underneath the glamour and glitz, demon communities hide in plain sight, inhuman serial killers stalk, and



green-skinned karaoke singers . . . sing. This is a city where so many are willing to sell their souls for money, power, or glory, the entities gathering such bounty have their hands (tentacles?) full trying to keep up. As always, it's the fine print that's the most dangerous. Poised above it all, Wolfram & Hart looms like a spider on a web.

The average Angelino is not aware of any of this, of course. If they did, people might be a little more careful about going out at night, but not that much. The police refuse to accept anything that smacks of the supernatural, and any officer who takes the stories of vampires and demons seriously will be dismissed in time (as we have seen). Plenty of people have witnessed things they can't explain, but they either keep their mouths shut or are ignored just like the UFO freaks, the New Age weirdos, and the many other eccentrics that are common to the city.

So let's take a look at some of the places and people that have played a role in the lives of Angel and his crew.

Places to Go

L.A. is chock full of nightclubs, museums, restaurants, and other fun places to have a good time. Don't expect us to list any of them though. We'll be describing demon dens, monster's nests, and places of horror and despair. Sorry about that.

Caritas

Lorne: Can't you see I'm working my tush off trying to get ready for a grand re-opening? (to worker) Gorch entrails behind the bar next to the maraschinos. (to Cordelia) I can't have a BABY here! I just had the booth Simonized.

Cordelia: Lorne, what do you want us to do? Tell Angel and Darla that they're not welcome here?

Lorne: No. No, of course not. Caritas is and will always be a sanctuary. That is if SOME people ever finish the work they promised to have done THREE days ago. How's the job coming, Arney?

—3.9 Lullaby

The only demon karaoke club in Los Angeles (and, one would fervently hope, the universe), Caritas (Latin for "mercy") was run by Lorne (a.k.a. the Host), a Deathwok Clan demon with the power to see into people's souls, and glimpse their past and future, as long as they sang to him. Caritas' clientele included both demons and humans; everyone was welcome, as long as they refrained from attacking or eating other customers. The rules were enforced by a powerful spell that prevented violence. Up through 3.3 That Old Gang of Mine, the spell only worked on demons and a gang of humans broke the peace and slaughtered several customers. The club was rebuilt by 3.7 Offspring, with new spells controlling the behavior of both demons and humans. But then the place got firebombed in (the spells didn't prevent people from rolling explosives into the place). Will the club reopen? Stay tuned.

Caritas was a great place to make contacts with all the wrong people. Demons, vampires, and lawyers were everywhere, either hanging out or seeking the Host's advice. The club was neutral ground, ideal for enemies to meet and try to work things out in a civilized manner (i.e., by lying and cheating). The music quality was, well, highly variable. Hearing a three-mouthed demon doing a rendition of "So Happy Together" with its utterly inhuman voice(s) is an experience—though not necessarily a good experience. Furthermore, demons get very touchy if you criticize their music, and while violence is not allowed at the club, people have to leave eventually.

East Hills Teen Shelter

Anne: A few years ago it would have been a big turn on. I thought vampires were the coolest.

Angel: What happened?

Anne: I met one.

Angel: You're not afraid of me.

Anne: Well, I've seen worse things since. A fourteen-year-old girl sitting in her own blood after a rough trick and dozens of people just walking right by—so no, vampires, demons, even lawyers pretty much don't impress me. Maybe you had a good reason for cutting off Lindsey's hand; I don't care. I care about the shelter.

—2.12 Blood Money

This nonprofit charity, run by Anne Steele (see p. 180), helps young people who have nowhere else to go. The shelter provides housing and food for runaways. Guests are expected to abide by a few rules—no criminal activity, help out, and so on. Room and board for dozens of teenagers does not come cheap though, and the shelter is always struggling to find enough funding. Wolfram & Hart sponsored the shelter for some time, but the firm was skimming off most of the donated

money. Angel stole all the cash from one huge fundraising event and gave it to Anne, who took it despite the money's dubious status. The cash came in handy when a horde of zombie cops attacked some time later and the place needed to be rebuilt. As far as we know, the East Hills Teen Shelter is still open for business, helping the helpless in its own way.

Anne Steele and several regulars are aware of some of the supernatural forces at work in Los Angeles. The shelter is a good source of plots and subplots—supernatural predators going after the residents, teenagers with supernatural powers, or Wolfram & Hart's lawyers discovering that Anne "stole" their money and deciding to do something about it.

Or, for a change of pace, Anne's teen sanctuary could be used as the focal point of a Series. The Cast could consist of runaway teenagers with unusual backgrounds, and Anne could act as a parent figure.

Hyperion Hotel

Cordelia: According to city records it was declared a protected historical landmark. The property management company that owns it has been trying to unload it for ten years—no buyers.

Wesley: Mmm, no wonder. Even a cursory inspection of these records indicates a storied legacy of murder and mayhem dating back to the hotel's construction in '28, when a roofer leapt to his death taking two coworkers with him.

—2.2 Are You Now or Have You Ever Been

This sixty-eight-room hotel was built sometime in the 1920s, in the old part of Hollywood. In 1952, Angel dropped by for a visit and discovered the hotel was infested by a powerful Thesulac demon that fed on people's despair, fear, and hatred (and in 1952, there was plenty of that going around). Angel actually tried to fight the demon (a first for him at the time) but was betrayed by the people he was trying to help—it'd be a few decades more before he tried that trick again. More recently, he and his crew took over the now-abandoned hotel, after shutting down the resident demon. The Hyperion is now the gang's headquarters—it has endured demon summonings, attacks by Wolfram & Hart agents, dimensional rifts, misogynous Wesley, and lots of other mishaps. A number of areas are in dire need of repair.

The hotel is a major "set" of any Series using the Original Cast obviously. You could also use it as the headquarters for a different Cast, or maybe change its purpose a little. A refurbished hotel could make an interesting sanctuary for special people—artists seeking inspiration, non-evil supernatural creatures looking for a safe place to live, or troubled teens fleeing their pasts or more tangible pursuers.

Jenoff's Demon Casino

Jenoff: Not sure I can help. I don't traffic in wants. I supply needs. The kind of things you gotta have right now or you'll die. They tend to be more valuable.

Gunn: I need it.

Jenoff: Then maybe I can assist. What is it? Money? Power? Love? (Looks at a photograph.) Very nice. She's a real beauty. I can make it happen but there is a cost. I guess you know that. Nothing you gotta pay now but one day you will. The cost, Mr. Gunn, is your future.

—3.18 Double or Nothing

Jenoff is a powerful demon who runs one mean demon casino—most of the staff and over half of the patrons are demons. People can bet money, property, or their souls, depending on the game and the stakes. And like every other casino since the dawn of time, the house always wins in the end.

When he was seventeen, Gunn sold his soul to Jenoff for a truck. When it was time to collect the debt, Angel stepped in. Jenoff ended up getting beheaded, which didn't kill him. Then, he was torn apart by his frenzied customers, which could have done the trick.

If the place didn't shut down after its owner's mutilation, Jenoff's might still be in business. This is another place to run into the demonic denizens of L.A., not to mention a good source of plots revolving around gamblers who lose more than they can afford.





The Mystical Rodeo Drive

Angel: Melrose and Robertson, between the yogurt shop and the Doggy Dunk.

Cordelia: Blind virgin monks?

Angel: No, Rick's Magic 'n' Stuff. If anyone in LA will have an Ethros box, it'll be Rick.

—1.14 I've Got You Under My Skin

Cities the size of L.A. support a wide variety of stores catering to occult aficionados and practitioners of the dark arts. Many, of course, are just showy, for dabbler-types with no clue as to the real magical underpinnings of the world. Employees in these stores may be sincere and earnest in their beliefs, but in the end they are just there to make a buck.

Others, such as Barlowe's Antiquarian Books, can be useful because of their vast stocks, even if the proprietors aren't particularly tuned into the existence of the demon underworld. If you already know what you're looking for, Lionel can tell you if his collection of rare books will be any help.

At the other end of the awareness spectrum would be shops like Denver's rare bookstore, which has been serving L.A.'s mystical needs since at least the 1950s. While primarily just another bookstore (hey, it pays the bills!), for those in the know the back room holds those extra special items every champion needs to fight the latest boogeyman. And Denver isn't above giving a guy a break on the price, if lives are at stake. Possibly under new management since Denver's tragic death in 2001, this store may continue its uncanny knack for always having the right items on hand.

Finally, with Rick's Majick 'N Stuff and similar establishments, we come full circle. Rick's is very well stocked and Rick himself appears to be quite knowledgeable about his most esoteric inventory. And he doesn't let that get in the way of a potential sale, specially if he doesn't have exactly what you're looking for. If you need it, Rick's has it—or the next best thing (honest!). Just make sure to pay attention to the vague disclaimers he makes as he wraps your purchase. Buyer Beware!

Wolfram & Hart

Merl: Well, between you and me—ain't about the girl. It's Wolfram & Hart.

Boone: What's a Wolfram & Hart?

Merl: A law firm, technically. Uh, more like, uh—Evil Incorporated. You know lately, Angel, he's been gunning for them.

—2.12 Blood Money

The law firm with a soul (well, souls—the souls of all employees get signed over to the firm) owns a gleaming skyscraper in the heart of the city. Security is tight, combining the best mundane and supernatural defenses that money can buy. Hundreds of employees, most of them

Killing Lawyers

Angel and company haven't directly killed a lot of Wolfram & Hart personnel. Angel let Darla and Drusilla snack on a dozen or so lawyers, and the gang has abducted, threatened, and beaten up assorted attorneys. Still, Angel has shown restraint about killing them. Angel prefers not to kill humans except as a last resort, and most of W&H's personnel are, for all their evil, just human.

Other Casts may not have such compunctions about killing lawyers. It's easier than killing demons and the characters may feel that the scummy attorneys deserve everything they get. There are a few good reasons not to do that, however. First of all, murdering humans raises the stakes of the game. The authorities will investigate, and the firm will gleefully use legal means when it can. The Cast might end up being targeted by SWAT teams or federal agents, and next thing they know it may come down to having to kill an innocent police officer doing his job or ending up in prison or death row. It's hard to fight the supernatural and City Hall at the same time.

Obviously, the decision to kill or not to kill is up to the Cast. You Directors should make it clear that such actions will have consequences, and be prepared to make those consequences stick. Angel's callous indifference towards the deaths of Wolfram & Hart's people nearly cost him his soul.

human, work at the building, doing the cubicle thing in a *Dilbert* meets Dante's *Inferno* sort of way. If you punch the right code on the elevator, you are taken to the White Room, where a child (that's not a child) and possibly other supernatural entities dwell.

Wolfram & Hart has offices around the world, but the Los Angeles branch is one of the most important. The organization represents corporations, wealthy and famous people, mobsters, hired assassins, and serial killers, among others. Almost invariably, W&H's clients are the scum of the earth—the corporations pollute the environment or swindle investors, the rich and famous aren't human or have some really twisted hobbies on the side, the serial killers are, well, serial killers. The firm delights in making sure the guilty go free and the innocent suffer. Los Angeles in the show is a much darker place than in real life, and Wolfram & Hart is responsible for much of it.

The firm has gone through some serious restructuring during the first three seasons of *Angel*. A number of lawyers ended up as vampire fodder on one memorable occasion, a senior partner (i.e., a demon) got himself burned to a crisp at the hands (well, gloved hand) of Angel, and a promising up-and-coming attorney quit and apparently got away with it. Despite its troubles, the firm endures—as long as there is evil in the world, Wolfram & Hart will be around, in one way or another.

As the eternally recurring foe in the show, W&H should get a prominent place in any game using the Original Cast. The firm is large and evil enough to deserve more than one enemy, though, so other Casts should probably run afoul of the lawyers from hell at least once in a while.

People to See

There's *nine* million stories in the left coast naked city, and only about two million have been told so far. Plenty of interesting people to see in the City of Angels.

We've provided Quick Sheets for several generic resident types, as well as three folks we've seen several times on the TV show: Anne Steel, David Nabbit, and Merl, the demon stoolie.

L.A. Citizen

> **Cordelia: So, here I am at Le Petit Renard with Mr. Armani, who could keep me in blue boxes for the rest of my life . . .**
>
> **Angel: Blue boxes?**
>
> **Cordelia: Tiffany's! God! And the whole night I was bored silly. All I could think about was—if this wimp ever saw a monster he'd probably throw a shoe at it and run like a weasel. Turns out the shoe part was giving him too much credit.**
>
> **—1.7 The Bachelor Party**

Your typical city dweller—innocent bystander, shop clerk, demon fodder, man on the street, local neighborhood bartender, surfer dude, old man who watches the area from his porch, and any of the other countless folks who fill the streets and buildings of the entertainment capital of the world. The average person in the show is a bit more attractive than in real life, even for L.A., which probably has the highest concentration of beautiful people on the planet.

Name: Joe/Jane Citizen
Motivation: Get along, look good
Critter Type: Human
Attributes: Str 2, Dex 2, Con 2, Int 2, Per 2, Will 2
Ability Scores: Muscle 10, Combat 9, Brains 10
Life Points: 26
Drama Points: 0
Special Abilities: Attractiveness +1

Maneuvers			
Name	**Score**	**Damage**	**Notes**
Dodge	9	—	Defense action
Punch	9	5	Bash



Name: LAPD
Motivation: Enforce the law
Critter Type: Human
Attributes: Str 3, Dex 2, Con 3, Int 2, Per 2, Will 2
Ability Scores: Muscle 12, Combat 12, Brains 10
Life Points: 34
Drama Points: 0-2
Special Abilities: Vest (Armor Value 10)

		Maneuvers	
Name	Score	Damage	Notes
Baton	12	11	Bash
Dodge	12	—	Defense action
Pistol	12	14	Bullet
Punch	12	8	Bash
Shotgun	12	22	Bullet



L.A. Police Officer

> Turlock (to Wesley): We can help you. Tell us what you know and we send you back down to holding. Stay quiet and my partner here will dent your skull.
>
> —2.8 The Shroud of Rahmon

Stereotypically, you can never find a cop when you need one, and when you'd rather they weren't around, they show up. Most cops are hard-working men and women doing a thankless, dangerous job. But there are bad apples, corrupt officers, cops a bit too quick to start beating on suspects, and even the occasional zombie cop (see p. 204). The Quick Sheet here is for a typical patrolman. Experienced cops and detectives have a couple extra Attribute levels, and higher Combat and Brains Scores (13-16 range). A TV-land cop should be a Champion-level powerhouse but probably shouldn't pop up very often. Still, it's cool to hear "Do you feel lucky, punk?" at least once in a Series.

Mugger/Gang Member

> Angel: We can make this right.
>
> Tyke: You can give me a new ear?
>
> Angel: Well, maybe you can wear a hat.
>
> Tyke: Maybe I can blow your head off. (to Connor) That's my coat and I want it back. And whatever's not in Sunny's body better be in those pockets.
>
> —3.20 A New World

Your typical criminal—just the thing when our heroes are tired of beating on vampires and demons. Street scum at this level pose little threat to Champions unless there's a lot of them. Investigators should be more cautious, of course, especially if the perps have guns or other dangerous toys. And keep in mind that criminals have rights; rough them up too much and they will haul your butt to court faster than you can say Wolfram & Hart.

Name: Street Scum
Motivation: Hand over your cash or I'll hurt you
Critter Type: Human
Attributes: Str 3, Dex 2, Con 3, Int 2, Per 2, Will 2
Ability Scores: Muscle 12, Combat 11, Brains 10
Life Points: 34
Drama Points: 0-1

		Maneuvers	
Name	Score	Damage	Notes
Dodge	11	—	Defense action
Knife	11	8	Slash/stab
Pistol	11	14	Bullet
Punch	12	8	Bash



Name: Hardened Criminal
Motivation: Who's your daddy?
Critter Type: Human
Attributes: Str 4, Dex 3, Con 3, Int 2, Per 3, Will 3
Ability Scores: Muscle 14, Combat 14, Brains 12
Life Points: 44
Drama Points: 1-3
Special Abilities: Hard to Kill 2

		Maneuvers	
Name	Score	Damage	Notes
Big Knife	14	15	Slash/stab
Dodge	14	—	Defense action
Kick	13	13	Bash
Pistol	14	15	Bullet
Punch	14	11	Bash



Hardened Criminal/Gang Member

Gunn: Your "thing" hurts everybody! Why do you think nobody cares they're clamping down on this neighborhood?

Jackson: 'Cause they're a bunch of racist pigs.

Gunn: There is that. And there's people like you—a thug with a gun—keeping the cycle going.

Jackson: Not my problem.

—2.14 The Thin Dead Line

A better kind of scum, these tougher criminals can be members of uglier street gangs, experienced veterans of the correctional system, or mobbed-up wise guys. They can be fairly dangerous, especially as they often travel in teams or have a small pack of regular street scum as backup. While only humans, they are often heavily armed humans.

Anne Steele

Angel: All of it. Little bit more than five percent. Wolfram & Hart find out that you have that money . . .

Anne: I can find a way to hide it. What's this?

Angel: Blood.

Anne: It'll wash.

—2.12 Blood Money

Courageous, good-hearted, and pretty—Anne is the poster-child for the good guys. She runs the East Hills Teen Shelter, helping kids who have nowhere else to go. Anne is not above taking "tainted" money when she has to, but her intentions are good (of course, that doesn't necessarily cut it). Anne's connections with runaways and other street people make her a good source of information for the Cast. She could also make a nice romantic interest for one of our heroes—she meets all the requirements: attractive, a good person, and likely to get in trouble and need rescuing.

Name: Anne Steel
Motivation: Helps teens in trouble
Critter Type: Human
Attributes: Str 1, Dex 3, Con 3, Int 3, Per 3, Will 3
Ability Scores: Muscle 8, Combat 11, Brains 13
Life Points: 26
Drama Points: 4
Special Abilities: Attractiveness +2

		Maneuvers	
Name	Score	Damage	Notes
Baseball bat	11	6	Bash
Dodge	14	—	Full Defense



Name: David Nabbit
Motivation: To be liked for something besides his money
Critter Type: Human
Attributes: Str 2, Dex 2, Con 2, Int 4, Per 2, Will 2
Ability Scores: Muscle 10, Combat 10, Brains 12
Life Points: 26
Drama Points: 2
Special Abilities: Resources (Billionaire), +4 to Brains for technical and financial matters

Maneuvers			
Name	Score	Damage	Notes
Dodge	10	—	Defense action
Sword	10	9	Mostly pretend



David Nabbit

Nabbit: Well, I . . . I've always said that I would make a billion dollars in the software market and, uh, learn to talk to girls. Still working on step two.

—1.20 War Zone

A billionaire computer geek, David Nabbit got into a bit of trouble involving a demon. Angel and company helped him out, and he's considered them friends ever since. David not a people person (he pretty much has to hire people to attend his parties) and is a bit on the clingy side. He *is* a wiz roleplayer, for whatever that's worth.

Nabbit can be a patron of the Cast, helping them out financially. He knows about the supernatural, but might decide to do something stupid, requiring our heroes to save him. He could also be an interesting Cast Member—maybe he uses his money to figure out a way to get real powers. Of course, the powers come with some hidden price, something that even he can't afford.

Merl

Merl: Okay! Okay. Okay. You didn't hear this from me. But you know that little Bar and Bite club on La Cienega and Washington? That's the only demon haunt they ain't been to. Okay? Okay? Hey, alright? Hey, hey, hey, you're gonna cut me down, right?

—2.11 Redefinition

Merl was a parasitic demon who made a (rather meager) living as a demonic stool pigeon. The weaselly informant was fairly harmless, looked out for himself for the most part, couldn't be trusted to keep a secret, and wasn't the brightest tool in the shed. On the other hand, he had plenty of contacts and could be relied to dig up dirt on assorted supernatural figures in the city. He was a regular at Caritas.

Merl's career came to a tragic end when he was brutally murdered by former members of Gunn's crew who had decided to go all ethnic cleansing on the 'hood.

Name: Merl
Motivation: Don't hurt me, I'll talk
Critter Type: Demon
Attributes: Str 2, Dex 3, Con 3, Int 2, Per 2, Will 2
Ability Scores: Muscle 10, Combat 11, Brains 10
Life Points: 30
Drama Points: 2
Special Abilities: Natural Armor (Armor Value 2), Contacts (Criminal) 3

Maneuvers			
Name	Score	Damage	Notes
Dodge	10	—	Defense action



Something Wicked



Kate: What do you want?

Lindsay: There are beings, detective. Beings that aren't governed by the laws and strictures that we as humans have devised.

—1.19 Sanctuary

Vampires. Demons. Ghosts.

Demons. Telekinetic girls. Demons. Did we mention demons? The world of *Angel* has all of those and more. Hey wait—isn't that the point of the show? Oh right, character development is the point, but still, new nasties lead to character development, right? And the same should be true for your Series.

This chapter describes some of the supernatural beings that have appeared in the show and presents a "hit list" of prominent villains. After three Seasons, a comprehensive list of every monster, bogeyman, and visitor from beyond would fill a book all on its own (and if you don't think that's a hint about an *Angel RPG* supplement to come, go back and reread it).

This chapter is pretty much all Directors-only material. If you catch your players nosing around here, chase 'em off with some vampire minions.

Chapter 7

Monster Creation

Gunn: Now these lawyers, they brought Darla back as human. Now this Drusilla-vamp goes and bites Darla?

Wesley: So it would seem.

Gunn: Making her a vampire again.

Wesley: That's the cosmological upshot, yes. Darla's human self has died and sometime before dawn, unless Angel can stop it, she will rise again, a soulless demon.

—2.10 Reunion

All the monsters listed in this chapter have made appearances in the first three seasons of *Angel*. While bringing back the "classics" can be fun, adding new monsters and dangers to your Episodes keeps the players guessing. Let's face it, if *Angel* was "all vampires all the time," the show would have gotten stale a long time ago. Here we provide a few suggestions for creating new threats for the Cast to overcome.

The mechanics part of making new monsters (their stats and abilities) should be fairly easy. Glance through the Demon Quality and supernatural abilities sections of **Chapter Two: Chosen Champions** (see pp. 35, 49-60). Supplement that with the powers available to non-Cast Member monsters (see pp. 195-196), and review a few of the bad guys covered here. Mix it all together, pick out what you like, and there's your monster.

Why, where, how, who—that's the meat on the monster. That's what we cover here.

Monster Concepts

Woman: What did you do? Oh my God! (Strokes dead demon's face.) What have you done?

Angel: I didn't . . . I thought he was gonna hurt you!

Woman: He was my protector!

—2.1 Judgment

In the show, monsters are often more than simple killing machines that need to be put down like a mad dogs (although there's plenty of those, too). Before jotting down stats and numbers, it's a good idea to think about the concept behind the monster. What role will the critter play in the Episode? Does the monster have any symbolic or hidden meaning? A lot of *Angel* episodes are metaphors of the trials and tribulations of adult life, relationships, redemption, and other high concepts. Listed below are some possible themes.

Cannon Fodder

Easy enough—these monsters get no lines and just show up to act as punching bags for the Cast. They are the simplest (and usually the most boring) monsters available. Your typical vamp fills this role, but demons, human cultists, and other miscreants can be tossed in for variety.

The Archetype

Some monsters are classic embodiments of characters and entities from mythology and fiction. They include the Trickster (who deceives and misdirects the characters), the Tempter (who offers a deal that is actually too good to be true), the Great Beast (think Jaws or Moby Dick; the hunt for the Great Beast is the story itself), the Guardian (the creature is there to bar the way to the characters' goals), and the Dark Reflection (the villain is the moral opposite of the characters, but has enough in common with them to create a great deal of self-doubt).

Picking an Archetype is a good way to go. Let's take the Trickster, for example. Unlike your typical monster, the Trickster rarely attacks the characters directly. Instead, it uses lies, illusions, or word-games to get the victims to do what it wants. A Trickster should not be very powerful (otherwise why resort to trickery?), but its machinations should be nice and convoluted. Demons make good Tricksters, although a wily vampire or a cunning human (like any junior partner at W&H) would do, as well.

The Hidden

These are the creatures you can use for Whodunit Episodes—the monster is striking from the shadows, hiding behind a human shape or otherwise protected from discovery. Discovering its identity is half the battle (the other half is an appropriately violent ass-kicking session, of course). When designing a Hidden monster, you need to figure out its Modus Operandi, the nature of its disguise/hidden place, and what clues will eventually (or hopefully) lead the Cast to it. Adding in a couple of red herrings to send the characters off in the wrong direction is a nice plus.

The Metaphor

Then you have the symbolic monster, a creature that represents some facet of life—family, love, racism, the war between the sexes . . . the list is pretty long. You can take any problem or issue and turn it into a monstrous encounter with a bit of exaggeration and dramatic license. You can take a simple proverb like "what goes around

comes around." Incarnate it into an evil spirit that "avenges" wrongs by becoming a person the victim wronged in the past. It then does horrible things to settle the score. Or take your typical "Just say no" situation and turn it into a demon who offers "happiness" in return for the victim's soul or moral principles (making them perform crimes as "payment," for example). Current events are always a good source of inspiration. We ask only that you avoid saying "ripped from the headlines" too much. Some other show makes that claim much too much.

When creating a metaphor, it's important not to lay it on too thick—keep the preaching to a minimum. Also, your "moral of the story" should not overpower the other stuff that makes a show—a dangerous and terrifying critter, action and excitement, and a measured dose of the laugh (laugh track optional).

Return Appearances

Skip: You remember me? I'm . . .

Cordelia: Yeah. Skip. You tend to remember your demon guides.

—3.22 Tomorrow

No need to make every monster brand-new. There's something almost comforting about seeing an old fanged face make a return engagement, especially when the villain in question was challenging and memorable (and a very attractive blonde). Coming up with a rationale for the monster's return can be tricky though, especially when the critter in question has a bad case of being dead . . . or dust.

This Time It's Personal

Sometimes a villain gets away and promises to return for some payback. Assuming the bad guy did not get killed (in which case turn to Sometimes They Come Back), having it return to punish the Cast for their deeds is a natural. The old villain may be working alone or might have brought some new friends along. Since it was defeated before, it should have some sort of backup—a mystical weapon, some new kewl powerz, or a master plan to destroy the Cast and take over the world. That ups the ante and forces the Cast to find a new way to defeat it.

Sometimes They Come Back

Bringing back a dead or missing villain is a tried and true plot device. Drusilla has a nasty habit of showing up uninvited. Maybe Holtz could make a return engagement as some sort of driven undead, for example. Or Sahjhan gets out of his vase condominium. A dead Adversary could somehow be brought back from the afterlife to further torment the Cast. Just as in "This Time It's Personal," the returned villain should have some new edge or trick up its sleeve, since the Cast has already kicked its ass once. On the other hand, if the Cast Members were lucky or were able to use some one-of-a-kind plot device to destroy the villain, its return makes things fairly desperate for our heroes. They will be forced to scramble to find a way to defeat the now seemingly unstoppable monster.

"You Killed My (Insert Relative); Prepare to Die"

Rather than bring back the Adversary itself, have a relative, clone, close friend, or associate show up in its stead. This is like "This Time It's Personal," but with a new villain who may have some similarities to the late monster, but probably has its own special abilities as well. An interesting plot twist is to have the Cast discover that the recent big bad monster was just a "baby," and now Mom's arrived . . . and boy is she mad.

Fangs in the Moonlight

Angel: I'm not what you think.

Rebecca: You're not? Because . . . no reflection . . . dark, private office . . . instantly knowing those letters weren't written in blood. I guess what I would think is . . . vampire.

Angel: Then again . . .

Rebecca: Which is impossible. Bela Lugosi, Gary Oldman—they're vampires.

Angel: Frank Langella was the only performance I believed but . . .

Rebecca: This is real. You're real. Do you drink blood?

Angel: Yeah. But not people.

—1.17 Eternity



Vampires. Nosferatu. The Undead. Critters with big nasty chompers. Everybody knows about them—the biting, the sucking, the waking up dead, the whole bat motif. In the world of *Angel*, they are all over the place—the lead of the show happens to be one. Vampires are thick on the ground in L.A., but can be found anywhere in the world that humans live—predators follow their prey around, after all.

The typical vampire ranks very low in the supernatural totem pole—the predatory equivalent of hyenas. Still, even a vamp minion can tear apart a normal man; by the dozen, they are dangerous foes for anybody. At the very worst, they can delay the heroes long enough to make the next fight very tough.

Vampires are a sub-variety of demon, basically a demon inhabiting the corpse of a human being. When a vampire's victim is "infected" with the undead curse (which requires an exchange of fluids, and not the pleasant kind), his soul is removed and a demon spirit moves in. The vampire retains the looks, the memories, and even some of the personality of the victim, but has none of the redeeming qualities. Vampires are not angsty, tormented creatures. They have no remorse or compassion. Anne Rice fans are bound to be disappointed (and sucked dry, if they aren't careful).

All vampires share several traits. They are stronger and faster than normal people. They don't show up in mirrors. When fighting or angered, their demonic side comes to the fore and their faces change. Ridges appear over the nose and eyebrows. Then there're the long fangs, brutish features, yellow eyes, and really bad complexion. The older and more powerful vampires eventually become more demonic over time, until they can no longer even pass themselves off as human.

The Basics

In many ways, vampires are the perfect predator—they can hide (at least at night) in plain sight, passing themselves off as normal people until feeding on some foolish or unaware victim. So what are the abilities, weaknesses, and habits of the undead hordes? Here's an *Animal Planet* survey of their behavior.

The Undeath Cycle

Vampires reproduce by passing on their curse to their victims, known by the somewhat pretentious term "siring." Not everyone who is killed by a vampire rises as a vampire though; to create a new undead, the vampire must force the victim to drink some of his blood. The infected rise from the grave as an undead monster.

Most young vampires have little care for anything beyond feeding. They are selfish, often irrational monsters, and care only about themselves. An older and more powerful vampire can often intimidate them into following his orders, though. Vampires will be at your throat or at your feet; they respect force and brutality and consider kindness a sign of weakness. All in all, not the kind of people you want to invite over to hang out. The good news is, young vampires aren't usually all that bright and can be taken out fairly easily. In fact, the best time to get a vampire is shortly after he emerges from the ground; he will be dazed, confused, and irrational, easy prey—well, easier prey—for a group of smart hunters. Of course, there is a thin line between being the last thing the vampire sees and being the first meal the vampire has.

Vampires that survive more than a few days or weeks behave more intelligently. Instead of just biting the first people they run into, they find a lair and start working on ways to hunt without alerting their prey to their existence. These older, wiser vampires are more likely to work in groups (although they are rarely very large or organized; vamps just aren't very big on teamwork). That makes them far more dangerous.

After that point, a brutal selection process kicks in. Being a vampire is no picnic—there're plenty of dangers out there, from bands of human vigilantes to forgetting about daylight saving time and getting caught in the open to turf wars with other vampires, demons, and similar competitors. Fortunately for humankind, the typical vampire doesn't live very long. The ones that survive are tougher, smarter, or at least luckier than the rest. After a while, they become critters with major Adversary potential—the Darlas and Drusillas of the show. Beyond that level you get the true ancient vampires, centuries or millennia old, beings like Darla's sire, the Master, who match up with some of the most deadly demons in sheer power.

Living the High Life

Once they are over their "growing" pains, and have been around the block a couple of times, some vampires get pretty ambitious and even entrepreneurial. These folks are the exception rather than the rule—they sublimate their urges, use their resources (immortality being a big one), and gather mundane power and allies. Their goals and means are unsavory, they feed regularly, and they shouldn't be considered friendly (by any measure), but they aren't looking for the next apocalypse. They aren't ravaging or ravaged monsters. They are just trying to enjoy all that life (unlife) has to offer.

This seems particularly common in L.A. Russell Winters from 1.1 City of is a good example. He ruled a financial and entertainment empire and pretty much had his run of the town. Until Angel threw him out a window . . . in the middle of the day. 2.8 The Shroud of Rahmon brought us Jay-Don, a Rat Pack vampire. He was one cool cat and certainly took pleasure from life . . . until Angel took him out. Doug Sanders from 2.17 Disharmony was yet another well-acclimated vampire. He built a pyramid scheme complete with members, ranks, slogans, and human victims. The Fang Gang disrupted his operation . . . big time.

These vampire types can't just be hunted down and killed. They have power and influence in the mundane world, including some high priced legal support. They tend to be subtle and devious. Their depredations are not world-shattering, but they are evil nonetheless.

Legends that Lie

Don't believe everything you read in old books. According to *Angel* canon, some of the legends are dead wrong. Among other things, vampires cannot turn into bats or rats (at least not typically, some vamps are special). If they want to fly, they've got to get a plane ticket, same as everyone else. Ditto for turning into mist—it's just not a "natural" vampire ability. Very few vampires sleep in coffins either, or need dirt from their birthplace. They'd much rather lie down on a nice bed (vampires may not need much in the way of sleep but they do seem to enjoy it). Vamps also cast shadows and don't seem to have any problems with running water. Read on to separate fact from fantasy . . . ah, legendary fantasy from real fantasy (real fantasy?).

Living the UnLife

Rebecca: You're crazy.

Angelus: Oh, no. I'm a vampire. Boy, you know, you could stand to drop a few pounds. Hey, I help you with that.

Rebecca: This isn't you.

Angelus: They always mistake me for the character I play. They never see the real me!

Rebecca: I'm . . . I just wanted to . . .

Angelus: Be like me? Believe me, I'm one happy fellow. Tell you what, I'll torture you for a few unbelievably long hours and then you can tell me if this is the lifestyle for you.

—1.17 Eternity

Being a demon-possessed corpse with a taste for blood has some inherent advantages. For one, their living expenses are almost non-existent and they don't have to worry about the dangers of smoking, junk food, unprotected sex, or environmental degradation (except to the extent it cuts down on the food supply—humans). Vampires are born (well, unborn) predators; they come out of the grave with some minimal fighting skills, the strength of a horse, and high resistance to injury.

You bet, vamps have a few cards to play. Unless you're Angel or some other hero type, one mistake and you're out of luck (and blood). Yep, going mano a mano with a vamp is not a smart idea for the regular Joes. Vampire hunting should be done only by professionals under controlled conditions, like stunt motorcycling, neurosurgery, or certain types of Cajun cooking.

Attributes: Vampires are stronger and faster than human beings. The toughest vampires can punch somebody across a basketball court, and the fastest ones can catch a crossbow bolt in mid-flight. Vampires gain +3 to Strength, +2 to Dexterity, and +2 to Constitution. These bonuses are added to whatever Attributes the vamp had before he became undead.

Toughness: Vamps have more Life Points than a normal human. They gain two levels of the Hard to Kill Quality after they are turned (added to any they already had). Bullets are generally wasted on them—vampires take only one-fifth damage from gunfire.

Fast Healing: Bloodsuckers come back very quickly from injury—at the rate of one Life Point per Constitution level per hour. If not killed outright, vampires recover from pretty much any injury after a good day's rest, and are back on the streets, out for blood. Fire damage takes longer to heal though.

You can beat them up—they get hurt just fine by such mundane hazards as a baseball bat upside the head. They suffer pain, and do bleed, bruise, and break, among other medical problems. And absent dusting, this can go on forever. Seriously, their healing abilities and undeath can combine to give new meaning to the term "tortured existence."

Undeath: Being essentially ambulatory corpses, vampires have few of the frailties of normal human beings. They never grow older (which sucks if you were "sired" when you were a little kid, but them's the breaks), don't sweat diseases and poison much (unless supernatural in nature), can pull any number of all-nighters and remain alert, and no longer worry about air quality, because they don't need to breathe. Unless they get specific treatment, they just won't die. Outlasting them is not much of an option.

Large Blunt Trauma

Angel took a pounding from Lindsey's truck and sledgehammer. Then got up and shut him down. Also, it seems like Angel jumps off ridiculously large buildings every several episodes. Connor does likewise but he's not a vampire (as far as we know). Darla only did it once (again, that we know), but it was just after she was revamped. Drama Points are fly but they only get you so far. So, it would appear that being able to absorb serious large blunt trauma is a particular trait of our favorite "family." In the interest of simplicity, that's the tack we're going to take in this book anyway.

An alternative view posits that all vampires have a Reduced Damage Quality with respect to large blunt trauma (including falls). Halving damage would allow bloodsuckers much greater vertical drops before they go so far into negative Life Points that Consciousness rolls become meaningless. If you go this route, the added Reduced Damage (Halve Large Blunt Trauma) (see p. 56) increases the cost of each version of the Vampire Quality (see p. 48) by one.

Super Senses: Vampires are good with the nose and the ears. They smell and hear better than humans, gaining a +2 on Perception rolls based on those senses (not as good as those with Acute Senses, but not too shabby either). They are particularly good with blood (it being their nectar); a +4 bonus is applied to those Perception rolls (out to a range of the vampire's Perception times 10 yards).

Fighting Skills: Nobody needs to teach cats how to use their claws, and nobody needs to teach vampires how to attack their prey. Vamps emerge from the grave with a minimum Kung Fu Skill 2 (Combat Score 12). Even a fresh out of the grave vampire is not a pushover, except when fighting high-powered hero types.

Game Face: Vampires can pass themselves off as human most of the time. When they are angry or upset, they may reveal their "game face"—inhuman features that show their true nature. When their Game Face is on, most people (experienced vampire hunters excepted) have to pass a Fear Test (see p. 116) at a minimum –1 penalty. The penalty could be higher (–3 at least) the first couple of times or after unexpected revelations. You can even go to –5 for real shockers—say the first time a protected innocent sees Angel "vamp out."

Optional Game Face Rule

It may be that vampires fight better when they let their demonic nature come to the fore. Angel vamped out while fighting Skip the first time; Darla and Drusilla did the same during their rooftop battle with Angel. Directors who want to penalize vampires who fight without the gross makeup on can give them a –1 penalty to Strength and Dexterity while they are in "human" form. Most of the time, this is not going to be a factor. Your run-of-the-mill vampires have their Game Face on all the time. For the rest, switching back and forth is a matter of a moment.

Vamps Suck, Vamps Bite: When a vamp has grappled or secured (i.e., tied up or otherwise subdued) a victim, it's feeding time. A strong vampire can totally drain an average human in a matter of seconds. The vampire Bite is a Combat Maneuver using Dexterity and Kung Fu + 2 (or Combat Score + 2); it inflicts 3 x Strength base damage (Success Levels and armor modify; damage type does not) every Turn that the vampire sucks blood from the victim. When the victim fails a Survival Test, he has been drained of all his blood and is dead. An average victim dies in a Turn or so; tougher humans and supernatural beings may take a little longer. Breaking free from a grappling vampire works like resisting a Grapple (see p. 122), but the victim incurs a –2 penalty.

Siring Vampires: By draining victims and feeding them blood, a vampire can create brand-new minions. Most vampires owe some sort of loyalty to their sire (their term for their creator), but such gratitude or control is short-lived at best, unless the vampire maker is strong enough to instill fear in the flock.

Mirrors: Some of the legends have it right. Vampires don't have a reflection. Though this may cause some odd hair gel moments, it doesn't seem to affect their ability to apply makeup or otherwise look good. They can be photographed and videotaped just like normal folks though.

Other Powers: Some experienced vamps have hypnotic powers or other supernatural abilities above and beyond the basic vampire package. Those special powers vary, and can be the result of potential (or realized) abilities the human victim had before being turned (Drusilla comes to mind), or simply a side of effect of spending centuries honing one's demonic abilities. These special powers are listed under individual Guest Star and Adversary entries.



Dust to Dust

Merl (to Angel): Prios are nasty. Not some big mosquito like you, turns to dust whenever you stake it.

—2.1 Judgment

Now that you know how vampires can hurt you, it's time to list the ways you can put the hurt on a vampire. The undead are fast and strong, but they have plenty of weaknesses, and a well-prepared hunter can rack up an impressive dust count.

A vamp's next suntan will be his last, grooming is a bitch with no reflection, and perfect strangers seem to make a habit of aiming pieces of wood toward his heart. And there's the bit about being a remorseless demon that makes a psychopathic serial killer look like a kindly old grandmother. So, let's focus a bit on the negatives. If you truly, really have to slay a vampire, here are some Dos and Don'ts.

The Don'ts

Not all attacks are created equal when it comes to sending the undead back to the Hell they crawled out of. Crossbows work better than guns. Stakes work much better than knives. A kind word and a flamethrower will get your much further than just a kind word.

Asphyxiation: Being dead means never having to draw breath. Vampires usually do some breathing, but that's just out of habit or because it's much easier to speak with some air in your lungs (the human voice being a wind instrument and all). But a vamp can be placed in a sealed room (or metal box) and he won't use up any oxygen. As a result, choking or strangling is pretty useless. Further, vamps can wear tight corsets and other binding garments, smoke ten packs of cigarettes an day, and hold their head underwater for hours without any ill effect. A chokehold may knock out a vampire, but it does so by causing pain and crushing their neck rather than through suffocation.

Guns: Fire all you want, but guns just don't kill vampires. Bullets hurt vampires and if shot enough times, they can be incapacitated. Still, it takes a lot of bullets to put them down. Divide any Bullet damage by five (rounded down) (normal Bullet doubling does not apply). So, if a character gets four Success Levels firing a shotgun against a vamp (for a total damage of 24), the vamp only suffers four points of damage. In the case of a Brain Shot, the damage is quadrupled as normal (see p. 121), and then divided by five for vamps. Shots to the noggin aren't as devastating against the undead, but they are still worse than a regular gunshot wound.

The pain of being shot does slow the vampire down. If he takes more than 10 points of damage from an unexpected gunshot (before the damage is divided by five), he is stunned for a few seconds—a game Turn. If the critter steels himself against the pain though, he can wade through several gunshots without slowing down. Bullet damage never dusts a vamp; even if brought down below zero Life Points, the gunshots merely knock out the vampire from sheer shock (assuming a failed Consciousness roll).

Poisons and Drugs: Like bullets, most chemicals have reduced effects on vampires. There is still enough human in them to suffer some effects, just nothing permanent. For example, a tranquilizer dart may knock out a vamp, but the effects wear off in a few minutes (instead of a few hours). Poison effects are divided by four (rounded down)—vampires flush out the poison in a few hours. Some supernatural poisons are geared towards affecting a vampire's metabolism. These babies work like a charm on them.

Disease: Breathing on a vamp while you have the flu is a good way to catch extreme ex-sanguination. No natural disease has any effect on a vampire (bugs don't seem to like undead flesh—they're picky that way). It might be possible for a vamp to be a disease carrier if he fed off someone, but since any exchange of fluids is likely going to end up with either a corpse or another vampire, STDs are the least of the victim's problems.

The Dos

Okay, now you know that plastic bags over the head or guns are not the answer. So what is? Your basics include crosses and stakes, of course, but there are a few other things to consider.

The signs of something that works on a vamp are pretty clear. They stop in their tracks (as if hitting a force

field), fall over, bleed a bunch, and lay on the ground limply. Those are all very good signs. Still, without more, running is a victim's best survival tool even at this point. A better indication of the threat's passing is a fairly impressive "dust-up"—the vamp explodes in a cloud of dust, briefly exposing its skeleton before even that crumbles away. This can happen immediately after the blow, or it can be a bit slower allowing a surprised, hurt, or horrified look on the bad guy's face, or even a few words of recrimination or defiance. Dusting a vampire is definitive, but it ain't easy. The Dusting Chart (see p. 190) summarizes the ways and means; the following text has the details.

Beheading: If the Decapitation Combat Maneuver (see p. 121) is used against a vamp, a blow that inflicts enough damage to reduce him to –10 Life Points calls for a Survival Test. If that test fails, the blow removes the head and dusts the critter. The Break Neck (see p. 121) move can also be used, but no special modifiers are applied to the vamp's Survival Test (undead necks aren't as sensitive as others).

> **Off Top of Head Example:** Angel slashes a vampire's neck with a sword (base damage 36 points) and gets five Success Levels in the roll, for a total damage of 41. This is tripled to 123 points of damage. This is 54 Life Points more than the vamp had to spare. The vamp's Survival Test suffers a –5 penalty. He better roll high if he wants to avoid head and body turning to dust.

Crosses: These holy objects cause pain and even injury to vampires. If shown a cross, the vampire instinctively recoils. He loses initiative on the Turn in which a cross or similar object is used against it. As long as a character holds a cross on a vampire, most critters will not attack or move against the wielder. If the crossbearer is distracted or the vamp is particularly old or strong, he may try to knock the item away (treat as a Disarm maneuver; see p. 121).

Actually touching a cross burns a vampire, inflicting two points of damage per Turn that the contact persists. Briefly touching a cross, as when slapping it away, is painful but not damaging. A vampire reduced to –10 or less Life Points through contact with a cross must make a Survival Test or is dusted.

Angel has only presented crosses as having this power over vampires. Other holy objects and symbols may also be effective. Also, which holy items cause damage may depend on the predominant beliefs of the area. These are all decisions for you Directors to make.

Some old and powerful vampires seem able to ignore crosses and similar items, either through sheer force of will or raw supernatural power. Others are tough enough to fight (or step) their way through the pain.

Fire: Fire applied to flesh is bad no matter who you are. While not fast, it produces lasting injuries that can kill a vampire. Vampires heal from fire injuries at a much slower rate than normal (one Life Point per Constitution level per day). If fire damage reduces a vampire to –10 Life Points of below, he makes a normal Survival Test. If failed, it's ashes for him. Be warned: given a vampire's high Constitution and Hard to Kill levels, it takes a long time to burn one to death. If he can get to a handy hydrant and smash it open, he should survive. It will take a while to recover though.

Going Overboard: As we have seen, vamps can survive a lot of damage. If a character doesn't know the killing tricks but keeps at the vamp, the bloodsucker loses bodily coherence. Anytime a vampire is brought to –200 Life Points or below, treat it as if he had been beheaded via a Break Neck maneuver.

Holy Water: Holy water is good against the undead. Applied externally, it inflicts two points for a splash, five points for a glassful, and 10 points for a bucketful. If the vampire ingests the holy water, damage is multiplied by 20, which gives a whole new meaning to "acid reflux." A vampire reduced to –10 or less Life Points through contact with holy water goes to Survival Test mode, and dusts if that fails.

Private Property: This is not really a way to kill vampires, but it gives brave, brave Sir Robins a good place to run away. Just as the legends mention, vamps cannot enter a private dwelling without being invited in. An uninvited vamp hits an invisible mystical wall at the threshold, and is physically unable to push through; this also applies to windows, pet doors, or any other means of ingress.

This restriction does not apply to public places, so stores and restaurants are not safe (everybody is effectively invited to those places, even where they reserve the right to refuse admittance). Likewise, hotel lobbies, public areas, and common rooms grant no safety. Demon or other non-human lairs are also unprotected.

Only someone who lives in a particular dwelling can remove the barrier against vamps. Friends, relatives, door-to-door salesmen, and cat burglars won't do. When all residents of a dwelling are dead, the barrier against vamps drops immediately. This is a good barometer of the health of any thug whose apartment must be searched.

Not being able to enter does not mean unable to affect. Nothing prevents a vampire from attacking the private dwelling itself . . . a loophole in the rule serious

enough to drive a semi through. Still, burning down a house to get the goodies inside tends to draw attention. Vamps like to avoid that.

Sunlight: As creatures of darkness, vampires cannot abide the touch of sunlight. Direct sunlight destroys even the most powerful vampire in under a minute. It has to be direct sunlight though—being indoors during the day, or even covered up by heavy clothing minimizes or even eliminates the damage. Short exposures do little lasting damage. That means that a careful vampire can operate during the day to some extent.

If a vampire is exposed to the sun for more than a Turn (five seconds), the burning begins. If the exposure is for less than a Turn, the damage is minimum, about two points. If a vampire is within reach of a shadowy spot, he can "dodge" the sunlight by leaping into the covered area, taking only the minimum amount. If for some reason the vamp cannot escape the sunlight, he takes 20 points of damage at the end of each Turn of exposure. As soon as he goes below –10 Life Points, he is dusted (no Survival Test). Sunlight damage is healed normally; the sunburn doesn't last long.

Through the Heart: This is the ideal method of disposing of any unwanted bloodsuckers. Any wooden sharp object carefully but firmly inserted in the vampire's heart with enough force to pierce it through results in dustville. Still, the critters have a terrible aversion at letting people stab them with sharp wooden implements and the heart is well-shielded by the rib cage, requiring both precision and strength. A stake (or pool cue, or wooden crossbow bolt, or arrow, or broken table leg) that hits the vampire's heart inflicts five times the normal damage (after armor and Success Levels; Slash/stab damage is not applied). If the total damage is enough to reduce the vampire to zero or less Life Points, break out the Hoover (no Survival Test).

> **Pointed Example:** Season Three Wesley (Strength 3) gets a good stab in with a stake, and rolls enough for three Success Levels. The usual damage of a stake—2 x Strength, plus the Success Levels, is 9. Since this is a heart attack, as it were, damage is multiplied by five, for 45 points. The vamp in question had 44 or less Life Points; it poofs away like a dandelion.

If the damage is not enough to bring the vamp to zero Life Points or below, the attack is considered a near-miss (and burying a stake in the organs or tissue surrounding the heart is just not worth the effort or risk). The damage inflicted is not multiplied by five, nor is it even doubled as normal for Slash/stab. If Wesley had been facing a 72 Life Point vampire in the example above, the misplaced stake would have only inflicted 11 points of damage. That's really bad for our soft-spoken Brit.

Most of the time, it pays to soften up a vampire with a few well-placed punches before going the stake route. This reflects the "reality" of the series, where our heroes rarely stake a vampire right off the bat, engaging in fisticuffs beforehand. The best bet is to inflict a good 10-30 points of damage on the vampire before trying to use El Stako Grande.

Angel and other very strong characters may be able to take out vamps with a single stake thrust. Still, most vamps have a Drama Point or two, and do not hesitate to use them to halve the damage they take (which would negate the dusting). The lesson here is to beat them up a bit beforehand.

Dusting Chart

Method	Threshold	Survival
Beheading	–10	Yes
Cross	–10	Yes
Fire	–10	Yes
Going Overboard	–200	Yes
Holy Water	–10	Yes
Sunlight	–10	No
Through the Heart	0	No

Vampire Dramatis Personae

Submitted for your approval, we present an assortment of vampires, including both nameless extras you can toss at the Cast and some familiar faces from the show. They can be altered, folded, spindled, or mutilated to suit the needs of your Series.

Vampire Minion

> Doug: One vampire turns two humans into vampires. Each turn two more humans into vampires and they turn two more into vampires and so on and so on. And all it takes for each new vampire to buy their way into our co-op is one, you heard me, ONE human, to be deposited here in our very own food bank.
>
> —2.17 Disharmony

This is a vamp who's been up and around for a while. Some may be lone hunters, but they are commonly found working for a tougher vampire (either a Veteran

Name: Vampire Minion
Motivation: Blood!, follow orders
Critter Type: Vampire
Attributes: Str 5, Dex 4, Con 5, Int 2, Per 3, Will 3
Ability Scores: Muscle 16, Combat 14, Brains 11
Life Points: 59
Drama Points: 1-3
Special Abilities: Hard to Kill 3 (2 levels part vampire Quality), Vampire

Name	Score	Maneuvers Damage	Notes
Bite	16	19	Must Grapple first; no defense action
Dodge	14	—	Defense action
Grapple	16	—	Resisted by Dodge
Kick	13	15	Bash
Punch	14	13	Bash



or a Lieutenant). One on one, they are not much of a problem for a Champion type, but Investigators have to be careful even if they have the undead outnumbered.

Vampire Veteran

> Knox: Ty, you've been lured into an ambush before? Of course not. Ty has been around for almost as long as me. He's survived, like me, because he's smart.
>
> —1.20 War Zone

These are the cream of the crop—tough vamps, some of them decades old. They make perfect henchmen, or leaders of a gang of minions or even pathetic brand-new vamps (those with stats two or more points lower than the lowly minions). Two or three of Veterans can give even a Champion a lot of grief. Investigators should give them plenty of room, and call in the bigger guns.

Vampire Lieutenant

> Angel: What are they after?
>
> Lester: Something big. Supernatural. It's going down later this week, but I'm supposed to meet the head honcho tonight, and if I don't show . . . E. J. said if they don't hunt me down and kill me, he will!
>
> —2.8 The Shroud of Rahmon

Name: Vampire Veteran
Motivation: Follow orders, lead others
Critter Type: Vampire
Attributes: Str 6, Dex 5, Con 5, Int 3, Per 3, Will 3
Ability Scores: Muscle 18, Combat 16, Brains 12
Life Points: 69
Drama Points: 2-4
Special Abilities: Hard to Kill 5 (2 levels part vampire Quality), Vampire

Name	Score	Maneuvers Damage	Notes
Bite	18	23	Must Grapple first; no defense action
Dodge	16	—	Defense action
Grapple	18	—	Resisted by Dodge
Kick	15	18	Bash
Punch	16	16	Bash



Name: Vampire Lieutenant
Motivation: Predator, follow orders, rule
Critter Type: Vampire
Attributes: Str 6, Dex 6, Con 6, Int 3, Per 3, Will 3
Ability Scores: Muscle 18, Combat 19, Brains 13
Life Points: 79
Drama Points: 2-4
Special Abilities: Hard to Kill 7 (2 levels part vampire Quality), Vampire

Maneuvers			
Name	Score	Damage	Notes
Bite	21	24	Must Grapple first; no defense action
Dodge	19	—	Defense action
Grapple	21	—	Resisted by Dodge
Kick	18	19	Bash
Punch	19	17	Bash



These vamps have been around for a long time. They are the ass-kickers of the undead world. A Lieutenant can lead a large or powerful gang of vampires, or serve a Big Bad or some other heavy-hitter. This critter makes for a tough encounter against a Champion and can wipe the floor with several Investigators.

Darla

> Darla: You should have seen us together. We were a plague. A curse. A savage pestilence. It was glorious.
>
> —2.7 Darla

No one knows her real name; not even Darla remembers it. Darla was sired by the Master, and ancient and powerful vampire, in 1609. She became one of the most brutal and infamous vampires in occult history. Almost a hundred and fifty years later, she sired Angelus in Galway Ireland, and the two became legendary monsters, leaving a trail of corpses and terror in their wake throughout Europe. Sometime after Angelus was cursed with a human soul, the two parted ways and did not meet again until the late 20th century, when Angel destroyed her before she could kill again.

That should have been the end of it, but Darla was brought back (as a human) by Wolfram & Hart, part of a plan to destroy Angel. In truth, the hope was that Angelus could be returned to spread the cause of evil. Darla went from desperate, dying human to resigned human, to vamped and vengeful, to pregnant (!), to sacrificing herself for her unborn son.

Darla's Quick Sheet shows her after she was raised and vamped. The stats in parenthesis are for her pregnancy, during which she seemed far stronger. If you want to create a storyline with Darla as a human for some reason, her Attributes shouldn't be much more than 2-3, and her Scores in the 10-14 range. She might have some very high skill levels though, given the number of years she had to hone them.

Drusilla

> Drusilla: Oh. I'm ringing. Do you hear it? I'm ringing—all—over! (Darla pulls a cell phone out of Dru's dress.) Oh, yeah. I forgot about that.
>
> —2.10 Reunion

She's a little bit crazy, but don't let the swooning princess act fool you—Drusilla is one of the most dangerous vampires out there. Gifted with prophetic powers, young Drusilla was hounded and driven mad by Angelus in 1860 London, England. He turned the pious young woman into an insane monster just prior to her taking Holy Orders. Drusilla in turn sired Spike, and the two became a couple, the Sid and Nancy of the vampire world, leaving chaos and grief in their wake.

Drusilla re-sired Darla, closing a vicious cycle (Darla sired Angel, who sired Drusilla—it's all very incestuous and creepy). The two went on a killing rampage that ended when Angel set them on fire, nearly burning them to death. Drusilla is still at large, planning (probably too strong a word) some mischief.



Name: Darla
Motivation: Pure self-centered evil, return Angelus, be a good mommy (very briefly)
Critter Type: Vampire
Attributes: Str 6 (10), Dex 8, Con 6, Int 4, Per 3, Will 4
Ability Scores: Muscle 18 (26), Combat 20, Brains 14
Life Points: 82 (98)
Drama Points: 6
Special Abilities: Age 3, Attractiveness +3, Covetous (Desperate Ambition), Hard to Kill 8 (2 levels part of Vampire Quality), Mental Problems (Deranged Cruelty), Natural Weapons (Nails), Reduced Damage (One-fifth falls), Vampire

Maneuvers

Name	Score	Damage	Notes
Bite	22	24 (36)	Must Grapple first; no defense action
Dodge	20	—	Defense action
Grapple	22	—	Resisted by Dodge
Kick	19	19 (27)	Bash
Nails	20	17 (25)	Slash/stab
Punch	20	17 (25)	Bash



Name: Drusilla
Motivation: Whimsical nutjob, re-unite the "family"
Critter Type: Vampire
Attributes: Str 4, Dex 6, Con 5, Int 4, Per 6, Will 7
Ability Scores: Muscle 14, Combat 19, Brains 20
Life Points: 58
Drama Points: 10
Special Abilities: Age 2, Attractiveness +3, Hard to Kill 4 (2 levels from Vampire Quality), Hypnosis 3, Love (Tragic), Mental Problems (Deranged Cruelty), Natural Weapons (Nails), Psychic Visions, Supernatural Senses (as needed), Vampire

Maneuvers

Name	Score	Damage	Notes
Bite	21	18	Must Grapple first; no defense action
Dodge	19	—	Defense action
Grapple	21	—	Resisted by Dodge
Hypnosis 1	22	—	Target hesitates
Hypnosis 2	21	—	Create illusion
Hypnosis 1	20	—	Control target
Nails	19	13	Slash/stab

Demons

Angel: What I hear, and maybe, hopefully, I'm still dreaming, is the Star Spangled Banner being belted out by a loud green demon.

The Host: We're all brothers under the skin, mi amigo. Although the garden hue and the horns have kept me out of some key public performances . . . just once I'd love to ring in a Lakers game with our national anthem. Is that so much to ask?

—2.13 Happy Anniversary

Demons are everywhere in the world of *Angel*. Of course, the word "demon" covers a lot of things, from unspeakable monstrosities with unfathomable purposes to suave, smashingly suited lounge singers. In L.A., the former tend to be rarer and the latter more prevalent.

Demons are legion, both in numbers and shapes; there are hundreds if not thousands of different species. In its broadest sense, the term demon applies to any non-human being who lives (or at least originates) in dimensions or worlds outside our own. Their origins are largely unknown—though some claim demons were the original inhabitants of Earth before being cast out by greater powers (so maybe even "orginates elsewhere" is questionable). To confuse things even more, humans can be turned into demons through various means. Vampires, for example, are demons trapped inside human corpses. So let's just say that, when it comes to demons, you'll know them only when they show their true form or try to get at your spleen.

Your typical demon (if there's such a thing) is vaguely humanoid (two arms, two legs, one head on average) and ugly as sin in natural form. They have such charming features as leathery skin in a variety of colors, long teeth and nails, horns of assorted size and numbers, and glowing eyes (yellow and red being very popular). And some are much larger and more alien than that.

The Supernatural Society

In L.A., demons can be found running casinos, being summoned in suburban houses, or picking up girls at bars. Many are evil, but by no means do all of them share that trait. Many are just like humans, doing their own thing and trying to get by. Unfortunately, the bad demons are more than enough to spoil things for everyone.

For the most part, "regular" demons have either worked their way into normal society (those that can pass for human) or have folded themselves into the vibrant supernatural scene in town. Demon brothels, gambling dens, and nightclubs are all part of the L.A. scene. We wouldn't be surprising if there was a demon juice bar. Cast Member should be given glimpses and then ultimately join this underground demon society. That's part of the charm and sheer bizarreness of the Angelverse. It also brings home the point that life is not so black and white, nor all peoples either good or evil. Killing demons just because they are demons is not going to sit well in that community, and could be particularly troublesome if one of the Cast Members happens to be part or whole demon (or vampire for that matter).

The Usual Suspects

Bartender: We don't get your kind much.

The Host: Excuse me?

Bartender: Demons. We get a couple now and then but they're usually vampires passing for human.

The Host: Well, I never pass on anything, mister, especially when it comes with a little umbrella in the glass.

—2.13 Happy Anniversary

Each demon species has its own unique powers and vulnerabilities. Often, discovering the particularities of a demon means winning half the battle. Many supernatural abilities are described in detail in **Chapter Two: Chosen Champions** (see pp. 49-60). Those capabilities can apply to Cast Member, Guest Star, and Adversary demons alike. A few more words on the more common ones can't hurt though.

Supernatural Attributes

Many demons are stronger, faster, and tougher than your average Olympic athlete. A few demons are the size of a Greyhound bus or larger—they can really tear up the landscape (or sewer system depending on what they consider a good home . . . or nursery). Fortunately, these monstrosities don't come out to play very often. Other, not-so-large demons can still be pretty tough customers, far beyond even ancient vampires. Demon hunters, better eat your *Wheaties* before going on the prowl.

To determine the average Attributes of a demon species, add any bonuses to the average Attribute of two (so, a species with +3 Dexterity would have an average Dexterity 5). Maximum Attributes range from six (plus any bonuses or penalties) to three times the average Attribute, at your discretion. In the example above, the maximum Dexterity of the demon race would range from nine to 15, depending on the species.

Demon Life Points are calculated normally (see p. 26) or assigned as you see fit. Some demons are very tough, with more Life Points than the combined total of a biker gang. Powerful monsters could have 100+ Life Points, and major threats could have several hundred.

Natural Weapons and Armor

Demons, besides their not-so-good looks, are often endowed with a variety of natural weapons: claws, horns, a bite like a pit bull on steroids, poisonous secretions, and other fun/painful stuff (fun for them, painful for everyone else). Generally speaking, any natural weapon you've ever seen on *Animals Attack* could be part of a demon's bag of tricks. A demonic natural attack varies from 1 to 5 x Strength (Slash/stab damage), depending on size of the claws, teeth, or horns.

Additionally, the latex-like complexion of some demons is often tough enough to turn knives or crossbow bolts. These demons have from one to 20 points of Natural Armor (or even higher).

Poisons and Disease

Like certain amphibians, insects, and supercarriers, demons can affect people through toxins or pathogens. They could be coated on natural weapons (the nasty horn gouge gets a whole lot nastier), sprayed or secreted like pheromones (to be breathed or settle on open skin), spat at great range, or slimed on window sills, door knobs, car seats, or rest room paper towels (the horror!). The vector could even involve more intimate contact, but in consideration of our more squeamish readers, we'll say no more about that.

Demon poisons and diseases are handled just like regular ones (see p. 134). They may be supernatural in nature and may require extraordinary measures or antidotes to combat. If you introduce such a complication in the Cast Member lives, make sure there's a cure and that the Cast can find it somehow.

Blue Plate Specials

Wesley: He's left a trail of corpses, human and demon—all mutilated.

Angel: Mutilated?

Wesley: Each of the victims possessed some unique power: telepathy, poison tongues, healing hands. Whatever the physical source of their power it was ripped, gouged, torn from their corpses.

Angel: He's collecting powers.

—1.10 Parting Gifts

There are dozens of demon powers; listing them all would take a good chunk of a whole book (as we said, it will in time). Meanwhile, here's a brief sampler.

These abilities are not given point costs. Don't sweat the cost of any Demon Quality created using these powers. Just grab the powers that make sense in your storyline, mush them together, give the Quality a name, and go. Or, skip the demon race naming part, and just give him an individual name. That might get dicey come research time, but we have faith that you'll come up with something suitably exotic at that time (and won't just resort to the lame "you don't find anything" excuse).

You are encouraged to come up with new and interesting abilities—just about any supernatural effect could be the domain of one demon species or another. In addition to the powers listed below, the Demons of Note section (see p. 197) details a couple extra powers in the individual demon descriptions.

Empathy

Some demons can sense a person's fears, hatreds, and desires just by looking at them. They use this knowledge to play the human in some way suitable for the demon's goals. These tend to be the more subtle sorts of demon, but that makes them no less deadly. Other supernatural senses (see p. 58) can be used in the same manner.

Hypnosis

Some demons are adept at manipulating and controlling human minds. This power works just like the supernatural power of the same name (see p. 52).

Illusions

This ability goes beyond the Hypnosis power, and can be used to create convincing illusions and even whole landscapes. Demons with this power usually reach into their victims' psyches and dredge out memories and bits of their subconscious, and even make them seem to come alive. This power comes in two levels.

Level 1: The illusions have no substance—they can be seen or heard, but they cannot affect the physical world beyond that level. Still, they are plenty good enough to drive people insane, or push victims into despair or despondency or other bad des-things.

Level 2: At this level, the illusions truly come alive. People from the victim's past could actually kill her instead of merely haunt her. The illusions are as solid and dangerous as the real thing. Only the most powerful demons have this level of power.



Incapacitate

Some demons can paralyze or stun humans without harming them physically. This is ideal for demons who need live prey for whatever reason—a well-stocked larder, a mate, or some other heinous purpose. The exact mechanism can range from a mental attack to a piercing sound or a nauseating smell. The power uses a Strength and Constitution roll or the Muscle Score (for attacks with a physical component like a sonic blast) or a Willpower (doubled) roll or the Brains Score (for more cerebral assaults). The victim resists with a Constitution or Willpower (doubled) roll, depending again on the nature of the attack. If the victim loses, he is stunned for one Turn.

Influence

This ability covers a variety of demonic powers affecting people mentally or emotionally. Beings with this power are able to force people to do things against their better judgment, usually by amplifying the victims' emotions or natural impulses. This power works through an Intelligence and Willpower roll (or the Brains Score). The victim must make a Willpower (doubled) roll, with a penalty of –1 per Success Level in the power roll. On a failure, the victim is stunned or unable to control the urges the demon wants to instill in him. The effect lasts for one Turn, after which another Willpower roll is allowed, at the same penalties. This power is like Emotional Influence (see p. 51) but can effect more than just one type of emotion.

Insubstantial

Some demons are incorporeal spirits, able to walk through walls and invulnerable to conventional attacks. Most of them are similarly incapable of affecting the world though—they cannot touch or harm anything, since they aren't quite there. They don't stop yammering though, until they get their way or are permanently silenced (somehow).

Particularly brutal nasties can become substantial in order to attack, manipulate, or destroy—and then fade away before any retaliation comes around. A demon who can do this instantly and repeatedly is going to mop the floor with most hunters. Some delay between "phasing" or a particular weakness (solidify in the presence of salt) is called for, unless your crew likes creating new characters on a regular basis.

Odd Diets

Some demons eat disgusting things, like slugs, molds, sludge, and Ranch Doritos. Others find nourishment in dangerous stuff, say asbestos, cyanide, glass shavings, and . . . Ranch Doritos. Then there're those who feed on emotions. If they're in the anger- or paranoia-removal biz, that's not bad. If they come at it from the "generating anger or paranoia so I can feed" angle, that's a problem. People and things get hurt that way.

Possession

Demons don't always arrive on Earth body and soul. Instead, they invade the body of some hapless human and do the Linda Blair routine on it. Possessed victims often have increased physical attributes as the demonic energies course through their bodies. The down side is that killing the demon has serious side effects on the possessed person, death being the main one. The best way to deal with a possessing demon is to exorcise or otherwise expel it from the victim, at which point the demon has to go home—or try to possess someone else.

Special Attack

Besides tried-and-true methods of killing people—like fists, teeth, and battleaxes, some demons can hurt people by throwing bolts of flame or lightning or other painful elements. Some of these attacks require a touch, while others can be tossed over a distance like any other missile attack. The damage of these attacks ranges from the equivalent of a pistol or shotgun (15-20 points) to light anti-tank weapons (100 points or even more) (see p. 57). Again, the more powerful the attack, the more thought should be given to special weaknesses that the Cast can exploit.

Telepathy

Some demons can read people's minds or communicate their thoughts to others. This power allows demons

Name: Demon Thug
Motivation: Kill, maim, destroy
Critter Type: Demon
Attributes: Str 6, Dex 5, Con 4, Int 2, Per 2, Will 2
Ability Scores: Muscle 18, Combat 16, Brains 10
Life Points: 59
Drama Points: 0-3
Special Abilities: Attractiveness –2, Hard to Kill 3, Natural Armor 5, Natural Weapon (Claw)

		Maneuvers	
Name	Score	Damage	Notes
Claw	16	16	Slash/stab
Dodge	16	—	Defense action
Kick	15	18	Bash



to coordinate their plans without having to speak, which can come in handy when sneaking around. It's also very helpful on information gathering missions—inside the Casts' brains (see p. 59).

Demons of Note

A "generic" demon and three demons from the show are described below. As with the vamp examples, these demons can be used as is, or may help inspire you to create your own new critters.

Demon Thug

Lizard Demon: Who the hell are you?

Angel: I'm Angel.

Lizard Demon: What you are, is a soon-to-be-dead slave. Shut up!

—1.16 The Ring

Although there is no such thing as a "typical" demon, there are those whose only purpose in life is to look menacing and provide the Cast with someone to beat up on a regular basis. This bloke is a sample demon—ugly, with clawed hands, and a bad attitude. Such a creature would be in the service of a more powerful demon or might be a single predator, the kind of critter that gets killed in the teaser section of an Episode.

Brachen

Doyle: What the hell are you talking about? And who the hell are you?

Lucas: My name is Lucas. I'm a Brachen demon, like yourself. My clan is from Oregon. We've been living in the woods there, safe until—they came. Not all of us escaped.

—1.9 Hero

Name: Brachen
Motivation: Live unmolested
Critter Type: Demon
Attributes: Str 3, Dex 3, Con 3, Int 2, Per 2, Will 2
Ability Scores: Muscle 12, Combat 12, Brains 10
Life Points: 34
Drama Points: 0-3
Special Abilities: Attractiveness –2, Acute Senses (Hearing and Smell), Natural Weapon (Spines), Supernatural Senses (The Sight)

		Maneuvers	
Name	Score	Damage	Notes
Dodge	12	—	Defense action
Head Butt	10	4	Slash/stab (demon only)
Punch	12	8	Bash



Brachen as Cast Members

As Doyle showed, these demons make perfect Cast Members, at least the half-demon types. The Half-Demon (Brachen) Quality is as follows.

Brachen get +1 to Strength, Dexterity, and Constitution. They also have Acute Senses (Hearing and Smell) (4 points) and Supernatural Senses (The Sight) (3 points). Their spines are a low-damage Natural Weapon (1 point). They also have Dual Shape as a Drawback (1 point) as their abilities all reside in their demon form. The total cost is eleven points.

As the first named demon to be part of the Original Cast, Brachen demons are near and dear to most *Angel* fans' hearts. The Brachen in question, Doyle, was Angel's first friend in L.A., a charming and endearing fellow, and, in the end, a stand-up guy who went down about as heroically as you can get. Of course, the unrealized potential of the Doyle-Cordelia relationship adds an extra sting to Doyle's passing.

Unfortunately, we know far more about Doyle than about his half-demon aspects. And we know very little about full Brachen demons. Until we get more information, we're going to assume that the only difference between the full and hybrid Brachen demon is the ability to shift into human form.

Brachen demons are blue-skinned with spines, quills, or small horns all over their faces and necks. The skin color seems to cover their entire bodies; the horns do not. Their eyes are yellow or red. They are stronger, quicker, and more hardy than humans. Brachen also have sharp senses and can tell when magic or inhumans are about. The spines that cover their faces shift their Head Butt damage to Slash/stab. They can't be killed by a Break Neck maneuver (but seem fully vulnerable to all other manner of death, as evidenced by the Scourge-massacre scene). These benefits don't apply in their human form, however.

Oden Tal

Wesley: I think I've located them. The Vigories of Oden Tal.

Cordelia: The what of what-ee?

Wesley: Of Oden Tal. The men are called Vigories. They have four distinct ridges on their foreheads, are said to be fierce warriors, and their women live enslaved to them.

—1.13 She

These transdimensional demons look mostly humanoid, except for facial and back ridges. Females have two ridges running down their cheeks and a central one down their back. Males have four ridges down their forehead. Male Oden Tal (known as Vigories) are slightly stronger than normal humans but apparently have no other powers. The females are a different story.

Emotions and passions among the Oden Tal originate on their spinal ridge, known as the Ko. In their dimension, women have their Ko removed, turning them into pliable zombies with no emotions or willpower. Oden Tal females who escape this fate can project enormous amounts of heat. This power is difficult to control at first, requiring immersion in ice or cold water. At the same time that their heat powers are out of control, Oden Tal females exude sexual "vibes" that men find difficult to ignore. The combination is quite deadly for humans.

Male humans looking at an inexperienced Oden Tal

Name: Oden Tal Female
Motivation: Freedom, have a life
Critter Type: Demon
Attributes: Str 3, Dex 3, Con 3, Int 2, Per 2, Will 2
Ability Scores: Muscle 12, Combat 12, Brains 10
Life Points: 34
Drama Points: 0-3
Special Abilities: Attractiveness +2, Emotional Influence (–4 penalty to resist), Supernatural Attack

Maneuvers

Name	Score	Damage	Notes
Dodge	12	—	Defense action
Heat Attack	12	52	Fire/Bash



Oden Tal as Cast Members

These demons are not inherently evil and they have arrived to Earth in some numbers (certainly after 1.13 She), so they are possible Cast Members. Using the demon creation rules in **Chapter Two: Chosen Champions**, we get the following Demon (Oden Tal) Qualities.

Oden Tal (Male): Male Oden Tal get +1 to Strength, Dexterity, and Constitution. They also the Supernatural Form (Definitely Not Human) Drawback with its –2 Attractiveness (–2 points). The total cost is one point.

Oden Tal (Female): Female Oden Tal get +1 to Strength, Dexterity, and Constitution. They have +2 Attractiveness (costs 4 to over come Supernatural Form Drawback; additional levels can be purchased normally), Emotional Influence (4 points), and a Supernatural Attack (Deadly, 50 points of damage; 15 points). They also have Drawbacks of Supernatural Form (Definitely Not Human) (–2 points) and Vulnerability (Ko can be removed, destroying their self-will, –3 points). This combination makes the Demon (Female Oden Tal) Quality worth 21 points.

female must make a Willpower (doubled) roll with a –2 penalty plus any Attractiveness bonuses of the female. On a failure, they feel irresistibly attracted to her; their reaction varies from person to person—from clumsy pick-up attempts to actual assault. If they touch the girl, they take 50 points of Fire damage every Turn they remain in contact. Mature Oden Tal control the attraction effect, and if they want to use it purposely, the penalty to Willpower rolls is equal to their Brains Score Success Level plus their Attractiveness bonuses. They can use their heat power in focused effects, inflicting 50 points of Fire and Bash damage.

Mature Oden Tal females can become deadly martial artists; combined with their heat powers, they are fearsome opponents. In their native dimension though, females are universally crippled through the removal of their Ko. A few have managed to flee to Earth.

Jhiera of Oden Tal

Cordelia: What does she look like?

Angel: Uh, two raised ridges running down either cheek, violet eyes, uhm, she seemed intelligent. She was very . . . attractive, for a demon.

Cordelia: A hottie, huh? I guess she's that all right. What with the sizzle.

—1.13 She

Name: Jhiera
Motivation: Woman power
Critter Type: Demon
Attributes: Str 6, Dex 6, Con 5, Int 3, Per 4, Will 3
Ability Scores: Muscle 18, Combat 19, Brains 14
Life Points: 55
Drama Points: 5
Special Abilities: Attractiveness +3, Emotional Influence (–6 penalty to resist), Hard to Kill 4, Supernatural Attack

Maneuvers			
Name	Score	Damage	Notes
Dodge	19	—	Defense action
Heat Attack	12	52	Fire/Bash
Jump Kick	16	25	Bash; Dexterity + Acrobatics first
Kick	18	19	Bash
Punch	19	17	Bash
Spin Kick	17	21	Bash
Sweep Kick	18	11	Bash; target prone



Jhiera belonged to the ruling family of Oden Tal. Unwilling to become a mindless drone, she escaped via a portal to Earth and organized an "underground railroad" of Oden Tal females, bringing them to Earth to lead normal lives. Her activities led her to conflict with Angel, who eventually helped her escape a hunting party of Oden Tal males, with the warning that her girls should not harm any humans.

Deathwok Clan

Cordelia: You-you're . . . It's . . .

Lorne's Head: So, please just listen? My people, the fun-loving Deathwok clan, you cut off our heads we just keep on ticking until you mutilate our bodies. Obviously they haven't gotten to my body yet. Probably a backlog in the mutilation chamber. So if we move quickly and quietly . . .

—2.22 There's No Place Like Plrtz Glrb

Lorne's native dimension, Pylea, is populated by demons and their human slaves. Pylean demons come in several varieties. One of them is the Deathwok Clan—green-skinned, horned demons with reddish eyes. There may be more than one clan among the green-skinned types but we only know about the Deathwok, so for now, that's what we will call them.

Pylean demons have a medieval society, with a few magical gadgets (see p. 201). They usually don't come to Earth, or they didn't until very recently, the one exception being our favorite Host, Lorne. Since Angel and company visited Pylea and upset its social order though, it's likely more natives may decide to pay Earth a visit.

Deathwok Pyleans as Cast Members

Deathwok Clan demons could be Cast Members in some games. Lorne's example shows they can get past their cultural prejudices and stereotypes. On the other hand, their outlandish appearance makes it difficult for them to fit in on Earth (still Lorne seems to manage somehow).

Deathwok demons get +2 to Strength and Constitution and Hard to Kill 3. They also gain Supernatural Senses (Insight) (5 points). On the down side they have the Supernatural Form (Definitely Not Human) (–2 points) and Talentless (–2 points) Drawbacks. Their ability to survive beheadings is not really worth any points—everything else seems to kill them normally. Total cost to play one of these green wonders is eight points, or ten if the Talentless Drawback is removed (i.e., in Lorne's case).

The Deathwok are a warrior clan, very concerned with honor and bravery in battle. Humans are considered to be no better than cattle and below any consideration, which doesn't make them popular at most social gatherings on Earth.

Deathwok Clan demons appear to be slightly stronger and tougher than humans. They can survive being beheaded, although if their bodies are mutilated after decapitation they die. They also appear to have no artistic talent—there's no music in their world and their dancing is just horrible (even if one of the show's creators is doing it). The demons do have innate supernatural senses—they use it to track auras or to tell fortunes, depending on their inclinations.

Name: Deathwok Warrior
Motivation: Fight with honor
Critter Type: Demon
Attributes: Str 5, Dex 4, Con 4, Int 2, Per 3, Will 2
Ability Scores: Muscle 16, Combat 16, Brains 11
Life Points: 58
Drama Points: 0-3
Special Abilities: Attractiveness –2, Hard to Kill 3, Honorable (Rigid), Supernatural Senses (Insight), Talentless

Maneuvers

Name	Score	Damage	Notes
Dodge	16	—	Defense action
Punch	16	14	Bash
Sword	16	24	Slash/stab



Pylean Artifacts

Pyleans mostly use assorted medieval weapons like swords, axes, and sharp sticks. They also have a couple of interesting magical items used to control their slaves.

Capture Bolas: These weighted ropes magically wrap themselves around their victims, binding them securely. They are thrown using a Dexterity and Getting Medieval (Getting Pylean?) – 4 roll, or the Combat Score – 4 (if Bola is taken as a Wild Card Skill, no penalty is imposed). Escape attempts, using a Strength (doubled) roll or the Muscle Score, are at a –6 penalty.

Slave Collar: This device, attached to the neck, inflicts pain on the wearer as his owner desires. Any attempt to removing the collar causes the slave's head to explode (unless you are very good, like Fred). The same fate may occur at the controller's whim. In other words, getting one of those is a bad thing, the kind of things that might deserve a Drama Point or two.

Sahjhan

Sahjhan: Well, that was a thrilling evening. It's not like I've been waiting 250 years for you to take your blood vengeance on Angel to have you just stand there and let him walk away.

—3.10 Dad

This demon was the mastermind behind most of Angel's troubles and tribulations during Season Three. The demon used its considerable power to thwart a prophecy that predicted Angel's son would one day kill him. Sahjhan traveled through time, rewrote prophecies, conspired with Angel's enemies and, when he was made corporeal, nearly killed Angel before being trapped in a mystical urn. Sahjhan is not dead though, and he won't be until Connor kills him, so who knows what mischief he is capable of.

For most of his career, Sahjhan was insubstantial, incapable of touching anything (and of being hurt by anybody). He could appear to people at will, and was able to travel through time. For a brief time, he materialized in this world, revealing himself to be super-strong and nearly invulnerable, able to face Angel and Gunn, and beat them.

Bring Out Your Dead

Angel: Hi, Dennis. How ya doin', still dead? Know the feeling.

—1.13 She

Vampires aren't the only walking dead in town. Being dead doesn't necessarily mean an end to appearing on the credits screen in this show—ghosts and zombies, among others, provide plenty of walk-on roles for assorted corpses. Zombies (and other re-animated critters) are human corpses brought to a semblance of life through magic or weird science. Ghosts are human souls who are unwilling or unable to move on to the next stage for some reason or another. The dead make dangerous opponents—ghosts are really hard to put down (no butts to kick, for one), while zombie hordes are pretty unstoppable once they get going. So let's explore the returned dead.

Name: Sahjhan
Motivation: Cheat fate
Critter Type: Demon
Attributes: Str 10, Dex 10, Con 8, Int 5, Per 5, Will 5
Ability Scores: Muscle 26, Combat 25, Brains 16
Life Points: 182
Drama Points: 8
Special Abilities: Attractiveness –4, Increased Life Points 10, Insubstantial (some of the time), Natural Armor 20

Maneuvers

Name	Score	Damage	Notes
Dodge	25	—	Defense action
Punch	25	27	Bash



Ghostly Goodies

Gunn: I think Phantom Dennis was expecting the birthday girl.

Fred: Oh. Hi, there. I know we haven't been formally introduced. Actually, I'm not sure how to introduce myself to someone who is, you know, former but I'm Fred. It's nice to meet you.

Gunn: Fred, you are so cool.

Fred: I think we should tell him.

Gunn: Okay. You might want to . . . (to Fred) do ghosts sit down?

—3.11 Birthday

Ghosts are the restless spirits of dead humans. Usually, when somebody dies, his soul moves on to the next stage of existence, whatever that may be. For an unfortunate few, things don't work out that way and they are stuck in our world. Most ghosts are tormented by some event in their lives, or feel they have unfinished business in this world. Until they can solve their issues somehow, they remain on the physical plane. Most ghosts are unable to affect the world directly, although they can briefly manifest as translucent shades, strange sounds, or "cold spots." Some ghosts can do a lot more than moan and rattle some chains, however.

In some cases, instead of an actual ghost you get a "psychic fragment"—a sort of spiritual resonance that works much like a ghost, but there's no actual dead soul there. These fragments are only created in places where a lot of people suffered horror and torment for a long time. Torture chambers, dungeons, or places where children were abused are prime candidates for this type of poltergeist event. The abilities of these collective emanations are very similar to those of regular ghosts.

Physical Attributes

Ghosts aren't corporeal, so Strength, Dexterity, and Constitution don't really apply. By the same token, neither do Combat or Muscle Scores, or Life Points. Ghosts rely on their Mental Attributes and their Brains Score for most things. Assume that any magics that can injure ghosts destroy or banish them if they inflict more than twice their Brains Score in damage.

Hypnosis

Powerful ghosts can manipulate the thoughts and senses of people. This works like the supernatural Quality of the same name (see p. 52).

Manifestation

Powerful ghosts gain some level of materialization—they can manifest parts of themselves physically or create objects out of thin air. Those manifestations are solid enough to injure or kill people. Destroying them physically is also possible—any single attack that does more damage than the ghost's Brains Score destroys the manifestation, although the ghost itself is unharmed.

Poltergeist

Some ghosts can move objects, slam doors, break things, and otherwise make a nuisance of themselves. Treat this as Telekinesis (see p. 58) but use the Success Levels of the ghost's Brains Score –2 to determine how much weight the creature can move. Ghosts with low Brains Scores can barely move a few pounds at a time, but very strong-willed spirits can toss around furniture and break every window in a room if moved to do so.

Possession

Some spirits can take over human victims, and use their bodies for their own nefarious purposes. This works like the demon power of the same name (see p. 196).

Zombies and Reanimate Abilities

Wesley: Perhaps there is something he left unfinished, something he wants to tell you.

Gunn: Or maybe he just wants to eat your intestines.

Wesley: Gunn, we don't know that he's a zombie . . . and besides the flesh-eating is a myth. Zombies merely mangle, mutilate, and occasionally wear human flesh. So there is no reason to be frightened until we have a better idea . . .

—3.12 Provider

Corporeal living dead can come back in several different ways. They can be put together à la Frankenstein (lots of stitches and scars). They can be reanimated by foul magics and unspeakable rituals. They could have just eaten too much preserved food in their lifetimes (scary to think about, eh?).

In most cases, zombies have no consciousness or memories of their former lives. They just wander around, attacking people, although they generally do not hunger for brains, movie myths to the contrary. Some reanimated dead do retain their memories and personalities (which is kind of sad, as they realize they are hanging out in a slowly-rotting corpse).

Like vampires, some zombies seem perfectly normal. Well, maybe not perfectly—they are a bit wooden and single-minded. Other zombies look, well, dead. Their skin is usually grayish or purple, their complexion is absolutely awful, and the smell is rather noticeable after a while.

Most walking dead have a few things in common.

Supernatural Strength

Zombies tend to be a bit stronger than normal (+1 to +2 to Strength), but are usually less agile (–1 to Dexterity). They pack a punch, but don't deliver it well.

Resilience

The biggest problem with zombies is their refusal to stay dead. Punching or kicking one doesn't do much; if the damage is greater than their Muscle Score, the zombie is knocked down, but it will soon get up. Taking them down below zero or even –10 Life Points is similarly ineffective. Some zombies look more and more trashed, but it doesn't slow them down much. Others have some level of the Regeneration Quality (see p. 56) and are soon as right as rain (whatever that means)—they may not look so good (the regeneration tends to leave nasty scars, still open wounds, or even leave chunks missing), but their Life Points are restored.

Dismemberment (using an edged weapon and chopping the zombie down to –30 Life Points or so) keeps the critter from walking around and grabbing people, but the pieces continue to squirm, which is a major turn-off, not to mention a cleanup nightmare. And some zombie parts have the disturbing habit of gathering together and reattaching themselves.

Burning usually takes care of the corpse, as long as it is burned to ashes. Also, beheading may work, as long as the zombie is brought below –10 Life Points and fails a Survival Test. In the end, the best way to deal with a magically reanimated corpse is to undo the spell or ritual that brought it back in the first place.

Dennis Pearson

> Cordelia (talking on the phone): I have a roommate, but it's cool. I never see him. (Soda can slides away from her.) Hey, hey! Phantom Dennis, put that back. (Can slides back.) All in all it's working out great. (TV turns on.) Dennis, when I'm on the phone, that's quiet time. (TV turns off.) Thanks.
>
> —1.5 Rm w/a Vu

Cordelia's roommate is a friendly ghost by the name of Dennis. Dennis died at the hands of his insane mother. After her death many years later, Dennis' mother haunted the house for decades, terrorizing and attacking any new residents. Cordelia moved in and, with Dennis' help, managed to exorcise the evil ghost. Dennis' ghost remained behind though, and became good friends with Cordy.

Zombie Cops

> Angel: How do I stop them?
>
> Captain: These are good cops. They put their lives on the line. They died on the streets.
>
> Angel: You should have left them that way.
>
> Captain: I won't betray them!
>
> —2.14 The Thin Dead Line

Name: Phantom Dennis
Motivation: Be a good roommate
Critter Type: Ghost
Attributes: Str —, Dex —, Con —, Int 3, Per 3, Will 4
Ability Scores: Muscle —, Combat —, Brains 15
Life Points: —
Drama Points: 4
Special Abilities: Poltergeist (Strength 3)

Maneuvers

Name	Score	Damage	Notes
Poltergeist	13	Varies	Strength 3 attack



Name: Officer Peter Harkes
Motivation: Serve and protect beyond the grave
Critter Type: Zombie
Attributes: Str 4, Dex 3, Con 4, Int 2, Per 2, Will 2
Ability Scores: Muscle 14, Combat 15, Brains 9
Life Points: 42
Drama Points: 2
Special Abilities: Zombie

Maneuvers

Name	Score	Damage	Notes
Billy Club	15	20	Bash
Dodge	15	—	Defense action
Punch	15	12	Bash
Pistol	15	16	Bullet



In an attempt to clean up the streets, a police captain with more occult knowledge than good sense used voodoo rituals to raise himself a small army of dead cops. The zombie cops cleaned up the streets, all right, but only by giving "police brutality" a whole new meaning. The undead officers nearly killed Wesley and terrorized the gang until Angel crushed the idol that empowered the undead, destroying them.

The zombie cops look perfectly normal, except for their somewhat stiff demeanor and total lack of humor or empathy. They quickly go overboard even over minor infractions and use force at the drop of a hat. They are a lot worse than regular zombies—not only are they a bit faster than your average grave ex-resident, they are also armed to the teeth and trained in the use of violence.

Humans, Psychics, and Freaks

Melissa: I think you know that I would be crazy to want to touch you, to wake up next to little pieces of what ever you are.

Ronald: Shut up.

Melissa: You turned yourself into a freak, Ronald, a vile, repulsive freak. And I'm done being afraid of you. You can cut me and you can kill me, but it still won't change what you are.

—1.4 I Fall to Pieces

Not all the monsters in *Angel* are inhuman creatures. Some of them are human beings with unusual abilities. Some have inborn powers, while others develop strange powers through training. Some are perfectly normal . . . and evil. They all can be as dangerous as your run-of-the-mill vampire or demon.

Bethany Chaulk

Cordelia: I think you're kind of dangerous. I'm not being mean. I like you. I do. But, you come on all helpless and . . . I mean, people that have thought that you were helpless before—have died.

Bethany: Those men in the alley—that was the only . . . they were gonna hurt me.

Cordelia: You could have floated them away—or . . . or spun them until they puked. I don't know. You squashed them.

Bethany: You don't know how scary it was.

—2.4 Untouched

A young runaway from an abusive home, Bethany had powerful telekinetic powers (see p. 58). Wolfram & Hart tried to recruit her, but Angel managed to put the kibosh on that and Bethany left for parts unknown. She might return one day to aid or cause trouble for Angel and company, or for your Cast Members. Better yet, she could make a good Cast Member (once her character sheet has been fleshed out).

So What the Heck is Connor?

Connor "reads" like a normal human, but is superhumanly strong, resilient, and fast. Given his origins, he qualifies as a half-demon. The "Connor" Half-Demon Quality includes +3 to Strength, Dexterity, Constitution, and Perception. He also gains Regeneration (per hour) (1 point), Supernatural Senses (Enhanced Hearing and Smell) (3 points) and Acute Senses (Hearing and Smell) (4 points). Total value is 20 points.

Name: Bethany Chaulk
Motivation: Lead a normal life
Critter Type: Human (psychic)
Attributes: Str 2, Dex 3, Con 3, Int 3, Per 3, Will 4
Ability Scores: Muscle 10, Combat 12, Brains 14
Life Points: 30
Drama Points: 3
Special Abilities: Attractiveness +2, Telekinesis 8 (Strength 5—250 lbs.)

		Maneuvers	
Name	Score	Damage	Notes
Dodge	12	—	Defense action
Remote Weapon	11	Varies	By weapon (using Strength 5)
Toss Object	18	10	Bash or Slash/stab
Toss Person	18	10	Bash



Dr. Ronald Meltzer

> **Kate:** How could he do it? I mean, she's got bars on her windows. The security cameras in the hallway show our officers going in and nobody suspicious all day. I mean, who is this guy, Houdini?
>
> **Angel:** Something like that.
>
> —1.4 I Fall to Pieces

A prominent neurosurgeon, Dr. Meltzer figured out a way to remove his own limbs while remaining in control of them. He used his detached limbs to stalk and terrorize an innocent woman, until Angel put a stop to things. Dr. Meltzer ended up boxed up in separate containers. He's still alive and probably would love to get revenge on the people who dismembered him. Otherwise, he could return even more deranged and start to take out his homicidal tendencies on anyone.

Meltzer's powers enable him to detach and animate body parts. He can remove an eye or an ear, plant them somewhere, and see or hear through them. His hands can actually crawl and jump around to grab people and strangle them. They do this with an effective Strength of 4 (Muscle 14).

Name: Ronald Meltzer
Motivation: Control and abuse
Critter Type: Human (freak)
Attributes: Str 4, Dex 4, Con 2, Int 6, Per 4, Will 4
Ability Scores: Muscle 14, Combat 14, Brains 16
Life Points: 34
Drama Points: 3
Special Abilities: Detach body parts

		Maneuvers	
Name	Score	Damage	Notes
Choke	14	6	Bash; must Grapple first
Dodge	14	—	Defense action
Grapple	16	—	Resisted by Dodge (unless sleeping)



Faith the Vampire Slayer

Faith: The road to redemption is a rocky path.

Angel: That it is.

Faith: You think we might make it?

Angel: We might.

—1.19 Sanctuary

For natural enemies, Faith and Angel have a lot in common. Chosen to fight the forces of darkness as the Slayer, Faith fell from grace by joining forces with the evil mayor of Sunnydale while she was under Wesley's guidance as her Watcher. That episode of her life ended in a coma that lasted nearly a year. She came to L.A. after waking, and was immediately hired by Wolfram & Hart to "bother" Angel and company. Shooting Angel, cold-cocking Cordelia, torturing Wesley—bother with a capital B.

During all her mayhem (and perhaps because of it), Faith's conscience caught up with her. In time, she allowed Angel to help her. Having had to deal with his own dark side, Angel became her advocate on the road to recovery, protecting her from the Watchers Council, the police, and even Buffy. In the end, she turned herself in, so that she could pay for her crimes, and work towards redemption. As of the end of Season Three, she's still in the Northern California Women's Facility in Stockton.

Captain Daniel Holtz

Holtz: I'm sure they believe their reasons are good, however misguided. Things aren't always black and white, Justine. Good and evil.

Justine: What about Angelus?

Holtz: He is evil.

—3.15 Loyalty

Back his Angelus days, our favorite vampire ran across Daniel Holtz. Angelus and Darla killed off Holtz's family (vampirizing one of his daughters to force the hunter to slay his own child), and turned him into a relentless, remorseless killer. Despite his best efforts, Holtz was unable to kill the vampire couple. Desperate for revenge, the hunter made a deal with dark forces.

Sahjhan (see p. 201) brought Holtz to the 21st century and used him as a tool against Angel. To fight his nemesis, Holtz trained a band of fanatical vampire hunters, which he used with little regard for their safety or well being. Holtz's thirst for revenge focused not on Angel, but on his son Connor. The depths of his treachery and cruelty are fairly astounding.

This Quick Sheet is for Holtz at middle-age. The elderly Holtz seen at the end of Season Three would have two less levels in each physical Attribute, Muscle 10, Combat 12, and 41 Life Points.

Name: Faith
Motivation: To atone
Critter Type: Human
Attributes: Str 8, Dex 9, Con 7, Int 3, Per 3, Will 4
Ability Scores: Muscle 22, Combat 22, Brains 11
Life Points: 100
Drama Points: 6
Special Abilities: Attractiveness +3, Fast Reaction Time, Hard to Kill 10, Mental Problems (Severe Cruelty), Nerves of Steel, Recklessness, Regeneration (per hour)

Name	Maneuvers Score	Damage	Notes
Big Knife	22	30	Slash/stab
Dodge	22	—	Defense action
Jump Kick	19	32	Bash
Kick	21	24	Bash
Punch	22	22	Bash
Spin Kick	20	25	Bash
Stake	22	22	Slash/stab
(Through the Heart)	19	21	x5 to vamps



Name: Daniel Holtz
Motivation: Torment and destroy Angel
Critter Type: Human
Attributes: Str 4, Dex 5, Con 4, Int 4, Per 3, Will 6
Ability Scores: Muscle 14, Combat 19, Brains 15
Life Points: 57
Drama Points: 7
Special Abilities: Hard to Kill 5

Name	Score	Maneuvers Damage	Notes
Big Knife	19	17	Slash/Stab
(Throw)	18	14	Slash/Stab
Crossbow	19	21	Slash/stab
(Through the Heart)	16	21	x5 vs vamps
Dodge	19	—	Defense action
Punch	19	13	Bash
Stake	19	13	Slash/stab
(Through the Heart)	16	12	x5 vs vamps
Sword	19	21	Slash/stab



Wolfram & Hart

> Holland: Our firm has always been here in one form or another. The Inquisition, the Khmer Rouge—we were here the first time a caveman clubbed his neighbor and watched in fascination as his brains oozed out in the dirt. We're in the hearts and minds of every living human being and that, friend, is what's making things so difficult for you. The senior partners are evil and powerful beyond imagination, and you can try to fight them, but the source of their power . . . that's beyond all of us. The world doesn't work in spite of evil, Angel. It works with us. It works because of us.
>
> —2.15 Reprise

The law firm from hell is a case apart. W&H is a unique amalgam of humans, demons, and other beings, combining state-of-the-art technology with the darkest magics to fulfill its goals with merciless devotion. Wolfram & Hart is Angel's primary nemesis through Seasons One and Two, and a primary antagonist in Season Three. As such, it deserves its own little section.

The Basics

To the "normal" world, Wolfram & Hart is an international legal firm representing thousands of wealthy and powerful individuals and organizations—everything from mega-corporations to movie stars. While rich and powerful, the firm has an unsavory reputation. Among its clients one can find mobsters, depraved criminals, and controversial public figures. W&H works for anybody who can afford its fees.

This is all true, but it represents only the tip of the iceberg. Wolfram & Hart's client list includes vampires, demons, and worse things. Its reach is not only international, but inter-dimensional. Sure, the firm is in it for money, power, and other mundane goals. It also seeks to bring about a darker and nastier world, an overturning of the current order of things. Under the guidance of the senior partners—inhuman demons, all of them—the lawyers of Wolfram & Hart use their considerable resources to corrupt humanity. With every criminal it helps escape justice, Wolfram & Hart undermines humanity's faith in the system and nudges people towards the dark side. By helping cover up the activities of bloodsuckers, demonic cults, and other supernatural events, the group keeps the world in the dark about what is really going on. And, let's face it, they're

Name: W&H Goon
Motivation: Look mean, take a punch
Critter Type: Human
Attributes: Str 4, Dex 3, Con 3, Int 2, Per 2, Will 2
Ability Scores: Muscle 14, Combat 13, Brains 10
Life Points: 38
Drama Points: 0-3
Special Abilities: Natural Toughness

Maneuvers

Name	Score	Damage	Notes
Baton	13	15	Bash
Dodge	13	—	Defense action
Grapple	15	—	Resisted by Dodge
Pistol	13	15	Bullet
Punch	13	11	Bash



lawyers—what more can you expect? (This statement is not meant to offend any real world lawyers, who clearly would never stoop to the level of these obviously fictional characters. Please don't sue us.)

Most of W&H's employees are normal humans, showing up for work, punching a clock, and doing as they're told. Pretty much everyone who joins the firm is tainted somehow though. At the very least, they see and hear stuff that's cause for serious criminal investigation and no small amount of abject fear and loathing. The lawyers all sign contracts that extend beyond death and pretty much turn their souls over to the firm. In return, they get huge salaries and all kind of mundane and supernatural perks. The penalties for failing the firm are very severe: giving people the axe is not a figure of speech at Wolfram & Hart.

Typical Employees

The L.A. offices of Wolfram & Hart employ hundreds of people, ranging from data entry clerks to paramilitary troopers. Your average clock puncher is not going to give anybody much trouble (use the Quick Sheet for the average Angelino on p. 178), but security guards, sleazy lawyers, and hired goons are a different matter altogether. Worse, the firm has been known to employ shady psychics and shamans, assorted demonic goons, and pretty much any of the critters described previously in this chapter.

W&H Goon

Cordelia: Hitting the pause button. Wolfram & Hart, as in vampire detectors, crack security system and armed guards? Nice plan, General Custer.

—2.10 Reunion

Your typical security guard or bodyguard. They are big, tough guys, but not somebody who should give a Champion too much trouble.

W&H Lawyer

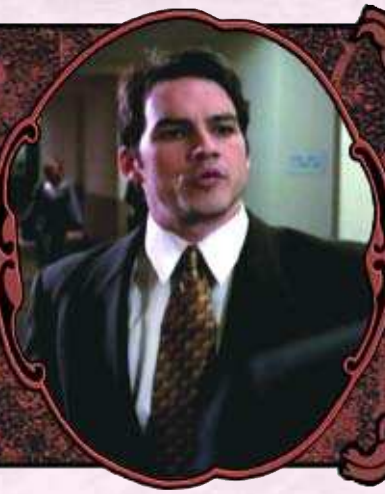
Gavin: We'd like to take a walk around the place if you don't mind.

Angel (in vamp face): You think I mind?

Gavin: Very well. We'll notify the real estate company of your non-compliance. They should send you a notice of obligation. After that if you still refuse to cooperate, well, I'm sure that somewhere in your lease agreement there MUST be one or two loopholes to be—exploited.

—2.20 Over the Rainbow

Lawyers have no special abilities, but they are pretty quick on the uptake and will find ways to sue your ass off at the drop of a hat. Not a good guy to beat up, unless you plan not to leave any witnesses around and have a damn good defense attorney on retainer.



Name: Dewey Cheatum Howe, Esq.
Motivation: Sue, get ahead, look good in court
Critter Type: Human
Attributes: Str 2, Dex 2, Con 2, Int 4, Per 4, Will 4
Ability Scores: Muscle 10, Combat 10, Brains 16
Life Points: 26
Drama Points: 0-3
Special Abilities: Contacts (Criminal) 4, Contacts (Government) 4

		Maneuvers	
Name	Score	Damage	Notes
Dodge	10	—	Defense action
Influence	16	—	Legalese and red tape

W&H Special Agent

Burke (into radio): All clear. Lobby secure, sir.

Fetvanovich: Let's set up out here. Oh, and get a hose. I'm afraid there might be some blood. And you can set the baby's cage next to mama's.

—3.8 Quickening

These guys are highly trained, often ex-police or ex-military, and have state of the art weapons and equipment. They only show up for really important jobs. They try to attack suddenly, use overwhelming force, and get out before the dust settles. A team of these guys can make a dangerous threat for a mixed group of Champions and Investigators.



Name: Commando Hard
Motivation: Search, destroy, get mission done
Critter Type: Human
Attributes: Str 4, Dex 4, Con 3, Int 3, Per 3, Will 3
Ability Scores: Muscle 14, Combat 17, Brains 12
Life Points: 44
Drama Points: 0-3
Special Abilities: Combat Armor (AV 12), Fast Reaction Time, Hard to Kill +2, Natural Toughness, Situational Awareness

		Maneuvers	
Name	Score	Damage	Notes
Dodge	17	—	Defense action
Knife	17	13	Slash/stab
Kick	16	14	Bash
Pistol	17	17	Bullet
Punch	17	13	Bash
Submachine Gun	17	17	Bullet; Burst and autofire



Name: Lilah Morgan
Motivation: Get ahead and look marvelous doing it
Critter Type: Human
Attributes: Str 2, Dex 3, Con 3, Int 5, Per 4, Will 4
Ability Scores: Muscle 10, Combat 11, Brains 17
Life Points: 30
Drama Points: 5
Special Abilities: Attractiveness +3, Contacts (Criminal) 5, Contacts (Government) 5, Contacts (Supernatural) 2

Maneuvers

Name	Score	Damage	Notes
Dodge	11	—	Defense action
Influence	17	—	Legalese and red tape

Lilah Morgan

Lilah: Look, I've been doing this a long damn time. I've had to be better, smarter, quicker than every man in Wolfram & Hart.

Angel: So it's a feminist thing. (To bartender.) It's on her.

Lilah: It's a survival thing. I made a lot of devil's bargains and I stuck to them. As a result, I live somewhat dangerously . . . and quite comfortably. My mother, who no longer recognizes me, has the best room at the clinic. I get up every morning, put on my game face and do what I have to.

Angel: The thing about a game face, Lilah . . . you wear it long enough, it stops being something you can put on and take off.

—3.16 Sleep Tight

Lilah is your basic beautiful, but evil, lawyer from hell. Her plots to corrupt and destroy Angel caused no end of trouble for our heroes. Unlike Lindsey, she's shown little interest in mending her evil (or at least highly self-centered) ways.

Her biggest rival at Wolfram & Hart was her fellow Special Projects Division attorney, Lindsey McDonald. The two competed fiercely against each other, until Lindsey quit the race . . . just after winning it. At the end of Season Three, Lilah was getting a bit too close (literally) to Wesley.

Lindsey McDonald

Holland: Lindsey, haven't you learned anything? No one has their own life. We're all part of something larger.

Lindsey: Like Wolfram & Hart.

Holland: I handpicked you when you were a sophomore at Hastings. Not because you were smart—not because you were a poor kid who had to do better than anyone else—but because you had potential. Potential for seeing things as they are. It's not about good or evil. It's about who wields the most power.

—1.21 Blind Date

An up-and-coming lawyer at W&H, Lindsey came from a poor family and vowed never to be pennyless and downtrodden again—no matter what the cost. At one point, he started having doubts about what he was doing and actually betrayed the firm and helped out Angel and his gang. Upon being discovered and promoted, he reverted back to form and lost a hand to Angel during the magical ritual that brought Darla back to life. Lindsey fell in love with Darla (not a great idea but what are you going to do?), got a new hand (an evil one with bad penmanship), decided he was sick of the whole thing, and left L.A. Lindsey might make an interesting Cast Member or Guest Star in some games.

Name: Lindsey McDonald
Motivation: Succeed (formerly), live life (now)
Critter Type: Human
Attributes: Str 3, Dex 3, Con 3, Int 5, Per 3, Will 5
Ability Scores: Muscle 12, Combat 14, Brains 17
Life Points: 34
Drama Points: 7
Special Abilities: Art (Guitar and Singing) 5, Attractiveness +2, Contacts (Criminal) 5, Contacts (Government) 5

		Maneuvers	
Name	Score	Damage	Notes
Dodge	14	—	Defense action
Influence	17	—	Legalese and red tape
Punch	14	9	Bash
Sledgehammer	14	15	Bash (one-handed)



Senior Partner (Kleynach Demon)

Denver: Legend says that the Kleynach rose up from their demon world, raped and pillaged the villages of man and all who fought against them were incinerated, whether they struck with fist or sword. But one brave and worthy knight— he had a glove.

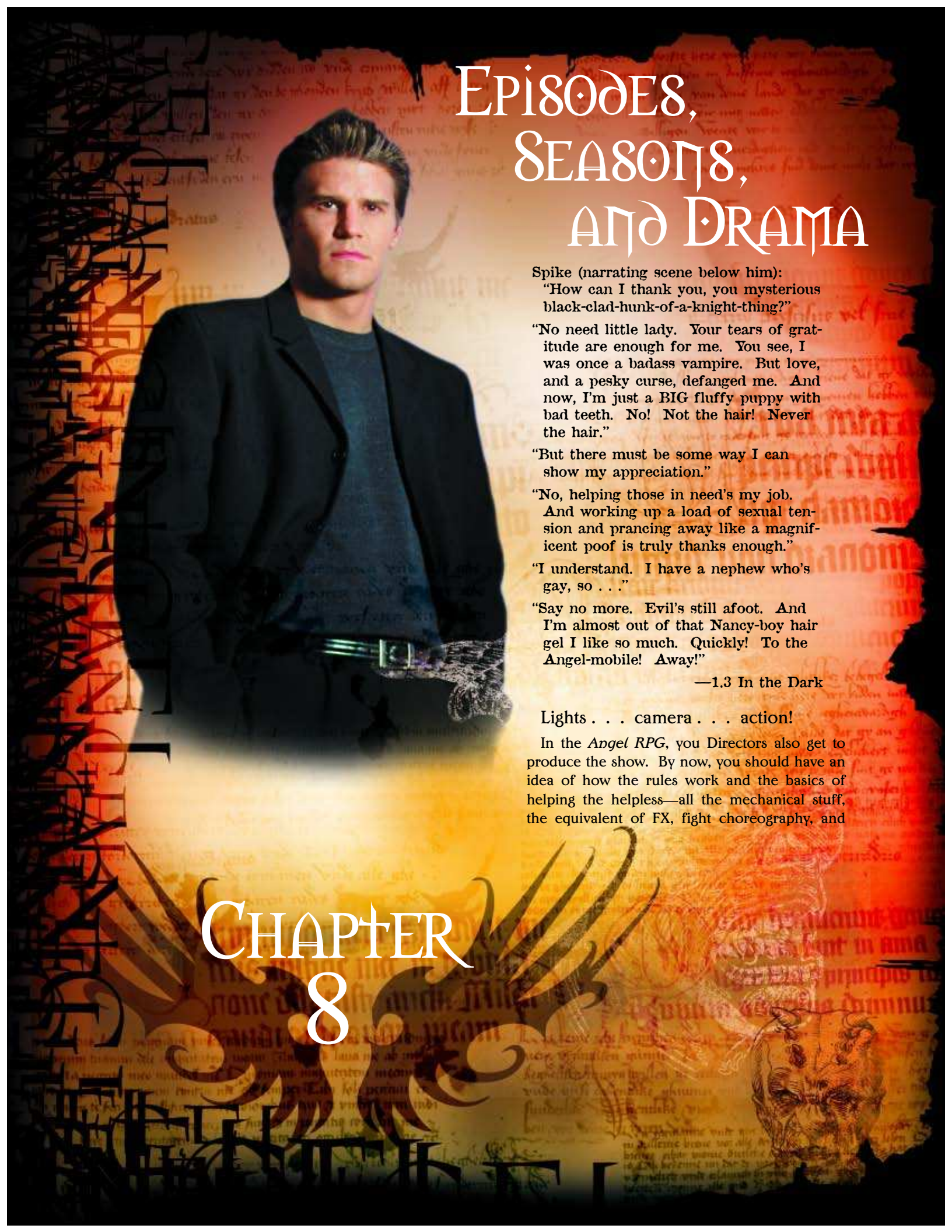
—2.15 Reprise

The only senior partner we've seen so far (at least that we know of) either was, or assumed the form of, a Kleynach demon. This powerful demon can arrive in dimensions without being summoned—all the entity needs to manifest is the Band of Blacknil, a nondescript ring. According to the legends, the Kleynach demon is pretty much invulnerable to conventional weapons (subtract 40 points from any attack), can consume victims with an incinerating attack (inflicts 50 points per Turn), and can only be hurt by grasping its throat with a blessed glove (which inflicts 50 points per Turn that it is wrapped around its throat). Angel did just that.

Name: Kleynach
Motivation: Advance the interests of Wolfram & Hart
Critter Type: Demon
Attributes: Str 7, Dex 5, Con 6, Int 5, Per 4, Will 4
Ability Scores: Muscle 20, Combat 17, Brains 15
Life Points: 92
Drama Points: 0
Special Abilities: Attractiveness –6, Hard to Kill, Increased Life Points 3, Natural Armor 40, Supernatural Attack (Fire), Unique Kill (Blessed Glove)

		Maneuvers	
Name	Score	Damage	Notes
Dodge	17	—	Defense action
Incinerate	17	55	Fire
Punch	17	19	Bash





Chapter 8

Episodes, Seasons, and Drama

Spike (narrating scene below him): "How can I thank you, you mysterious black-clad-hunk-of-a-knight-thing?"

"No need little lady. Your tears of gratitude are enough for me. You see, I was once a badass vampire. But love, and a pesky curse, defanged me. And now, I'm just a BIG fluffy puppy with bad teeth. No! Not the hair! Never the hair."

"But there must be some way I can show my appreciation."

"No, helping those in need's my job. And working up a load of sexual tension and prancing away like a magnificent poof is truly thanks enough."

"I understand. I have a nephew who's gay, so . . ."

"Say no more. Evil's still afoot. And I'm almost out of that Nancy-boy hair gel I like so much. Quickly! To the Angel-mobile! Away!"

—1.3 In the Dark

Lights . . . camera . . . action!

In the *Angel RPG*, you Directors also get to produce the show. By now, you should have an idea of how the rules work and the basics of helping the helpless—all the mechanical stuff, the equivalent of FX, fight choreography, and

basic acting. None of that is enough to have a full-fledged show, of course. You also need the setting—the backdrop for the action—and the framework of the show. To help keep things "in character," the default structure of an *Angel* game is broken up into Episodes—self-contained scenarios that can be played out in one to three game sessions. A group of Episodes with a common thread—a major villain or plot—becomes a Season, at the end of which the villain should be confronted (and hopefully defeated) and most of the plots resolved (although their resolution might spawn other plots to be dealt with next Season).

This chapter provides advice and suggestions for all you budding Directors. Use them, modify them, or ignore them as you see fit.

Time and Place

Let's talk setting here—where does your Series take place? Where and when are as important as who stars in the Series—being a Champion does not matter much if the setting is aboard the Titanic, for example (that would be a pretty short Series, anyway). The ideal setting should provide a number of "hooks" for the Cast. It should have interesting locales—cool hangouts, dangerous neighborhoods, and dark secrets buried in unexpected places. The setting should also have interesting people—friends, acquaintances, and foes. These are people the Cast Members can fall in love with, fight to the death, or encounter in their everyday life. Finally, if the Cast is going to save the world, the world should be worth saving; the setting should have some redeeming qualities and sympathetic inhabitants.

Los Angeles

> The Host: You know what I'm talking about: in this city, you better learn to get along—'cause L.A.'s got it all, the glamour and the grit, the big breaks and the heartaches, the sweet young lovers and the nasty ugly hairy fiends that suck out your brain through your face. It's all part of the big wacky variety show we call Los Angeles. You never know what's coming next. And let's admit it, folks—isn't that why we love it?
>
> —2.1 Judgment

The City of Angels is the setting of the TV show, not to mention about a gazillion other shows, movies, novels, comic strips, plays, and limericks. You've got skyscrapers and tenements, rising movie stars and failed dreamers, street gangs and ritzy lawyers . . . and, in the world of *Angel*, demons, vampires, and dark forces everywhere you look. Long as you know how to look. As the setting for the show, L.A. gets its own treatment in this book (see **Chapter Six: City of Angel**), with more juicy tidbits on places to go and people to see.

Using L.A. as the setting has several advantages. There's plenty of information and support available, both from the show and from the fact that L.A. is perhaps the most well known city in the U.S. Most of the published Episodes for the *Angel RPG* will have L.A. as their default setting, although they can be moved to other settings without too much difficulty, especially if the game's setting is another big city.

So, assuming you want to run the game in Los Angeles, you need to decide what to do with *Angel's* original cast. If your players are using them as Cast Members, you're all set . . . obviously. Otherwise, you need to do some thinking. A couple of possibilities come to mind.

Coexistence

Angel Investigations is in L.A., but the Original Cast are treated as supporting characters, off in the background and showing up occasionally, if ever. The trick here is to keep things entertaining for your players and not let Angel and company eclipse their characters. That shouldn't be too much of a problem—the city is certainly big enough for more than two bands of heroes. You never know, the Cast might actually end up saving Angel and his friends once in a while.

Taking the Angel Out of Town

This option removes the Original Cast from the city. They could come in at the end of Season Three, with the Original Cast either missing in action or likely to leave town. Or it could be a "What If" scenario. What if Angel fell in combat at some other point in the show? Enter our new, improved band of heroes. The entire Original Cast might be gone, or maybe a few of them are still around, to be used as Supporting Cast members (which they can do a lot more easily than the tall, dark, brooding One).

The Cast now would have the challenge of following in Angel's footsteps, facing a triumphant Wolfram & Hart and any new enemies that might pop up. The new heroes could also follow up on some of the leftover subplots from the show, or face their own brand of demons (personal and literal).

Alternate L.A.

A more extreme "What If" has the player's Cast replace the Original Cast. Under this scheme, the Fang Gang doesn't exist and the new characters have to deal with Wolfram & Hart and all the other fun denizens of Los Angeles on their own. In this situation, Angel either never came to L.A., died during one of his many prior battles, or (for a really nasty twist) is still the evil Angelus. Cordelia could have become a TV star (perhaps starring in *Cordy* as per 3.11 Birthday). Wesley and Gunn could be fighting the good fight on their own, or missing, or dead. Lorne would still be the Host at Caritas. Fred could remain a slave in Pylea, or perhaps never have been sucked through that first portal.

Players Who Aren't Fans

If you bought this book or had it given to you, it's a safe assumption you like *Angel* (otherwise you're stuck with a crappy birthday present). Not everybody in the game needs to be familiar with the epic tale of Angel Investigations though. Maybe the non-fans are playing because their friends are running the game, or maybe they are just curious about the setting. While the cognoscenti among you are waxing poetic about great moments in the show, be aware of the neophytes and try not to leave them out of the fun.

In some ways, players who don't know much about the world of *Angel* are actually a bonus. Unlike veteran fans, they will discover the fun facts about vampires, demons, and the Powers That Be at the same time their characters do. Newbies will be less inclined to argue with you about details of the show (you know you are going to get at least one person claiming "You know, in episode 73, Angel dealt with this problem in a totally different way").

People who enjoy stories with a supernatural background and quirky humor should like playing this game. The Angelverse is large enough to accommodate many different characters and playing styles—you could help introduce non-fans to the game by having them bring their favorite characters from other games, movies, or TV shows into the City of Angels. You might even get them to start watching and enjoying the show, and gain another convert to the Church of Whedon.

This is an interesting variant, but the surprise and suspense may be spoiled if the players know how Angel and the gang dealt with their enemies. This gives them an unfair advantage. Of course, you can easily deal with this problem by making a few subtle changes in the villains and plots. Players who try to use their knowledge of the show to deal with L.A. threats may find themselves unpleasantly surprised. This game works best if most of the players aren't dedicated fans of the show and thus don't know what's coming, or if they are serious fanatics and can appreciate how you tweak and twist the canon.

Leaving L.A.

Lindsey: I hope you're not waiting for me to tell you that I learned some kind of a lesson. That I had a big moral crisis, but now I see the light.

Angel: If you told me that, then I'd have to kill you. I'm just here to say "bon voyage." Don't come back.

Lindsey: To L.A.?—Nah. You can have this place.

—2.18 Dead End

Los Angeles is not the only option for a setting, of course. Your heroes can battle evil in many other places. From sunny small towns in southern California to charming large cities in northern California to places no where near California, the forces of darkness can be anywhere, and so can our heroes. Here are some possibilities to inspire you.

Life in the (Other) Big City

If L.A. is a hotbed of supernatural activity, what about New York or Chicago? New Orleans should be easy—throw in voodoo, weird Cajuns, the bayou, and a good dose of Southern charm. Wolfram & Hart has subsidiaries all over the world, so wherever our heroes live, they're likely to run into our favorite soulless lawyers sooner or later. You could even set the game up in your hometown, maybe even get the players to base their Cast Members on themselves, with a few freaky powers thrown in.

An *Angel* game should have some overarching force of evil to confront. Instead of Wolfram & Hart, you could use **Chapter Five: Cabals, Covens, and Agencies** to come up with another uber-villainous organization. It could be a government conspiracy to hide the existence of ultra-terrestrials (not that that's even happened before), or an ancient demon cult that recruits the rich

and famous, or a multi-media empire run by a vampire rock-and-roll singer. Place the organization's headquarters in the Cast Member's city, and let the games begin.

Just as in L.A., our heroes should encounter a wide variety of supernatural threats, confront a myriad of personal issues, engage in romantic pursuits, and generally suffer a lot. This option has the advantage of being full of surprises for fans of the show. On the other hand, players who were looking forward to singing karaoke for the Host will be disappointed (not necessarily a bad thing). Then again, who knows when the Host might decide to launch his first worldwide tour, or relocate his nightclub. The Powers That Be move in mysterious (and often plot-facilitating) ways.

The Wandering Heroes

Another possibility is to have the gang move from place to place, solving mysteries as they go (multicolor van is optional). They could be chasing something or somebody, or something or somebody could be chasing them. Or maybe the Cast is made up of members of a touring band, or carnies in a traveling fair, and gets to travel all over the country, going from job to job, encountering trouble along the way. Every Episode, the Cast gets to see new places, meet new people, and fight new monsters. Wesley did this bit during his brief stint as a "rogue demon hunter"—assuming that wasn't just him blowing smoke to impress his new "friends."

This type of "setting" is interesting, but requires more work. Since the gang is always on the move, you have to create a new "set" every time they reach a new town, with new Supporting Cast, new places of interest, and so on. The Cast rarely gets the chance to bond with anybody other than each other, since they will be riding into the sunset after each Episode. This is not necessarily a bad thing, but you and your players should keep it in mind.

Same Stuff, Different Dimension

No reason why the game needs to based on Earth. As the end of Season Two shows, there's plenty of adventure to be had on the other side of a dimensional portal. Pylea is a good place for an old fashioned "sword and sorcery" romp. And that's far from the only place our heroes could go to fight the good fight.

Indeed, it makes a lot of sense taking the fight to the demons, rather than wait for them to come to Earth. What if the U.S. government discovered a Egyptian-looking portal to demon dimensions, and assembled a paramilitary team to launch pre-emptive strikes into the hellworlds? The heroes could be tough Special Forces



troopers and military scientists; every week, the portal would flash blue light and our heroes would plunge into a different world, weapons and wits at the ready. Another possibility would follow Fred and Cordelia's fate—the Cast Members could be stranded in a strange new world with only the clothes on their back, forced to rely on their wits and kewl kung fu skills to survive (hopefully they'll have wits or kung fu skills, maybe even both).

This option puts more work on your shoulders. You have to flesh a whole new world. Still, everything will be fresh and new for the players, and you can devise a land with it's own physical and societal rules. That can be great fun.

Same Stuff, Different Time

What about different time periods instead? Vampires and demons have been around since before there were humans, so any time can use a champion or three. Our heroes could be campaigning Crusaders fighting real demons rather than engaging in silly religious wars, or intrepid Victorian explorers uncovering dark forces at work in the colonies or on the streets of fog-shrouded London. Or forget the past, the future beckons: our Cast can hunt vampires aboard space stations, or battle the forces of evil in a wrecked post-Apocalyptic world. Or, for a really weird variant, have Angel and company find a time travel machine (maybe one that looks like an old British phone box or a tricked-out DeLorean) and head out into the sea of time.

Like the "different dimension" option, this type of game demands more work from you, but it opens up just as many possibilities. Also, with historical era games, a bit of real world research can fill in many areas and maybe even teach your players (and you) a thing or two about our past (gak, educational gaming, where's the world coming to?).

Cast Options

So who's going to star in your Series? *Angel* is an ensemble show, even though it didn't quite start out that way. The show was initially centered on Angel, and he is still the star, but everyone in the cast gets a decent share of the spotlight. In a game, centering the Series around one character is not necessarily a good idea, but that's going to depend mostly on the choices of characters and their actions during the game. Let's explore the pros and cons of a few different options.

One Champion, Many Sidekicks

> Conduit: Its pleas are pointless. Her path is chosen. We will not interfere.
>
> Angel: The visions are too much. She's not strong enough to handle them.
>
> Conduit: Obstinate. It speaks and does not listen.
>
> Angel: No, YOU'RE not listening! Cordelia is not a champion. She is a rich girl from Sunnydale who likes to play superhero. She doesn't have what it takes to do this! Don't the Powers get that? Stop whispering and listen to me, damn it! She's weak.
>
> —3.11 Birthday

This simulates the situation at the beginning of *Angel's* first Season. We had a heroic champion and a couple of much weaker characters who were nowhere near his equal in combat prowess. Such a game would have one or two Champions and the rest of the Cast would be Investigators (or even watered-down Investigators with a few less skill points). The Champions do most of the stomping, while the Investigators do research, provide moral support and comic relief, and (fortified with some Drama Points) do some secondary stomping. Many, if not most of the subplots of the Season involve the Champion.

This pattern didn't last very long in *Angel* though. Eventually other heroic types showed up (Gunn), and the Investigators got tougher (Cordelia acquired her visions, Wesley became much more badass during Seasons Two and Three). After Angel fired everyone, they became a team that could hold their own for a time. While Angel is still the star, the rest of the Cast cannot be considered merely sidekicks. The "one Champion" theme may work while the audience is getting used to a TV show (doesn't burden them with too many characters to remember), but it probably isn't the best style for a game either. It tends to elevate one character (and player) over the others. Whether this flies for your group depends mostly on what roles the players want. If half of them want to be Champions and other half Investigators, you shouldn't stop them without very good reasons. Remember that the goal is for everyone to have fun, and arbitrary restrictions are death on fun.

A Gathering of Champions

> The Host: Talk about screwed up values. A world of only good and evil, black and white, no gray. No music, no art, just champions roaming the country-side, fighting for justice. Bo-ring. You got a problem, solve it with a sword. No one ever admits to having actual feelings and emotions, let alone talks about them. Can you imagine living in place like that?
>
> Angel (wistfully): Not really.
>
> —2.19 Belonging

This type of game uses only Champions or Experienced Champions. Investigator types would be Supporting Cast Members under your control. All the characters are roughly the same power level and nobody should feel upstaged. You could have half-demons running around alongside vampires with a soul and powerful psychics or magicians. Or, rather than go the "kitchen sink" way, you can have the Cast belong to an organization or secret society that provides a common ground.

At this power level, random vampires won't be much of a threat to the Cast—finding worthy adversaries might be more difficult. On the other hand, heroes often have fatal flaws. The Champions might end up being their own worst enemies. You might want to take turns having members of the Cast be evil (or antagonistic) or just set them off against themselves from the word go. That's going to take a special group of players though. Don't want in-character conflicts to screw up real life friendships.



Investigators in Action

Gunn: So glad to know we're not the sad people obsessed with demons.

Wesley: We have to be a little obsessed. We're detectives that specialize in these things.

Cordy: And we're not sad.

Wesley: No. No, we're a happy and rambunctious lot if I ever saw one. Not going to humor me even a little, are you?

Cordy: Hu-uh.

Wesley: I realize we sacrifice a great deal of our . . . social lives. But we have to. Our work demands it.

—3.1 Heartthrob

Or you can go the opposite way and have the entire Cast made up Investigators. Any Champion types are either Supporting Cast Members, or they are nowhere to be found. This is a more down-to-Earth game style, where the Cast has to rely on their wits rather than their brawn to survive. Staking a vampire or killing a single demon is tough and challenging, and fighting a major threat demands some careful tactics and the liberal expenditure of Drama Points.

This type of game tends to be a bit darker than normal. The Cast Members know they are facing powerful forces that often outnumber and outmuscle them. Make one mistake too many, and they are history; nobody is going to ride in and rescue them.

Young Lawyers in Hell

Angel: Your new employee.

Lindsey: It's a big firm. Tell you what I can do. I can give you the number for Personnel, though. I'm sure they'd be glad to handle your problem.

Angel: You'd remember this one. Pretty, dark hair, kills things?

Lindsey: I assure you that we have strict hiring practices.

Angel: So how does it work for a guy like you? Successful lawyer in a big law firm . . . company car . . . nice office, bonus: can hire a killing whenever you want. Kind of got it made, right?

—1.18 Five By Five

And now . . . for something completely different. What if all the Cast Members were employees of Wolfram & Hart? This is a much darker and more morally ambiguous game, but one that echoes a lot of the action during Season Two, where Lilah and Lindsey's machinations got almost as much air time as the going-ons at Angel Investigations. Obviously, the characters are no heroes, at least to begin with: they are men and women who have chosen to serve evil for personal gain. There could be exceptions, though. How about someone who wishes to destroy W&H by working on the inside? Such a character would need some way to deflect the magical and telepathic screening the firm uses to filter out trouble employees, but it'd make an interesting character concept. And, of course, just because a character starts out evil doesn't mean he has to stay that way.

What happens when the firm demands services too loathsome for the characters? The Cast Members could face the same moral dilemmas that gnawed at Lindsey McDonald during Seasons One and Two. The entire Cast could be playing a deadly game of deceit, pretending to go along with the firm while secretly undermining their missions. But what if the senior partners know all this, and are trying to get the heroes to damn themselves? The road to Hell is paved with good intentions, after all.

For the darkest version, the Cast would be nothing more than loyal Wolfram & Hart employees, jockeying for power and prestige, their deadliest enemies being other junior members of the firm. This is clearly not going to be a game for many or most players, so it's the kind of thing that should be discussed candidly before starting the game. Again, a Series that starts with the Cast as fully engaged members of Evil Machinations and Intrigue, P.C. could veer wildly in other directions.

The Outsiders

Harry: They're Ano-movic demons. Peaceful clan. Totally assimilated into our culture.

Richard: Harry is an ethno-demonologist, and a damn fine one, too. We met while she was scouting clans in South America.

Angel: You study demons? That's your profession?

Harry: Do you have a problem with that?

Angel: No! It's just . . . Doyle said . . .

Harry: That when he first went through his change I freaked. Which is true. But after I adjusted, I realized here is this whole, rich, interesting world just waiting to be explored.

—1.7 The Bachelor Party

One of the fascinating aspects of *Angel* is the prevalence and status of non-humans. So how about a non-human Cast? In such a game, every character is a demon or half-demon of some sort (they don't have to belong to the same species) trying to survive on a hostile Earth where humankind is ignorant of their existence. They might be trying to fight the good fight, seeking to fit in and pass off as normal people, or perhaps trying to find a way back home. Enemies could include other demons (perhaps the racist kind), human hunters, or government agencies trying to capture and study them.

This type of game can explore a lot of themes dealing with racism, intolerance, being different, and fitting in. Being hated for the color of one's skin is just as bad when that skin color is bright orange, after all.

Creating a Series

All right. You've made all the conceptual choices, and are ready to go. To help recreate the feel for the show, *Angel* games should try to follow the same structure—you have self-contained Episodes, linked together to create a Season. Each Episode should contain healthy doses of combat, comedy, horror, and personal subplots. To help you in this holy quest, we have thoughtfully provided some ideas and guidelines. Ain't we the bomb?

A Year in the Life

Sahjhan: It's on?

Lilah: Our plan? The ANGEL plan? On. I outsourced the labor, buried the cost. We shouldn't have any problems with the firm. Good seeing you.

Sahjhan: Okay, but let's skip the small talk and get right down to business. I just time-skipped a 133 years for this meeting. Would a little conversation kill you?

Lilah: Right. Because we're on a date? The only reason I met you here was so we could talk freely.

—3.15 Loyalty

When doing a game the *Angel* Way, you should plan out the major story arcs of the Season. This does not mean that you should know exactly what will happen during that time. After all, the player's decisions and their characters' actions should be major factors in the game. But you should have some idea of what major situations and events will be thrown at the Cast. That sets things up so the characters' reactions and initiatives become pivotal.

The Symbolic Dimension

Angel is in many ways a metaphor of the process of dealing with adulthood, much like its sister show's *BtVS* was a metaphor for being a teenager. The terrors are more grown-up in scope: seductive monsters are symbols of the dangers and complications of single dating, for example. 3.6 Billy was a disturbing exposition of the dark side of male-female relationships. The fear of failure, becoming too obsessed with work and success, finding love, settling on a direction in life, handling parenthood—all have been echoed in the themes of the show. *Angel* is more than just symbols and metaphors, but you should keep them in mind when setting up the Series. An adversary should be more than just a big bad monster. If possible, give it a symbolic dimension—the abusive authority figure, the corrupter of innocence, the ultimate egotist who cares for nothing beyond personal gratification.

Ideally, Episodes should be more than just high-kicking action. When you can, try to throw in something with more depth—all choices should not be clear-cut, and there should be consequences for one's actions, often unintended ones. Do keep in mind, however, that the goal of the game is to have fun, not to become a philosophical treatise.

First, you need to take care of all the prelim work—building the sets, casting the characters, that kind of stuff. That's been covered in the previous sections. Next comes conflict. Stories (not just violent stories) depend on conflict, and in the Angelverse conflict usually comes from adversaries. Besides villains, you need Plots and Subplots—stories that flow from Episode to Episode, leading to a climax somewhere down the line. Finally, you need to populate the Season with a nice Supporting Cast, the characters that challenge, relate with, make fun of, or annoy the Cast along the way. You don't have to outline everything before the game starts; you might not even have a main villain in mind for the first couple Episodes. Still, you should have some idea about what they will be like early in the Season or you'll end up with a collection of disjointed Episodes.

Why do we start with the Season and not the Episodes (see p. 224)? If you think about the Season first, you'll have a better idea of the direction of the game. Again, don't try to be too detailed. Think of the Season as a

point in the map, like "North." All you need to know is that the game is going to head North. You may not know how it gets there, let alone all the stops along the way, but at some point, the game is going to reach El Norte and, one would hope, the arrival will be worth the trip.

You'll Rue the Day

Sahjhan: That's what this is about, right? You find out Angel has a soul, now you're wondering if things are a little murkier, ethically speaking.

Holtz: Things have never been clearer. Releasing his soul to suffer for all eternity only makes his destruction more just, more fitting.

Sahjhan: Oh. Well, then what's the problem?

—3.9 Lullaby

Wolfram & Hart. Sahjhan. Holtz. Adversaries are a major element of the Season. *Angel* does not always have a central villain, a "Big Bad" like its sister show *Buffy the Vampire Slayer*. Still, the show does have memorable opponents who play major roles through several story arcs and Episodes in a Season. Adversaries provide one major source of conflict (but not the only one). They act as a focal point, something for the Cast to concentrate their efforts.

What makes a good Adversary? First, he should be smart or at least resourceful. A big dumb monster rampaging through downtown L.A. is good for an Episode, not a Season. Capital "A" Adversaries rarely do the dirty work themselves; they use minions instead. They also have goals—important goals. While your Joe Schmoe vampire only cares for the occasional human morsel, an Adversary is far more ambitious—world domination, perhaps, or the unleashing of unspeakable horrors on the entire planet, or performing human sacrifice on a global scale.

Adversaries should rarely last an entire Season. A typical *Angel* Season has two to three major Adversaries, shifting around as their story arcs are resolved. In some cases, there will be some "baton passing"—Sahjhan and Holtz shared the Adversary role for a while, but then Sahjhan exited stage left (in an urn) and Holtz came back, full of piss and vinegar.

Through all three Seasons, of course, Wolfram & Hart has been the ever-present threat, with its apocalyptic plans and its specific targeting of Angel and his friends. In that sense, W&H is the Nemesis, the ultimate foe that cannot be defeated even through several Seasons. Using Wolfram & Hart as the Nemesis is easy enough (the firm is big enough to keep a legion of heroes busy) but you might want to create a different one. A Nemesis needs to be large—not a single individual, ideally, but rather an organization that, like the mythical Hydra, grows a new head every time you chop one off. The tricky part is to make the Nemesis something that provides conflict without bringing about hopelessness. You might decide you're better off sticking with less potent Adversaries instead.

The Season's Adversaries and Nemesis are not the only major villains, even without counting the "monsters of the week" that appear on many Episodes. There may also be secondary Adversaries who work for the Big Boss or have plans of their own. Adversaries may not even make an appearance for several Episodes. In fact, it is probably best if the Cast does not even suspect the identity or purposes of the Adversary until they are several Episodes into the Season.

Creating an Adversary is a good start. You don't have to get all his vital statistics down at first (when you turn to that, see Villains, Henchmen, and Innocent Bystanders, p. 221). More important, you want to have a feel for his motives and modus operandi. The villain's plans can be as simple ("I want to unleash Hell on Earth") or complex ("I will gain the Champion's confidence; then I will turn all of him friends against him, and when he is isolated and full of despair, I will claim his soul and damn him to Hell"). The master plan should play a role over several Episodes.

The actual nature of the villain is also important. You can choose among your basic vampires (getting a little old hat by now, but always good for the nostalgia), demons (good because there is a lot of variety among the infernal legions), human warlocks, psychics, freaks, or that paragon of plotting, Something Completely Different (Holtz qualifies). Figure out any powers the villain has—he should be pretty dangerous. Limitations are also good—Sahjhan was an immaterial ghost most of the time, for example; that kind of thing makes the villain more interesting. If the villain is too powerful to be taken out in a straight fight, there should be an Achilles' heel to make up for it (but it should be hard to discover).

Then decide what resources the Adversary or Nemesis has. Most of them have a small army of cannon fodder minions (vampires are a popular choice, for some reason), and a couple of heavyweight lieutenants, good enough to go mano a mano with our fearless heroes. Others may have money, access to powerful spells, connections in City Hall (Wolfram & Hart seems to pretty much own City Hall), and so on.

Finally, at some point or another, the villain has to make things personal. Destroying the world is all well and good, but it doesn't have the same emotional power as torturing a loved one, shattering the innocence of a dear friend, or terrorizing the characters past the breaking point. If you can get the Cast Members to say (and mean), "This sucker is going DOWN!" you know you're getting the Adversary just right. Besides being dangerous and threatening, the Adversary needs to be infuriating. This could be achieved by making him really good at foiling the heroes (maybe as good as, or better than the heroes are at foiling him), by giving him a really twisted or annoying personality, or by having something about the Evil One's looks, behavior, or appearance that produces that endless-car-alarm-on-a-quiet-night feeling. By the time the Final Showdown happens, the defeat of the Adversary should feel good. Damn good.

Once you have the villains of the piece all figured out, you have something to link several Episodes, and the basic skeleton of the Season is set.

The Tangled Skein

Plots and Subplots are the complications and themes that move from one Episode to the next. Since this is a game, not a script, you do not have full control over Plots and Subplots. The Cast has a big role in making a storyline live over several Episodes, or lie forgotten after one or two. You can think of Plots and Subplots as fishing lures. Dangle them out there—if the characters are interested, they'll bite. Here are some suggestions to make sure the Cast bites (er . . . are enticed into following Plots).

Plots

> Wesley: You can't come out into the open, can you? No, you hide—you deceive. It's nothing new. It goes all the way back to Eve. You and the serpent plotting behind our backs.
>
> —3.6 Billy

These are the big kahunas, the major story arcs of the Season. Darla's rebirth, undeath, and pregnancy were (each in turn) major Plots of Seasons Two and Three. The Season Three Angel-Cordelia relationship Plot runs through several episodes, and is dramatically resolved (avoided?) in the Season Finale. In the same Season, you have Connor's birth, abduction, and return as a teenager. The two plots intertwined and reached a climax in the same final episode.

Typically, a Plot emerges early in the Season and leads to the Season Finale. You should devise at least one Plot. Some possible ideas include:

The Approaching Doom: Some dangerous event is prophesized to take place in the near future. This is usually your basic supernatural event, complete with lots of FX at the end. At some point in the Season, the Cast learn of it and realize they have to prevent it from happening. Over a number of episodes, the Cast acquire more clues about the danger, until reaching the final countdown. Will our heroes stop it in time?

This type of Plot is relatively easy to set up. Dire warnings from some unlikely prophet, signs of the upcoming apocalypse, and clues inadvertently left behind by the bad guys can be sprinkled over several Episodes. A little research will do the rest.

Curses! Foiled Again: Your basic "stop the bad guy" theme, this Plot revolves around the plans of the Adversary or Nemesis. Usually the plan involves such charming things as human sacrifice, unspeakable rituals, and scavenger hunts for mystical artifacts. The Plot is a race between the Cast and the villains. While the Nemesis may be foiled temporarily, the plan should plod along until the Final Showdown. Like The Approaching Doom, this type of Plot is not hard to organize. The tricky bits include arranging for the Adversary to avoid the final showdown until the finale, and doing it without railroading the Cast. Even with Drama Points to "pay off" the characters, they are not going to be very happy if the villain always seems to escape from their clutches. To better avoid a direct confrontation with the head honcho, rely on competent and dangerous henchmen. To keep the Cast busy, set up a minion as the apparent Big Boss, and reveal he's but a servant of a greater power just after the Cast defeats him (that's a great point to end the Episode and roll credits, by the way).

Friend or Foe?: A common Plot in *Angel* is betrayal and loss. Friends and lovers may become deadly enemies—Wesley is a painful case in point, but it's hard to forget that Angel himself turned against his friends during Season Two. The setup for this plot can be tricky. You need to create and assume the role of a Guest Star, get the Cast to come to like and trust the character, and then betray them. For an even more devious turn, you might recruit one of your players to assume the role of the Judas—after all, another player-controlled character is the last one the other players would suspect. After the betrayal, there may be hope of redemption (again the Wesley and Angel example), either in that Season or as a Plot of Subplot in the following Season.

Love Is A Battlefield: Romance blossoms, but the love don't come easy, as the song says. This can be a Plot or Subplot, depending on how important it is to the storyline. As we've noted, the Angel-Cordelia relationship was a major aspect of Season Three, and ended in

the Finale with Cordelia being whisked away by the Powers That Be (oh, and there's Kate/Angel, Wesley/Fred/Gunn, Wesley/Lilah, among others). The setup here is hard, and the players need to pitch in. The relationship can be between a Cast Member and a Guest Star, or between two Cast Members. In the first case, you have some control over how the relationship progresses (you are in charge of half of it, after all). In the second, the Plot is largely in the hands of the Cast Members involved. Of course, you can influence it by throwing in obstacles, romantic rivals, and other complications. If you watch a dozen episodes of any soap opera, you'll learn the tricks of the trade but quick.

Subplots

Doyle: Did you hear that?

Cordelia: Yeah, the Angel and Buffy show. First they talk out their differences, then they punch them out.

Doyle: Shouldn't we . . .

Cordelia: Stick our noses where they don't belong and get them flattened? No thank you.

—1.8 I Will Remember You

These are lesser plotlines, major enough to last for several Episodes, but usually not covering an entire Season. Examples include the Billy storyline (which covered two Episodes during Season Three), Gunn's and Fred's relationship over Season Three, and Buffy's and Faith's painful visits during Season One. Subplots can be powerful dramatic story arcs, but they don't quite shape an entire Season the way Plots do.

Try to get at least one or two Subplots going at one time. A Subplot should not appear in every Episode, but it should at least be in the background, providing more axes to grind, bones to pick, and clichés to throw. Subplots often develop on their own, and they may occur to you after the Season has started. Sometimes they wither and die without the players ever noticing. If a Subplot is not attracting their attention, it's time to either spice it up a bit, or let it go and replace it with something else. In the TV show, Kate's relationship with Angel was a fairly significant Subplot that just kinda evaporated after a time.

Subplots include "smaller" versions of all the Plots described above. For example, a doomsday event or nefarious plan can be foiled in a couple of Episodes, rather than through an entire Season.

Villains, Henchmen, and Innocent Bystanders

Cyril: Miss Morgan, I hate to bother you but I've been admiring you for quite a while and I was wondering . . .

Lilah: Don't flatter yourself, Cyril. I don't date guys from the mailroom.

Cyril: Me neither! (Hands her a surveillance CD.) I just thought you should know about this.

Lilah: Wait. You little weasel! If you think you can blackmail your way onto me on MY desk . . .

Cyril: No! That's not it! You got it all wrong. I respect you way too much to be attracted to you. It's just down in the mailroom I see a lot, you know? Different factions in the firm. There comes a time when a guy has to choose a side.

—3.8 Quickening

Monsters, cops, teachers, and post office workers—they are the people that the Cast encounter along the way. Some are unremarkable, straight-from-Central-Casting nameless characters. Others are the Cast's friends and family, dangerous foes, or terrible Adversaries. Usually, the Supporting Cast can be created from Episode to Episode. Over time, you'll get recurring characters, and they'll play a role in many a Plot or Subplot.

Most Supporting Cast characters do not need full character sheets, or even Quick Sheets, unless this is one of those games where the Cast are going to be fighting everybody they encounter. For minor roles, all you need is a name, if that, and the role the character is going to play in the Episode. Victim #3, for example, is unlikely to need much development, except to be thankful after being rescued. Your typical cannon-fodder vampire minion rarely needs much beyond the basic Attributes and Ability Scores.

Then you have the "named" roles—relatives, friends, colleagues, or hated enemies of the Cast. A Quick Sheet suffices for the mechanics aspect, but you probably want to spend some time fleshing out that character's personality and attitude. If all the Supporting Cast sound and behave the same, the Series is going to feel like the Clone Wars, emphasis on the "clone." A teacher should sound and act differently from a police officer, or a Cast Member's father, or an aging Survivalist wacko still living in the 1980s (then again, a Cast Member's father could be an aging Survivalist wacko still living in the 1980s).

After the Cast has been created, it's probably a good idea to make some notes fleshing out the people in the character's lives. If they are in graduate school or at regular jobs, a couple of professors, advisors, supervisors, subordinates, and fresh-faced interns are good to have around. Keep them as recurring characters, and if any of them becomes a victim, their demise will have more than emotional impact than Dead Body #23. Additionally, have a roster of Supporting Cast Members ready to go at a moment's notice. That way, if the Cast decides to do the unexpected, you have something to throw at them.

Determining Attributes and Ability Scores

Many Supporting Cast Members are merely excuses for a good butt kicking by the stars of the show. When it comes to that, having their "stats" handy keeps the action flowing. This does not mean that you have to go through the entire character creation process for each and every enemy the Cast encounters. Far from it—all you have to do is assign Attributes, put together the Ability Scores, figure out any attacks or special abilities the characters have, and you're good to go.

Attributes: Unlike players, you don't need to divide a set amount of points among the six Primary Attributes. Just pick and choose what fits. If you need to stat out a couple of lounge lizards with roving hands, you could make them average across the board (all 2s), or maybe give them a couple of Attributes at three. If you are casting a team of berserk construction workers, give them a high Strength (4 or 5), above average Dexterity and Constitution (3 or 4), average mental attributes, and you're all set to go. It doesn't matter if the total Attribute points come to 11, 13, or 35, if that's what the character needs.

For vampires and supernatural beings, Attributes are at the high end (4 to 6). After that, just look at the chart on p. 26 to figure out Life Points, add any bonuses for the Hard to Kill Quality (see p. 39; most normal humans will not have any), and the Attributes are done.

Ability Scores: You don't have to figure out the skills of most Supporting Cast Members. Instead, use the Ability Scores (Muscle, Combat and Brains; see p. 113) to get a rough idea of what the character can do. As discussed, Ability Scores are determined by the character's Attributes. Most regular folk will have Ability Scores in the 9-13 range. Vampires and extraordinary people will be in the 14-20 range. Nasty Adversary types will have even higher numbers. Again, if you want to avoid the whole math and guesswork angle, consult the Score Tables (see p. 223).

A good, quick way to determine Ability Scores is to use the Cast's skills and Attributes as benchmarks. Take the toughest Cast Member's Dexterity and Kung Fu totals and use it as the base. A cannon-fodder mook should have a Combat Score equal to the base +1 or +2 tops. That means the best fighter can hit that mook on a roll of one or two—no sweat. A tougher guy should have a Score of +3 to +5 over the base. That means the Cast Member is going to hit on the average, but the villain might get lucky. A challenging opponent is going to use base +6 to +7—the heroes need to roll well to hit them or avoid getting hit. And deadly foes have a Score of the base +8 or more—fighting them is going to require teamwork or Drama Points.

Special Abilities: Most people have no unusual powers or abilities. Monsters may have several, from the proverbial vampire powers and vulnerabilities to magical powers. List them on the Quick Sheet so you don't forget that, say, a demon has a leathery skin that is as good as Kevlar against physical attacks.

Combat Maneuvers: Figure out what attack and defense moves the character is likely to use, their applicable Scores, and the damage inflicted (remember to include the Success Level kickers derived from the Scores listed—remember no rolling for most Supporting Cast).

Supporting Example: Most vampires have your basic Dodge, Punch, Kick, Grapple, and Bite Maneuvers. Parry, Punch, and Bite use the unmodified Combat Score, Kick uses Combat Score – 1, and Grapple uses Combat Score + 2.

A vampire with Strength 5 and a Combat Score of 15 would have the following maneuvers:

Maneuver	Value	Damage	Notes
Bite	15	19 (base 15 + 4 Success Levels)	Must Grapple first
Dodge	15	—	Defense action
Grapple	17	—	Resisted by Dodge
Kick	14	15 (base 12 + 3 Success Levels)	Bash
Punch	15	14 (base 10 + 4 Success Levels)	Bash

Muscle Score Table

8	**Weak as a Kitten:** Fred can arm-wrestle this guy.
9-10	**Average Guy:** Your average couch potato, capable to lugging a couple six-packs to the car without busting a gut.
11-12	**Not Too Shabby:** Someone who works out, maybe plays on the company softball team, actively coaches his son's soccer squad.
13-14	**Average Supernatural/Tough Human:** This is the Muscle Score of a very weak vampire. Very athletic humans are in the same range.
15-16	**Tough Supernatural/Weightlifter:** A vamp minion, a workout freak, or a pumped-up Marine.
17-20	**Human Peak:** A vamp whose been around the block a few times, a leg-breaker thug demon, or the best of the best humans are in this range.
21+	**Superhuman:** Elder vamps, powerful demons, and the like are in this range. Darla during her pregnancy (aided by fetus Connor's supernatural nature) had a 26 Muscle Score (don't mess with the pregnant lady).

Combat Score Table

8	**Never Been Punched:** With this Combat Score, a character needs to go to Full Offense or Full Defense or he'll just be a punching bag. People who can't throw a punch to save their lives would have Combat Scores at these levels.
9-10	**Average Guy:** This is someone who knows which end of a weapon to point towards an enemy or has been in a few scrapes in his life.
11-12	**Newbie Vampire/Trained Person:** This is the Combat Score of your typical freshly dug vamp or a normal human with some training (a beat cop or a regular soldier).
13-14	**Minion Vampire/Veteran Fighter:** This represents a vamp that has been around for a while, or a tough, well-trained human (rank-and-file W&H goons, for example).
15-16	**Veteran Vampire/Expert Fighter:** Some of the best undead material out there—these vamps got game! On the human side, we are talking special ops and W&H special agents.
17-20	**Lieutenant Vampire/Master Fighter:** Now we're talking Champion-level proficiency and better. These guys are hard to beat—time to break out those Drama Points.
21+	**Boss:** These levels are reserved for the top villains of the setting.

Brains Score Table

8	**Duh?:** Life is like an open book to this guy, but he can't read a word.
9-10	**Average Guy:** The character's never going to win at *Jeopardy*, but is able to hold down a job and live a normal life.
11-12	**Smart:** Someone with a good education and the smarts to make the most of it.
13-14	**Brilliant:** Highly educated, very smart, or both.
15-16	**Genius:** An expert, or just really, really intelligent. Probably a nerd.
17-20	**Genius Plus:** Kind of guy who tries to freeze time or create portals between worlds.
21+	**Just Too Smart:** Einstein, Hawking, and other incomprehensible folks.

Drama Points: The Cast Members are not the only ones with Drama Points. Bad guys also have access to them. Most faceless characters have no Drama Points; they are not meant to do extraordinary things. Your average cannon fodder vampire has 1-3 Drama Points, enough to land a good punch or two on a Champion before the kewl dusting FX kicks in. A friend or relative of a Cast Member could have the same amount, to allow for occasional heroics (when Virginia decks her father, for example). Major foes could have 5-8 Drama Points, and the Nemesis could have 10+ Drama Points in store, enabling them to give our heroes a run for their money. Usually, Supporting Cast Members spend their Drama Points for combat purposes (the sample vampire on p. 222 could spend a Drama Point to use the Heroic Feat rule and raise his Punch value to 25).

The Plot Thickens

Aubrey: To be perfectly honest with you, I could use a friend right now. Ever since my son was . . . it gets lonely.

Wesley: You're good. I like the "lonely" thing.

Aubrey: What?

Angel: Yeah, lonely. That was a nice touch. (to Wesley) Moves more like a fighter than a victim, wouldn't you say?

—3.15 Loyalty

This is where the action is. Series and Seasons are made up by Episodes. Just like in a TV show, Episodes of the *Angel RPG* should be entertaining, fun, and moving. If at the end of the Episode the players can't wait for the next one, the game has succeeded in its purpose. And you don't even have to break for commercials.

To make things easier, we have broken our Episodes into four Acts. This generally follows the formula of the *Angel TV* series, but may be varied if an Episode or two needs special treatment. The elements of an Episode include the Setup (where we find out what the Episode is about), Complications (usually two of them, when important things happen), Climax (where the conflict reaches a head), and Resolution (where you wrap up some threads, leaving others to fester). Interwoven with all this you'll have the Season's Plots and Subplots. Put it all together, roll opening credits, get those quips ready, and start tossing dice.



Plots and Free Will

Games aren't scripted, and the Cast Members are going to act in ways that you didn't expect—that's inevitable. So what happens when you were planning a nasty ambush the moment our heroes arrive at an abandoned warehouse—and they decide to go home to rest instead? Or the Cast follows the red herring and ignores the clues that lead to real culprit?

You can choose to let the chips fall where they may—the ambush never happens, and half the city burns down while the Cast follows a false lead—or you can adjust things accordingly. For example, if the ambush is a vital part of the storyline, just relocate it to wherever the Cast ends up. Or have the false lead actually contain some clue that points them in the right direction. You cannot do that all the time though, or the players will come to realize that no matter what their characters do, it turns out to be right thing. Sometimes, mistakes should have consequences. Maybe the world doesn't end, but something bad should happen if the Cast screws up—a friend or relative might be hurt or even die, for example. Don't do this just to "punish" the characters for not following the script, though. You want the players to add their own twists to things.

Try to be flexible with Plots and Subplots. If you railroad the Cast, the players aren't going to have fun. But don't let the characters get away with totally wrongheaded decisions either. Sounds hard to do? Yup, and sometimes what you think is a fair decision is not going to sit well with the players. Nobody said being a Director was going to be a walk in the park. The most rewarding stuff never is. It does get better with practice. And the feeling you get when an Episode comes to an end and everybody is caught up in the story is about as good as it gets on the storytelling/creative front.

The Setup

Rebecca: Oliver. The series is in syndication. She'll always be there.

Oliver: Beck . . .

Rebecca: Looking younger and better and sweeter than me—forever.

Oliver: Sweetie, your life is not over at 24.

Rebecca: I'm not 24. I'm twenty . . .

Oliver: Shh, shh!

Rebecca: Raven is 22. She will always be 22.

Oliver: All right, so she'll always be 22. She's not you, and we're gonna have to face it—that nobody stays young forever.

—1.17 Eternity

An Episode needs a Setup, where the situation is established. For example, the introduction of 1.2 Lonely Heart was, "A demon is murdering singles in L.A." The episode dealt with the Original Cast discovering a parasitic demon that jumped from one host body to the next as he wore them out, figuring out how to destroy it, and doing it in the final act.

The Setup can be something new and unexpected or a development of a Plot or Subplot. Typically, the Cast doesn't know what the Setup is until later in the Episode. It's up to them to figure it out, and do whatever needs doing. Some possible Setups include:

A Stranger Arrives: There's a new ghoul in town and the Cast must stop it before it racks up a big body count. This is possibly the simplest Setup there is. The Cast finds a victim or two, investigates, discovers who or what the critter is, and takes care of business. You need to create the new threat and figure out what sort of trail leads to its eventual defeat. If the Cast is not on the ball, the Stranger might manage to escape, and even become a recurrent threat, or even an Adversary.

We Meet Again: A recurring villain (an Adversary or the Nemesis) is the main foe of the Episode. This Setup usually helps advance one of the major Plots of the Season. Typically, the villain unleashes some scourge upon the Cast or the world at large. The gang has to deal with the danger and stop the villain. The old enemy may escape, or might finally get his just desserts.

We Meet At Last: These are important Plot-related Episodes. Our heroes finally discover the identity of some important villain or Adversary. These encounters usually end with a nice fight scene, but the unmasked foe may not be defeated this time. The Setup can start with the discovery of the villain, or might provide the clues needed to the revelation near the end of the Episode.

Now You've Done It: Sometimes, the trouble comes from a Cast Member (or a Guest Star friend or ally) rather from an outside threat. This type of Episode has a complication or danger caused by a screw-up on the part of a "good guy." Maybe somebody cast the wrong spell, trusted the wrong person, or made some tragic error and must now make amends for it (or had to perform some action that the others in the group cannot understand or condone). In this Episode, monsters or villains play a minor role (although they are likely to be around)—much of the Episode is spent dealing with the consequences of the Cast Member's actions or undoing the damage they caused.

The Dead and the Beautiful: Finally, you have Episodes that deal with dramatic situations—falling in love, trying to lead a normal life in the midst of demon-hunting, or the resolution of personal subplots. Combat takes a definite back seat to interpersonal relationships, but usually a vamp or two shows their ugly mugs just in time to get stomped sometime between tearful moments.

Episode Subplots

Angel RPG Episodes are rarely about only one thing. Besides the central Setup, you should try to string along at least one Subplot. This can be something from the characters' personal lives—a date, an audition—or part of one of the Season's Plots or Subplots (developing two character's relationship, for example). These secondary storylines can be pretty important, but they don't get as much "onscreen time" as the main plotline. Common personal Subplots include important celebrations—birthdays, anniversaries, and holidays (what happens when the Cast needs to prepare for that big Thanksgiving Dinner even as they try to end a man-eating demonic bird's reign of terror? Now that's a special holiday Episode). Romantic developments are also important; our heroes may find that a recent breakup from within the ranks is cramping their style.

Ideally, you can find your Episode Subplots from the relationships and personal lives of the Cast. There is a small risk that the Subplot will take over the Episode, but if that's what's important to the players, go with it. The rest of the Episode can always be dealt with later (assuming time is not an issue; otherwise, a vision from the Powers warning the heroes the world is about to end may break their mood and get their butts in gear).

Complications

Angel : No! NO!

Sahjhan: Wow. I didn't count on that. Kinda takes care of my problem.

—3.16 Sleep Tight

After you have your Setup, you need to get the story moving. The Cast does most of the moving, but you can give them directions to get to the good parts. Complications are dramatic moments that advance the story, or turning points that make things more interesting (and dangerous) for the characters. You should try to space out the Complications. Think of them as the high points on a roller-coaster—you get the thrill as you go down, get a temporary break and build-up as you go up (heading for the next Complication), and go through the thrill all over again. Here are some Complications you can use in your Episodes:

He's Dead, Jim: Finding a corpse is always good way to get a reaction, especially if the cause of death is unusual or gross. This situation can be highly dramatic (in the case of a loved one or friend) or for shock value only. The grisly discovery could be used to reveal some dark force is at work or to provide clues as to the nature of the threat.

We're In It Deep Now: You turn around, and face a roomful of vampires. Or the kindly old man you were interviewing turns out to have the strength of ten men and an appetite for human hearts. Or your girlfriend walks up on you having an intimate moment with an old friend. This Complication reveals an unexpected danger (physical or emotional), the kind of situation that has the audience (and in a game, the players) wondering how the hell the heroes are going to get out with their hides intact. Ambushes and surprise attacks make great Complications. Sometimes, you may have to pay off the players with a Drama Point; otherwise the characters with Situational Awareness and Fast Reaction Time are never going to get knocked out from behind while poking their noses where they didn't belong. And where's the fun in that? Setting up these situations can be difficult if the Cast is careful or paranoid enough, but with some creativity, anyone can get ambushed. If you can arrange it, an attack when the characters think they are totally safe can really shake their confidence.

Out of Left Field: This Complication reveals that the Cast Members' had it all wrong—the apparent victim is actually the villain, their suspect is actually a good guy, and the butler didn't do it—his demonically possessed clone did. To develop this Complication, you need to plant a few red herrings and get the Cast pointed in the wrong direction, until the truth comes crashing down (often leading to a "We're In It Deep Now" moment).

The Moment of Truth: A lovesick character confesses her feelings. A secret betrayal is finally uncovered. What was hidden is now revealed. This dramatic Complication can go beyond the Episode and involve the Season's Plot or Subplot (like the discovery of Wesley's betrayal in Season Three). This is a Complication that can be player-driven, especially when it comes to personal revelations.

Climax

Angel: Yeska? Wait a minute, I know Yeska. She's no goddess.

Cordelia: What do you mean?

Angel: She's a Davric demon.

Wesley: Davric? They don't serve humans—well, unless the humans make a sacrifice.

Gunn: Sacrifice?

Wesley: Davric demons eat live sacrifices, generally girls. They grant huge power to the person that offers a sacrifice on their 50th—oh, dear lord, on their 50th birthday. Bryce is gonna sacrifice his own daughter.

—2.6 Guise Will Be Guise

Sooner or later, you'll get to the final payoff of the Episode. The Setup is resolved (even if the solution is not completely satisfactory), and the roller-coaster ride comes to its end. Usually, the Climax involves a confrontation with the main threat of the Episode. That could go well, or badly, or could just fizzle out with not much resolved (setting up the next go-round).

Or you could pull a fast one—the encroaching horror that the Cast has been preparing for turns out to be mostly smoke and mirrors. Once they overcome their fear and despair, and actually face up to the Big Nasty, he winds up being something of a push over. He falls and the Cast looks around wondering "what's was that? What else you got?" Then you drop a bombshell on them in the Resolution.

Resolution

Angel: You both did great. And . . . I think we did a . . . good thing here tonight.

Wesley: Yes. We set the captives free.

Cordelia: Well, actually, didn't we set a bunch of . . . demons free?

Wesley: Oh. Well. Technically . . . yes.

—1.16 The Ring

Once the big fight is over, the huge revelation is revealed, a major Plot arc transitioned to the next stage, or something completely different, the consequences of the confrontation must be explored. The Cast may be triumphant and unscathed, which is nice, but shouldn't be counted on. Alternatively, the heroes win, but it's not a painless victory; maybe they learn some hard lesson or have to pay some painful cost. The Climax might turn out to be a large-scale Complication instead: maybe the villain is defeated—only to be revealed as the pawn of a much more powerful being. Or perhaps the bad guy is really a possessed friend, and a Now You've Done It Setup flows directly.

Many Episodes should end in an upbeat note—the Cast Members have prevailed, after all. They might be a bit battered, bloody, maybe even frayed around the edges—but you should see the other guy. Most Episodes should give the Cast a sense of accomplishment. If every Episode ends in an ambiguous or bitter way, you'll mire the heroes in a sea of existential angst and that's a lot less fun than it sounds.

Acts

Gunn: Bravo! Bravo!
Cordelia (waking up): I loved it.
Angel: It's just intermission.
Cordelia (wiping her chin): Oh.
—3.13 Waiting in the Wings

To help organize the various parts of an Act, we've adopted a format for our ready-to-play Episodes. You can mirror this method in your own Episode creations, you can vary things here and there, or you can toss the whole mess in the trash and do your own thing.

In general, each Act includes one or more Scenes, each described in varying degrees of detail. The scenes need a setting, some Supporting Cast Members and their agendas, and a general overview of what's about to happen. You may have to think through several paths. A well-designed scene allows the Cast to take a number of approaches to the central problem or conflict. If so, you must prepare for different actions and their repercussions on the general storyline. Don't get too detailed or narrow though—you can count on your Cast doing stuff you didn't imagine . . . with regularity. That's when you need to go with the flow, adjust your story, improvise, and gently lead the crew back to the main story path. It can get tricky and ragged at times, but that's the fun of a free-flowing, shared storytelling experience. Don't worry, the outcome is almost always more than you could have hoped for.

We suggest that you organize each Act as follows:

Run-Down: A brief explanation of what happens in this section.

Action: This covers the actual events and encounters in the Act, including rules, and maps.

Troubleshooting: Some tips on how to handle problems when the players improvise or go down an unexpected path.

Stats: Game information for the Supporting Cast involved in the Act.

Others Ways To Do It

The Act/Episode/Season/Series structure is a set of guidelines you can use to make the game play feel like the *Angel TV* show (yup, we love to belabor the obvious). Still, that may not be the best way to run a game, or to run your game. Maybe you don't want to set up Season-length plots, and prefer to let the interaction of the Cast dictate the way the Series runs. Or you want to follow a more traditional roleplaying style. Here are some ideas for those who want something besides the default structure.

The Quest: The game centers around some elusive goal. There are no actual Seasons or Episodes; game sessions lead the Cast from one scene to the next, each leading them a step closer to the final climax. The game focuses on a single major plot and ends when the quest is fulfilled (although a sequel might follow). This structure is closer to a movie than a TV series.

The Soap Opera: These games have no set structure. They depend on the Cast's interacting with the environment. You populate the setting, and let the Cast loose on it. There are lots of Plots and Subplots, but actual resolution points are less frequent. This is more like a soap opera, where by the time a villain is defeated, two more are already prowling in the background.

The One-Shot: This can be a single-Episode game where what happened before and what happens after are not very important, or a series of Episodes that don't have interlinked Plots or Subplots. One-shots are very useful for conventions or pick-up games where you don't have to worry about players showing up for every game session. The structure of those games is more like a movie—it may or may not have sequels, but the story should be essentially over by the time the closing credits start rolling.



Tonight, On A Very Special Angel

Not all Episodes are created equal. Some are going to be almost "routine"—monster shows up, monster rampages, monster gets staked (or knifed, or clobbered with a giant mallet), Cast scores a few funny lines out of it, The End (and there's nothing wrong with that, as long as the execution of the Episode is fun and entertaining). Others are going to play a pivotal role in the lives of the Cast Members or shape the tone and character of the Season or even the entire Series.

Series Premieres

Angel: Okay. You've told me the story of my life, but since I was there, I already knew that. So why aren't I kicking you out?

Doyle: Because now I'm going to tell you what happens next. You see, this vampire, he thinks he's helping. Fighting the demons. Staying away from the humans so as not to be tempted. Doing penance in his little . . . cell. But he's cut off. From everything. From the people he's trying to help.

—1.1 City of

The first Episode is pretty damn important. There we go with the understatement again. This is where the Cast gets together for the first time (at least "onscreen"—the characters may have known each other before on paper, but this is where we see what sort of chemistry exists between them). Everybody gets a first glimpse at the setting, and a lot of the tone of the Season or the Series is going to be defined by this first impression. Still, not everything should be set in stone. Just like in television, a game Series may need some "retooling" after the first few Episodes (whatever you do, though, don't introduce cute little kids unless they are whisked off to another dimension or die horribly after a few Episodes; they are the kiss of death).

The Series Premiere is usually an extended Episode—a Pilot, if you will—and involves some important Setups and Complications, including the following:

Introductions: Big Setup here. The stars of the show share the "screen" for the first time. Most of what happens next is up to the players and how they "perform" their roles. You can provide a few nudges here or there. Putting the entire Cast under a little pressure may help them stick together; after the characters have to fight for their lives against a vampire gang, they may feel more respect for each other. Friends don't let friends get drained by vampires; by the same token, people who save each other's lives likely become friends.

Shocking Discoveries: A few things that you should get out of the way during the first Episode include such shockers as "Demons are real," "Demons are real ugly," "Demons are real strong," and "Yikes! There's a lot of them demons in our neighborhood." Some of the "basic facts" of the setting should be described here, especially if the Cast is not aware of them. If the Series starts with a group of experienced monster hunters, of course, it goes without saying that the really basic facts should go without saying, if you know what we mean.

A Glimpse of Things to Come: You don't have to lay out all the cards, or even most of the cards, on the table, but it'd be nice if the Season Premiere gave out some clues as to what's going to be happening. They can include such tidbits as hints of the dark powers involved, a chance encounter with a Supporting Cast character that may play an important role in the Cast's lives, or a "job description" for some of our heroes.

Season Finales

Cordelia: Wait. What's that thing about him having to fulfill his destiny first?

Wesley: Well, it's saying that it won't happen tomorrow or the next day. He has to survive the coming darkness, the apocalyptic battles, a few plagues, and some, uh, several—not that many—fiends that will be unleashed.

Angel: So don't break out the champagne just yet.

Cordelia: Yeah, break out the champagne, Pinocchio. This is a big deal!

Angel: I guess it is.

Cordelia: Typical. I hook up with the only person in history who ever came to LA to get older.

—1.22 To Shanshu in L.A.

All good things must come to an end. At the Season Finale, the Plots and any remaining Subplots come to a head, the Final Showdown takes place, and the Cast Members' lives are never the same. Season Finales should always be your proverbial doozies. The Setup should be pretty intense; the consequences if the heroes fail must be extreme. Maybe the world will not end, but the survivors might wish it had if the Nemesis' plans come to fruition. The Complications should be powerful; Moments of Truth galore, and when the characters are In It Deep, it should be deep indeed. The Finales are times for the Cast Members to show how tough, courageous, and determined they are. Sometimes, they end

with the heroes standing together, brothers and sisters in arms, closer to each other than to anyone else in the world. Other times, they end in a cliffhanger, getting you eager to start the next Season as soon as possible. You get all of these things, and your gaming group will have recreated the magic of *Angel*.

Season Finales have some of the following Episode elements:

The Agony and the Ecstasy: Romantic Plots and Subplots should reach a major point in the Season Finale. Characters may finally declare their love for one another, relationships may come to a heartbreaking end, or intended declarations of love may get derailed into heartbreak or vice verse.

This Time It's Personal: By the time of the Final Showdown, the Nemesis or Adversary should have gotten the Cast really, really pissed off. The end of the villain should provide a nice catharsis. Few things feel better than seeing the creature that tormented and terrorized the Cast and their loved ones get the proverbial Can of Whoopass unleashed upon it. With a combination of Drama Points and creativity, the bad guys should come to an emotionally satisfying end.

The Price of Victory: Victories are not without costs. Maybe the Cast has to pay a terrible price to finally defeat the villain. They might have to compromise their values (Wesley ruthlessly sacrificing lives to win the day during the Pylean end of Season Two, for example). They might suffer losses at the end. Good as the defeat of the Adversary should be, the victory should often be bittersweet, flavored with pain.

And Life Goes On: The Season Finale can also be used to mark milestones in the lives of the characters. At the end of each Season, the Cast is going to be older and hopefully a little wiser. Characters grow up, and hopefully become stronger, better people than they were at the beginning of the Season.

Season Premieres

Wesley: I'm beginning to think it was the sloth demon.

Cordelia: Sloth demons don't sacrifice adolescents, Wesley. It was a Carnyss. You I.D.ed it.

Wesley: No, I don't mean the demon we killed last night. I mean the one we incinerated a month ago. I think that's what Wolfram & Hart raised in that box when Angel was fighting Vocah.

—2.1 Judgment

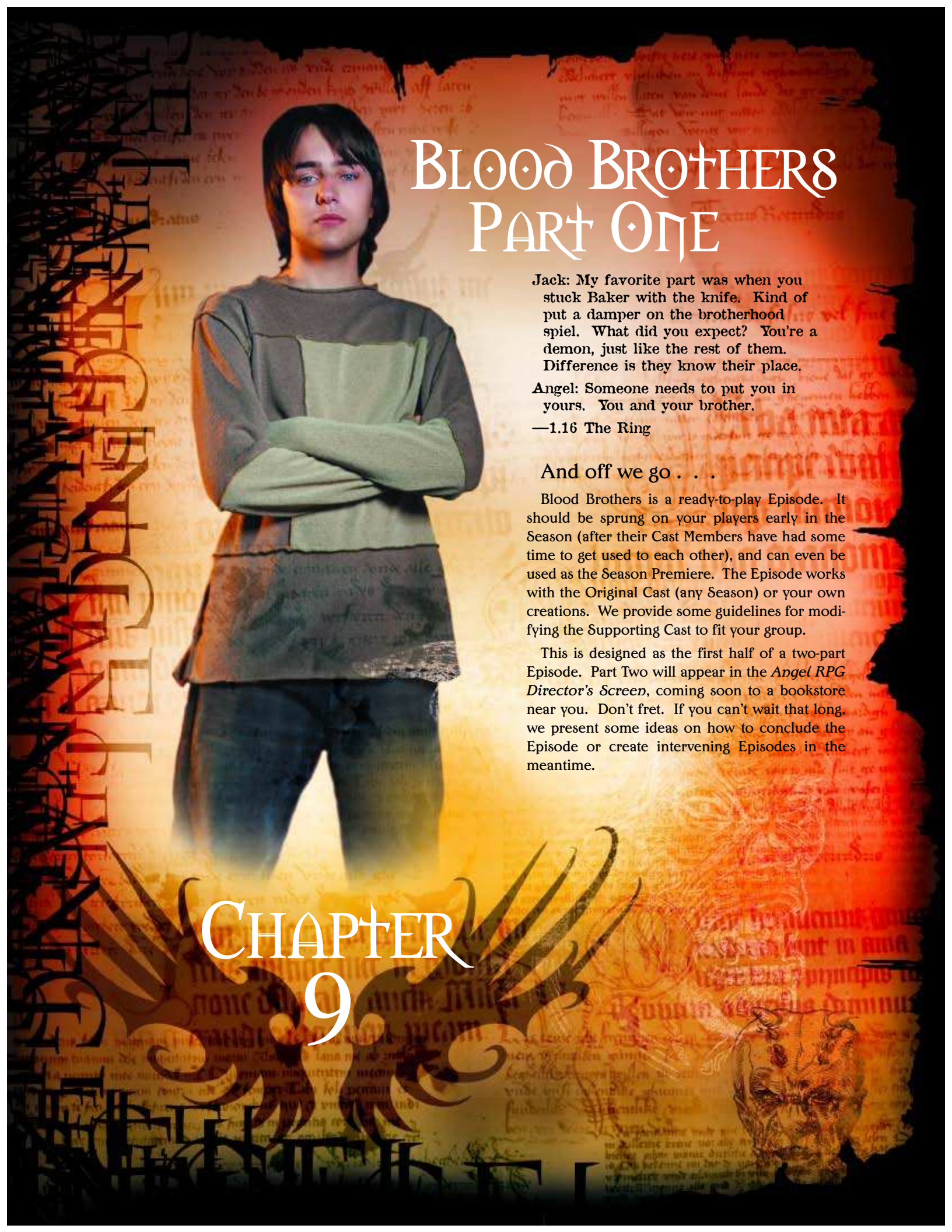
A Season ends, and, hopefully shortly afterwards, a new one follows. The Season Premiere should pick up any loose ends from the previous Season and turn them into new Plots and Subplots. New Adversaries can be introduced, returning Nemesis weigh in, and story arcs blossom. If any enemies survived the last Season, they may make unexpected comebacks. The consequences of the heroes' actions may come back and bite them in the ass in the new Season. And the Season Premiere is a good place to get the ball rolling.

A new Season can herald a lot of changes. Some Cast Members may leave, to be replaced by newcomers. Minor characters may become important Supporting Cast members, or even new Cast Members. The entire Series may take a new turn, perhaps becoming a little darker (or more tongue in cheek). You get a chance to fix any problems the last Season had, and the players should get a better feel for their roles.

The Season can start shortly after the end of the previous one, but sometimes it is better to let a little "down time" pass. That gives the Cast a breather and some leeway to modify their background a bit, and maybe get a few "power ups"—a season learning hidden lore can turn a dabbler in the arts into a skilled magician, for example, and a few months of intensive physical training might transform an Investigator into a pumped-up demon-hunter. The down time allows for new challenges to rise up in the characters' personal lives, and new Adversaries to surface (although they might not make their appearance for the first few Episodes).

In Conclusion

Producing a fun Series requires a good deal of work from both you and the players. Your gaming group is basically doing the work of a team of screenwriters, actors, directors, and lots of support staff. Instead of big salaries and houses in Beverly Hills, you get to have fun making your own stories in the world of *Angel*. The great part about roleplaying is that you can get both the pleasure of reading a good story (and not knowing how it will end) and the creative joy of writing a good story. When you combine that with the characters and setting of *Angel*, a grand old time is all but assured.



Chapter 9

Blood Brothers Part One

Jack: My favorite part was when you stuck Baker with the knife. Kind of put a damper on the brotherhood spiel. What did you expect? You're a demon, just like the rest of them. Difference is they know their place.

Angel: Someone needs to put you in yours. You and your brother.

—1.16 The Ring

And off we go . . .

Blood Brothers is a ready-to-play Episode. It should be sprung on your players early in the Season (after their Cast Members have had some time to get used to each other), and can even be used as the Season Premiere. The Episode works with the Original Cast (any Season) or your own creations. We provide some guidelines for modifying the Supporting Cast to fit your group.

This is designed as the first half of a two-part Episode. Part Two will appear in the *Angel RPG Director's Screen*, coming soon to a bookstore near you. Don't fret. If you can't wait that long, we present some ideas on how to conclude the Episode or create intervening Episodes in the meantime.

Plot Synopsis

A dark cult is trying to summon the Hunter, a mystical creature that will unerringly track down the cult's quarry. Unfortunately for the cultists, our heroes arrive in the middle of the ritual and disrupt things. In the course of the melee, the ritual goes off, and the mystical energies strike one of the Cast, creating a Doppelganger—a demonic double of the character, just as strong or capable (more so, in fact) but utterly, irredeemably evil. The Cast has to deal with the Doppelganger while foiling the cult's plan to destroy the Seer, a young women whose prophetic gifts may avert (or cause) Armageddon. Action, soul-searching, and angst ensue.

The chanting was inhuman in both language and tone, an insectile buzzing that would have been disturbing, sickening even, to human ears. Krash'an of the Lyrok Clan was not human, however. To him, the singing of his brethren was sweet music, hinting of the glories to come.

Soon, the Hunter would come. Soon, their quarry would die and the New Cycle would begin. The human plague that had infested this planet for so long would be cleansed.

Krash'an was so intent in the ritual that the crashing sound didn't register at first. Not until one of the brethren paused in the chanting and looked up did he realize that something was horribly wrong.

Strangers stood by the doorway. Armed, clearly dangerous strangers. One of them spoke.

"Evil ritual, lots of cloaked weirdos, really lousy music. Mind if we join in?"

Krash'an's amazement was replaced by blinding fury. "Kill them!"

Act One: Introduction

Angel: So kill the Big Ugly, it un-thralls the groupies and they stop killing each other.

Wesley: Absolutely. Yes. That's the theory. Thrall demons can be tricky.

Cordelia: Well, at least they're killing each other and not . . .

Turfog: Intruders!

Cordelia: . . . us.

—2.5 Dear Boy

Run Down

. . . and we cut right to the action, as our heroic champions wade into a gaggle of demon cultists.

Okay, we don't have to go so fast. The long and the short of it is—the Cast has discovered that an evil cult is about to unleash some Truly Bad Mojo on an unsuspecting public. Not the kind of thing any group of red-blooded Americans (or Undead Americans, or even Demon Americans) would allow to happen, right? Right. To work out the little details, refer to the Getting 'em There sidebar.

Action

Brouhaha To You: There are thirteen demon cultists (see p. 232) in the warehouse. When they notice our heroes, six of them stop the chanting and attack the interlopers, using daggers as their primary weapon. If that's not enough, another two stop and join the fight, and if that's not enough two more stop, each step leaving a mystical number of chanters (seven, five, three).

The demons are not exactly lethal combatants. They are lovers, not fighters—okay, they are demonic sorcerers, not fighters. As long as the gang has a decent mix

The Demon Cultists

The bad guys belong to a lesser demonic race, the Lyrok Clan. They have rough, yellowish skin, brutish figures, and lousy demeanors. Most of the time, they are hidden by their hooded cloaks. As far as demons go, the Lyrok are not particularly strong or tough; their strength is their vast mystical knowledge (their effective Brains Score is 18 when it comes to demonic lore).

Since time immemorial, the Lyrok have dwelt on Earth in self-imposed exile, waiting for the time when the Cleansing (the eradication of humankind) will arrive. Their goal is to search out the Signs of the Lyrok Prophecies (see p. 234) and to fulfill them, thus bringing about the Cleansing.

Getting 'em There

This Episode opens with the Cast right in a fight, just like the beginning of a lot of *Angel* episodes. That may be a bit abrupt for your crew, so a bit of backpedaling may be necessary.

You could step back only a small way, and start the Episode by describing the ritual. It's taking place in an abandoned warehouse in a bad part of town. The floor is covered with elaborate mystical symbols, drawn with either red paint or human blood (guess which). There are thirteen demon cultists, anonymous figures in dark cowls. The chanting is utterly alien, producing an effect like nails on chalkboard for any human who hears it (it is just as bad for any demon with musical sensibilities—Lorne would be in tears). Flashes of light appear briefly over the chanting cultists, hinting at eldritch powers being summoned by the ritual.

You could step back further to work out the whys and wherefores. If any member of the heroic band has Psychic Visions (either version), it's easy enough—the Powers That Be sent our heroes a warning that something bad was going down at this address. If supernatural means aren't available, someone from the neighborhood asks the heroes for help. The cult has ritually murdered several people (they needed to get "red paint" from somewhere, after all) and our heroes happen to stumble onto the ritual while investigating the disappearances and murders.

If you do bring things to a head more slowly, you could give the Cast some time to work out their disposition and tactics before the fight. The building is basically a large empty space about the size of a basketball court, with some empty large metal containers off to the sides. A large metal rolling door and a side door provide entry and egress. For a flashy entrance, the Cast can crash a car through the rolling door or bash the side door. Don't worry about the details on how the entrance is made. The point is, our heroes are getting in there and mixing it up with the cultists.

And now, back to the show.

of Champions and Investigators, they should have no problems with the thirteen demons. If the numbers seem like too much for the Cast, drop the number to seven (four demons fight while three remain chanting).

The moment the number of demon chanters drops below three, weird things start happening. First of all, the light show above the mystical symbols intensifies. One of the surviving demons looks up and says, in a surprisingly mild voice, "Oh, dear."

A second later, a powerful mystical explosion knocks everyone down. The Cast Members are stunned and helpless; the remaining demons drop dead (failing at powerful rituals has that effect on people). Crackling lights descend upon one of our heroes, lifting him up in the air and transfixing him. It's not a pleasant experience—a bit like being drawn and quartered, in fact. A glowing sphere of light is torn from the Cast Member's chest and he feels as if some of his favorite organs have been pulled out. The sphere coalesces into a humanoid

Name: Lyrok Demon Cultists
Motivation: Destroy the world through dark magic
Critter Type: Demon
Attributes: Str 3, Dex 3, Con 2, Int 2, Per 2, Will 4
Ability Scores: Muscle 12, Combat 12, Brains 13
Life Points: 30
Drama Points: 1
Special Abilities: Natural Armor (2 points); +5 to Brains for Occultism

Maneuvers

Name	Score	Damage	Notes
Dodge	12	—	Defense action
Knife	12	8	Slash/stab
Punch	12	8	Bash



Choose Carefully

All right, one of our heroes is going to have a demonic carbon copy running around causing trouble. So who gets to be the chosen victim? Here's some options.

The Original Cast: Angel is always an option—think Angelus, and crank it up a notch—but that's been done before. Gunn might be interesting—he has his own dark side and his Doppelganger is violent and impulsively cruel. If Wesley gets it, his ruthlessness and calculating are magnified to inhuman levels. A Fred Doppelganger is insane—think Drusilla (see p. 193). Cordelia's evil twin would be a murderous throwback to her old "bitch queen" days in high school. If Connor is around, his double would be utterly vicious—a twisted child with no trace of conscience.

New Characters: A Champion would work best as the mold for the double; any "combat monster" in the Cast could work. Alternatively, you can take an Investigator and turn the Doppelganger into a mastermind type, using his wits to ensnare the Cast in Machiavellian plots.

Double Role: With the right player, you too can experience the joys of the dual role. The player can take turns playing the "real" character and, on selected occasions, the Doppelganger. This works really well when only one of the two is present in a scene, and it keeps the other Cast Members guessing.

And, just in case you haven't figured it out, the Doppelganger doesn't have to be a "brother"; a female double works just as well.

figure—an identical copy of the luckless champion. The double looks down onto the helpless character and smiles. "Brother," it says breathlessly—and disappears.

Cut to commercial. Oh, and hand one Drama point to all Cast Members present, and two points to the "chosen one"—they are going to need them.

Troubleshooting

Not much to do here. Just about any Cast worth using would work to stop the ritual and inadvertently unleash the evil Doppelganger. It should be clear that as long as there are demons chanting, the ritual is still ongoing. Still, you may have to remind the Cast that some cultists are continuing the ritual while the rest try to run interference. Quick thinking Cast Members may ignore the fighting cultists and target the chanters, disrupting the ritual even faster, which works just fine.

You could start the Episode in a more standard fashion rather than dumping the Cast in the middle of things. Start with a vision, or a request for help about mysterious disappearances in the neighborhood. Some research rolls may provide some clues before our heroes find themselves dancing with demons.

If this is the first Episode of the Series, you can have the characters meet at the demon ritual. Maybe each of them discovered the ritual on his own, and they get to meet each other right then and there. This means the Cast has to overcome any initial suspicion and distrust of each other to work together, which adds complications to the Episode—not necessarily a bad thing, but you should keep that in mind and try to let the Cast get together in their own time, rather than railroading them into it.

Act Two: Complication

Wesley: I must have lost track of the time. I meant to . . . go home.

Angel: Road to hell, right?

Gunn: So Wes, you find any answers in all these stuffy books of yours?

Angel: He already knows the answer. He's just looking for the question.

—3.15 Loyalty

Run-Down

The Cast can go home to lick their wounds and figure out what the hell happened. Meanwhile, the afflicted character is plagued with visions of the Seer, the girl that must die to fulfill the Lyrok Prophecies. The Doppelganger makes his first appearance, hinting at bad things to come. And, to make things more interesting, Wolfram & Hart gets involved.

Action

Hitting the Books: The aftermath of the fight has left plenty of clues for the Cast to research. They have thirteen demon corpses, a plethora of mystical symbols drawn on the floor of the warehouse, and their memories of the light show and the appearance of the Doppelganger. With a little luck and some brain sweat, some interesting facts should come to light.

Three research rolls (see p. 116) should be made—one for the demons themselves, one for the ritual, and one for the Doppelganger.

The Demons and their Prophecies: The Cast has a good idea what the demons look like (if they are cold-blooded enough, they might bring along a head or a wax impression of one of their faces to keep the information fresh—such an action should give them a +1 to their rolls). So it's just a matter of checking the ol' Demon Database or their book collection. The higher the Cast's combined Success Levels, the more info they glean (higher results provide all the info gained at lower Success Levels).

1-2: No luck. These demons appear to be fairly obscure; they haven't done much of anything in the last few centuries. They might be part of a doomsday cult of some sort, waiting for the right time to act—the right time being now, apparently.

3-4: Clearly, these are Lyrok demons, a small and secretive race. Their sole goal is the fulfillment of the Lyrok Prophecies. Unfortunately, the prophecies are a closely guarded secret. All the Cast can fathom is that, should they come true, the human race will be "cleansed" from the face of the planet.

5+: There are three known copies of the Lyrok Prophecies in the world. One is in the Vatican Vaults, and the Vatican doesn't have an interlibrary exchange program. The other is in the Rare Book Library of a small New England college (name rhymes with "catatonic"). The third one, fortuitously enough, is in town, among the private collection of one Anton Phibbs, an eccentric millionaire with a taste for occult books.

The Ritual: The mystical symbols are written in a common form of Low Planar Tongue, a demonic language known to anybody with Occultism 4+. Deciphering it takes a bit of work, of course.

1-2: Well, it's a summoning spell of some sort. The ritual's disruption summoned something, but probably not what the casters originally intended.

3-4: The inscriptions refer to a Hunter Spirit. The actual abilities of the spirit are not quite clear, but its name and some of the spell's incantations indicate that it can unerringly track down its designated prey and then kill him. The entity appears to be extremely powerful and very hard, perhaps impossible, to destroy.

5-6: The ritual would have summoned the spirit in incorporeal form. The entity would then possess the body of one of the casters, fusing with it and empowering the living vessel with tremendous supernatural power. Apparently the unfortunate Cast Member happened to be standing in the spot of the Vessel when the spell went awry, allowing whatever entity was summoned to possess him (except what happened was not exactly a possession).

7+: The process of the ritual called for three spirits to be invoked, each in turn joining the ritual to call the Hunter. The first spirit was the Singer, which coordinated the chanting. The second spirit was the Upholder, which was supposed to strengthen the selected "vessel" for the possession. The third one was the Mocker, who would disassociate the Vessel's personality to enable the possession to work. When the ritual was dispelled, the Mocker was released and was able to enter our reality—this is what created the Doppelganger (this information automatically provides two Success Levels towards the Doppelganger research roll).

The Doppelganger: Finally, we have that identical twin of the afflicted character who popped up after the ritual failed. This was not the ritual's purpose (this much can be gleaned even with one Success Level on the ritual research roll). So what the heck has been unleashed on the world?

1-2: The entity appears to be some form of Doppelganger spirit. Unfortunately, there're a whole bunch of mystical doubles. One possibility is a splitting of a person's soul into two parts; usually, each half is an incomplete portion of the victim's personality—one has its emotions while the other keeps its rational side, for example, while one could be good while the other is evil. A quick examination of the Cast Member in question shows no apparent changes in personality, so that's probably not it. That leaves the field wide open, though.

3-4: The symbols indicate that this Doppelganger is a demonic manifestation. The double retains the memories and some of the personality of the victim, but it is perverted and evil, much like a vampire is an evil reflection of his previous self.

5-6: A demonic Doppelganger is stronger and more capable than the original; it retains all his memories and skills, augmented with demonic strength. Its goals are not always destructive. Still, it generally seeks to destroy the original and replace him, or try to thwart him at every turn.

7: This particular Doppelganger must have been created by a Mocker Spirit, a creature used to facilitate possession rituals. A manifested Mocker assumes the form of the victim and become its eternal enemy. Its only goal while manifested is to work against the original, turning all his hopes and goals into dust, destroying those he cares about, and generally turning his existence into a living hell.

8+: Mocker Doppelgangers have the ability to tap into their double's mind and senses. This requires an effort of will and doesn't work for long, but it means the Doppelganger may on occasion eavesdrop on his double. On the flip side, the original can also attempt to do so, with enough concentration—this requires a Willpower (doubled) roll with a –4 penalty, and lasts for one Turn per Success Level. Each additional attempt after the first during the same day has a cumulative –1 penalty (–5 the second time, –6 the third time, and so on).

Dreams and Premonitions: The ritual happened late at night and eventually our heroes are going to have to catch some zees. When that happens, the Doppelganger-ed Cast Member is going to have a disturbing dream (at your option, any Cast Members with Psychic Visions get to share in the dream, kind of like pay-per-view, only less fun).

In the dream, a teenage girl is wandering around a deserted city street. She looks scared and out of place, clearly on the run. "Please help me," she whispers pleadingly. As she turns into a corner, she runs into the Cast Member. "Please, help me," she begs him.

"Of course I'll help you," the character says, smiling benignly—until his face turns into a demonic visage, much like a vampire's "game face." He reaches out and snaps the hapless girl's neck. The (obviously) demonic Doppelganger laughs as the girl's corpse drops. Around him, the world begins to burn. The scene widens up, and now it is clear the city—no, the whole world—is burning. On that cheery note, the dream ends.

It should be obvious that the girl is somehow important. If the Cast has figured out that the demon cult's ritual was meant to hunt down someone, then they could put two and two together. A quick computer search for missing persons in the right age bracket (this can use an Intelligence (doubled), Intelligence and Crime, or Intelligence and Computers roll, whichever is better, assuming our heroes have access to the Internet—and why shouldn't they?) reveals that there is indeed a missing girl who looks just like the one in the dream: Janine D'Angelo, sixteen, missing for the last week since the murder-suicide of her parents. (If you want to get nasty and more realistic, the search could turn up two, three, or even more girls of the right age—it's a big city after all. In that case, you have to devise backgrounds for those girls, a research path, and the point it becomes clear to the gang that the others are not the right ones.)

By the time morning comes, the Cast has two possible tasks: find a copy of the Lyrok Prophecies to figure out what's going on, and find Janine D'Angelo to figure out the role she plays in this little drama.

Meeting Mr. Phibbs: If the Cast is interested in getting their hands on the Lyrok Prophecies, a visit to a Mr. Anton Stewart Phibbs is in order. Cautious characters may want to do some research on the guy first. A computer search finds his name linked to several major auctions around the world; he clearly has a lot of money and is not afraid to use it. An Intelligence and Crime roll (with any bonuses for criminal Contacts or Clout) reveals the following:

1-2: Phibbs was questioned by the police after a couple of robberies at museums and private collections, but no charges were ever filed against him.

3-4: Phibbs has been known to purchase items of dubious origins from local fences and other underworld figures. He has a reputation in the underworld as a serious player, not someone to mess with. An attempt to burglarize his Beverly Hills home resulted in the mysterious disappearance of the burglars, followed by the mysterious disappearance of the burglars' families, friends, acquaintances, and even their pets. Word is—leave the guy alone if you know what's good for you.

5-6: Phibbs has a strange taste in friends. He's got connections with a number of major criminal figures, people specializing in the "import-export" of illegal goods. His purchases include corpses from the local morgue and, according to some rumors, live people—homeless persons, runaways, and other unfortunates unlikely to be missed.

7+: Phibbs bodyguards, Burt and Kurt, are two large, over-muscled guys with a fearsome reputation of their own. Rumor has it that Kurt was shot six times during a disagreement over a card game, and he calmly beat the shooter to death with the man's own arm (which he had ripped off shortly before).

Name: Anton Stewart Phibbs
Motivation: Collect all prophecies and win valuable prizes
Critter Type: Human
Attributes: Str 2, Dex 2, Con 2, Int 5, Per 3, Will 5
Ability Scores: Muscle 10, Combat 11, Brains 17
Life Points: 32
Drama Points: 4
Special Abilities: Hard to Kill +2, Resources +9

Maneuvers

Name	Score	Damage	Notes
Dodge	14	—	Full Defense
Magic	17	Varies	By Spell



If the Cast decides to meet Phibbs in a civilized manner, they can call his secretary and make an appointment. Phibbs does not see anybody who doesn't have Contacts 3 or higher, or who works for an organization with a minimal four levels, combined, of Criminal, Financial, or Supernatural Clout, or a Governmental Clout 3 or better by itself. If the Cast has enough respectability and insists on meeting Phibbs quickly, the collector agrees to see them the next day for brunch at his mansion. Phibbs' bodyguard Burt greets the characters at the door and walks them to the swimming pool/patio, where Phibbs is enjoying an omelet and mimosa breakfast. He is friendly enough, but he does not part with the Lyrok Prophecies easily. Money won't do it; the Cast would have to do him a "favor" involving the acquisition of some other valuable book or artifact. If the Cast is willing to play along, Phibb's favor may involve a subplot of its own, as the Cast have to plan a heist. This can be as involved as you like (forming a Episode all its own), or it can be dispensed with in a quick "the job isn't too difficult but you're left with a strange feeling of wrongness once the artifact is handed over" (no doubt this action has repercussions that come to haunt the gang in time).

Our heroes might decide to just do some breaking and entering instead. Phibbs' mansion has a very good security system (–8 to Intelligence and Crime rolls). Burt and Kurt do not bother with such niceties as citizen's arrest if they catch intruders, old-fashioned execution-style murder is their gig. Phibb's collection is in a large vault (–12 to Intelligence and Crime rolls to pick the lock; unless the Cast can convince Phibbs to open the vault for them, of course.). Inside, a glass case holds a parchment scroll apparently made of human skin (it's actually demon skin, if that helps the faint of heart).

Mr. Phibbs

Anton Stewart Phibbs is a tall, thin man with a fast-receding hairline, strong aquiline features, and an air of continental charm about him. He affects a cultured British accent, although he was actually born in Brisbane, Australia. The son of a wealthy businessman, Phibbs took his inherited money and multiplied it a hundredfold. His success in business wasn't just due to hard work or luck, however. Early in his life Phibbs started dealings with occult powers, using the dark arts whenever mundane means failed him. Early in his career, he retained lawyers from Wolfram & Hart, and has used that firm for all his legal (and some of his supernatural) needs ever since. His affairs are handled by Ingrid Thorstein (see p. 238).

His current obsession is learning what the future holds. Phibbs has spent millions tracking down assorted works of prophecy, everything from the *Compleat Nostradamus* to the *Pergamum Codex*. He thinks once he knows the shape of things to come, he can arrange to be in the right time and place to profit from it.

If Phibbs survives his encounter with the Cast, he could become a recurring character, maybe even an Adversary. His magic use is subtle and pervasive, not flamboyant and overwhelming. It's more a means to generate plots and troubles for the Cast, not a way to make Phibbs much of a combatant.

The Lyrok Prophecies

Here are some fragments of the Prophecies to get your juices flowing for ad-libbing the rest (if needed). The scroll itself rambles on for the equivalent of a couple hundred big pages (i.e., it's a mighty long scroll). A lot of the passages are ambiguous, so the translations are tentative at best. This isn't helped by the fact that the Lyrok language has lots of double meanings, often contradictory.

"The Hunt must begin for the Seer, to become our [Leader? Sacrificial Victim?]"

"The Seer is the Mother of the Future. Her [Giving birth? Sacrifice? The word for "giving birth" is also synonymous with "committing suicide for the greater good"—apparently Lyrok motherhood isn't a good career choice] will open the way for the Cleansing."

"The Cleansing will see fire come down from the heavens. The killing will be great, and the blood of the Lesser Races shall flow unquenched and flood the ruins of their cities. We shall tread on the heads of their children, and devour the living as they watch on . . . [the Prophecies go at some length along these lines. Suffice it to say the Cleansing is no day at the beach.]

"The One shall betray Itself, and the Two shall become the One. Then It shall touch the Seer and beget the future with her."

Kurt and Burt

These two tough guys appear to be your typical beach muscle-boys, all hopped up on steroids and ready to do some damage. In reality they are demons, summoned and bound by Phibbs. Their job is to protect their boss and look good doing it. They have guns (all legally acquired and licensed) but prefer to use their fists.

The muscle-bound duo look perfectly normal, but if they get hurt or annoyed enough, their eyes glow red and their faces get a bit wrinkly and latex mask-like.

Kurt and Burt should be tough opponents; modify their Combat Score so it's at least equal to the highest Dexterity and Kung Fu (or similar Combat Skill) in the Cast plus four.

The Lyrok Prophecies are written in an obscure demonic language: only characters with Occultism 9 or higher are able to decipher them quickly. The less fortunate are going to have to spend a few nights working to decipher them—the Cast has to accumulate 20 Success Levels, with a maximum of 10 Success Levels per night spent reading them. Even Phibbs hasn't managed to translate more than a few fragments of the work (one reason he's so reluctant to part with it).

Looking for Janine: At some point, our heroes should try to look for Janine. If the dreams don't do the trick, a concerned relative (see Richard D'Angelo, p. 238) comes to them, asking for help.

A quick research (Intelligence and Computers or Crime, plus any Contacts or Clout levels with law enforcement agencies) reveals a few tragic facts about the missing girl.

Name: Kurt/Burt
Motivation: Pump iron, crush puny Earthlings
Critter Type: Demon
Attributes: Str 8, Dex 4, Con 5, Int 2, Per 2, Will 2
Ability Scores: Muscle 22, Combat 18, Brains 10
Life Points: 82
Drama Points: 2
Special Abilities: Increased Life Points 2

Maneuvers

Name	Score	Damage	Notes
Dodge	18	—	Defense action
Big Pistol	18	20	Bullet
Punch	18	21	Bash
Kick	17	23	Bash



Name: Richard D'Angelo
Motivation: Play a role
Critter Type: Demon
Attributes: Str 4, Dex 4, Con 4, Int 3, Per 3, Will 3
Ability Scores: Muscle 14, Combat 15, Brains 13
Life Points: 42
Drama Points: 3
Special Abilities: Dual shape Drawback, Natural Armor (10 points)

Maneuvers

Name	Score	Damage	Notes
Dodge	15	—	Defense action
Punch	15	12	Bash
Kick	14	13	Bash



1-2: Janine was reported missing six days ago by her uncle Richard, the girl's last surviving relative. Two days before, Janine's parents were found dead in their home in what the police are treating as a murder-suicide.

3-4: Social Services have investigated Janine's parents for alleged abuse at several points in the past two years. There was insufficient evidence to warrant further action, apparently.

5+: A year ago, Janine's mother charged the father with assault and battery. The charges were dropped. The attorney of record was one Ingrid Thorstein of Wolfram & Hart. The same attorney appears to have been responsible for squashing the Social Services investigation of the D'Angelo family.

So now the Cast has to find a lone, scared runaway loose somewhere in Los Angeles. If they have contact with Anne of *Angel* fame (see p. 180), they can find her quickly enough. After a short stay in the shelter, Janine left, and not on good terms. Apparently one of the other guests picked a fight with her—and ended up dead in a fire in her bedroom. Janine ran away shortly thereafter. Characters with Contacts (Criminal) 3+ or who get four Success Levels in an Intelligence and Crime roll find Janine's current location—she's holed up in a cheap motel in a really bad part of town and has lied about her age to get work at a local strip club. Tonight's her first "day" on the job, and it's going to go badly for everyone concerned.

Seeing Double: At some point during the investigation, the Doppelganger puts in an appearance. The spirit still hasn't fully materialized in this world (so he has the Insubstantial Quality, see p. 196) and is still pondering his next move. He trails the "original" at a distance.

Richard D'Angelo

Mr. D'Angelo is the poster boy of concerned relatives everywhere. He appears to deeply care about his niece and seems desperate to find her. At the same time, he's not very helpful. He's Janine's only living relative, but he and his brother didn't see eye to eye so he only saw the family at Christmas and Thanksgiving.

In reality, D'Angelo is a Wolfram & Hart fake, a demon hired to impersonate the fictitious uncle (Janine unfortunately has no living relatives). This fact becomes abundantly clear the first time the two meet. D'Angelo's mission is to get the Cast Members to look for Janine: right now the girl is not a high priority, just something of a pet project of Ingrid Thorstein's, and the firm isn't devoting a lot of resources looking for her. Ingrid wants the Cast to do the legwork. The fake uncle's mission is to have the Cast find Janine, after which his work is done and Ingrid can take her away from our heroes.

Besides being able to pass for human, D'Angelo has very thick skin (in his real, rock-like demonic shape), but has no other powers.

Eventually, the demon meets his double face-to-face. Ideally, he waits until the character is alone.

During the encounter, the Doppelganger tries to talk rather than fight. He feigns confusion, says he wants to understand what is going on. The double acts much like the original, using the same mannerisms and slang. His spiel is simple: he's young, effectively little more than a

newborn, and he wants to find his place in the world. If he's invited to stay with the Cast Member, he refuses; "it's more fun to explore around a bit first." He promises he will stay in touch, and then disappears.

Troubleshooting

The Cast can split up and try to get Phibbs' copy of the Prophecies and find Janine at the same time. That shouldn't be much of a problem, especially if the fighting types end up tussling with Kurt and Burt while the Investigator types go after the missing girl.

Getting the Prophecies is not vital, at least not at this stage of the game. Phibbs and his goons can wait until later, and it'd be understandable if the Cast decides to go after the girl first.

If the Cast goes off after some red herring or chooses Option Number Three (there's always an Option Number Three—count on some player to invent it), there are a couple of ways you can nudge our heroes in the right direction. A call from Richard D'Angelo works wonders. The distraught uncle can drop a lot of hints about Janine's weird abilities—apparently she can see glimpses of the future, or, he fears, she can actually make things happen by visualizing them. He claims she told him of her dreams after her parents died (before she disappeared).

Our heroes might want to confront Ingrid Thorstein, if her name pops up in their investigations. That shouldn't be a problem, either (just move the action right along to And Along Came a Lawyer, see p. 241).

Act Three: Climax

> Doyle: Wow, this place is . . . I thought girls are supposed to like pretty things.
>
> Cordelia: Uh. Don't start okay? Angel told us to meet here, so were meeting here. That doesn't mean that you can . . . (grabs bra away from Doyle). That is so High School! Cordelia wears bras. Oh, she has girlie parts!
>
> Doyle: Take it easy. You're being a tad defensive here. I think it's refreshing—seeing a woman living like this. You know, it means you're not so up tight. Means you live for the moment.
>
> —1.2 Lonely Heart

Run-Down

The gang finds Janine just as she starts her very brief but disastrous career as an exotic dancer. They tussle with the demon cultists, and then run into a Wolfram & Hart lawyer who wants Janine for her own purposes. The first pieces of a doomsday prophecy start coming together. All in all, a good time to be somewhere else.

Action

Bad Night for a Lapdance: The gang manages to track down Janine's current address at your basic no-name, no-tell motel in the bad part of town. She's not at her room, but her next-door neighbor, a down-on-her-luck girl by the name of Lola, lets them know where Janine is for a couple of twenties or the judicious application of an Intelligence (or Willpower) and Influence roll. Janine is making her debut at Tough Kitty, a third-rate strip joint. If the Cast hurries, they can catch her first turn on the stage.

At the Tough Kitty, things start off badly and go downhill from there. The place is dark and dirty, consisting of a central stage with two dancing poles, a dingy bar, and a dozen tables where sleazy guys get to slurp watered-down booze and are tended to by bored-looking girls.

The following sequence of events ensues (how much of it actually happens depends on when the Cast Members arrive, and what they do afterwards). Janine freezes on stage like a deer caught on the headlights of a speeding semi. She did okay on the audition, but now she has a really strong premonition that something bad is going to happen. Combined with the actual sight and smell of the place, she's unable to do anything. The patrons start booing her, which doesn't help. They quickly have other things to worry about, however. The power goes off, plunging the club into pitch darkness. A gaggle of hooded demon cultists (how many demons in a gaggle is up to you; figure two plus one for every Champion and one more for every two Investigators in the group) rushes in, grabbing Janine and carrying her off to a waiting van.

The Cast should prevent Janine's kidnapping without too much trouble. The demon cultists don't have the muscle to handle the Cast, and as soon as things don't go according to plan, they try to escape. So after the dust settles, our heroes should have custody of a very scared and traumatized teenage girl with unknown powers.

Name: Janine D'Angelo
Motivation: Teen in trouble
Critter Type: Human Freak
Attributes: Str 2, Dex 3, Con 2, Int 2, Per 3, Will 2
Ability Scores: Muscle 10, Combat 11, Brains 13
Life Points: 26
Drama Points: 3
Special Abilities: Dream Power (Uncontrolled), Screwed-up Adolescent

		Maneuvers	
Name	Score	Damage	Notes
Dodge	14	—	Full Defense
Punch	11	6	Bash



Prophecy Gal: As long as the Cast Members are even remotely reassuring and friendly, Janine goes along with them—she trusts no one, but she's desperate for help. Her story is most definitely not material for the feel-good movie of the year. Janine's father was a monster (the human kind); she curtly summarizes her childhood with "Dad liked to beat up on me and Mom." For the last couple of years, Janine has been plagued by visions, some pertaining to people she knows, others about some horrible worldwide event—a cataclysm of fire and demons that destroys everything on the planet. All the visions have been negative. She'd dream of people being killed or dying, and it would come to pass. Her abusive father started referring to her as a "spawn of Satan." This only made him more violent towards her and her mother.

A few nights back, Janine wished with all her heart that her father would appear in one of her visions. She then dreamed of her father waking up in the middle of the night and shooting her mother and then himself. Seconds after she woke up, she heard the gunshots coming from her parents' bedroom. Janine believes that she caused her parents' death.

Janine D'Angelo

Janine is an emotionally scarred girl. She is torn between anger and a desire to punish everyone who hurts her, and guilt for her role in her parents' death. The fact is Janine did play a role in those deaths. Her visions are not garden-variety premonitions of the future. If she visualizes a event well enough, it comes to pass. She doesn't just see the future. She can, to a limited extent, manipulate it.

Unfortunately, the girl has little control or understanding of her powers.

So what do our heroes do with Janine? They can return her to her uncle—except that when they mention him, she claims she has no uncle. If they decide to surprise her and have Uncle Richard show up, she's in for a shock. Richard claims she's lying or insane or distraught, but he won't try to take her away by force if the Cast refuses to let him walk out with her. As mentioned, the fake relative is actually an employee of Wolfram & Hart, and he's also a demon.

Once Uncle Richard ceases to be an option, the Cast can have the girl stay with them, or they can turn her over to the authorities (not a good choice, really). They could have her stay at Anne's shelter again (see p. 175), but that would leave her open to another abduction attempt. Looks like our heroes have a roommate.

The Doppelganger

The demon double of the unlucky character is definitely trouble. His (or her) abilities depend on the Cast Member in question, plus an assortment of demonic abilities.

Attributes: Use the Cast Member's Attributes, but add +1 to Strength, Dexterity, and Constitution.

Ability Scores/Skills: Give the demon a +1 to all combat and occult-related skills the character has, and figure Ability Scores accordingly.

Special Abilities: In addition to those powers, the Doppelganger can eavesdrop for short periods on the character—he is, in effect, able to use all of the original's senses. The demon can also teleport, although the ability is limited to one such jump per day (anywhere in town). You can use this ability to get him out of trouble (should that happen), preserving him for the second part of this adventure.

Troubleshooting

Getting the Cast to Tough Kitty in time shouldn't be too difficult; it's just a matter of spacing out the clues until it's time for the evening festivities. After being rescued, Janine expresses some ambiguity about staying with the Cast. She alternatively clings to any female character or potential father figure, rages against them, and withdraws into herself. Definitely a screwed-up adolescent.

Act Four: Resolution

Angel: Bethany, I'm sorry. I know Lilah, she's not what she pretends to be.

Bethany: She's my friend! (balcony doors slam shut)

Cordelia: Angel . . .

Bethany: It's not her! You're making it up. You're playing with me! Why does everyone wanna play with me? I don't wanna play!

—2.4 Untouched

Run-Down

There are two groups after Janine. Wolfram & Hart tries to use semi-legal means first; the cultists go for a frontal assault. The one who ends up walking out with the girl is none other than the Doppelganger.

Action

And Along Came a Lawyer: After the failure of the fake uncle gambit, W&H try other means to get hold of Janine. As soon as the firm learns the girl is with our heroes, Ingrid Thorstein show ups. She has papers making W&H the trustee of the D'Angelo estate, and Janine a ward of the firm. Ingrid demands that the girl be turned over to her, or she'll call the authorities. If the Cast Members balk, she promises to return with a court order, and suggests the characters don't leave town unless they want to end up in *America's Most Wanted*.

If the Cast has any pull with the authorities (i.e., the right amount of Clout), they can try to fight W&H legally. Or they can hide the girl or try to leave town. Soon enough other parties try more direct methods.

Under Siege: The cultists make yet another attempt to grab Janine. This happens at night. The Lyrok have hired some demon muscle (use Demon Thug stats, p. 197—6-10 of them, depending on how tough the Cast is). The thugs are sent to retrieve Janine, with orders to kill anyone who gets in the way.

The melee is brutal, and quickly degenerates into a three-way struggle. Wolfram & Hart is keeping tabs on Janine, so shortly after the attack, a W&H special team (see p. 209) joins the fray.

Can our heroes defeat all the attackers? Will they decide to flee their home and go on the run? Up to them, really.

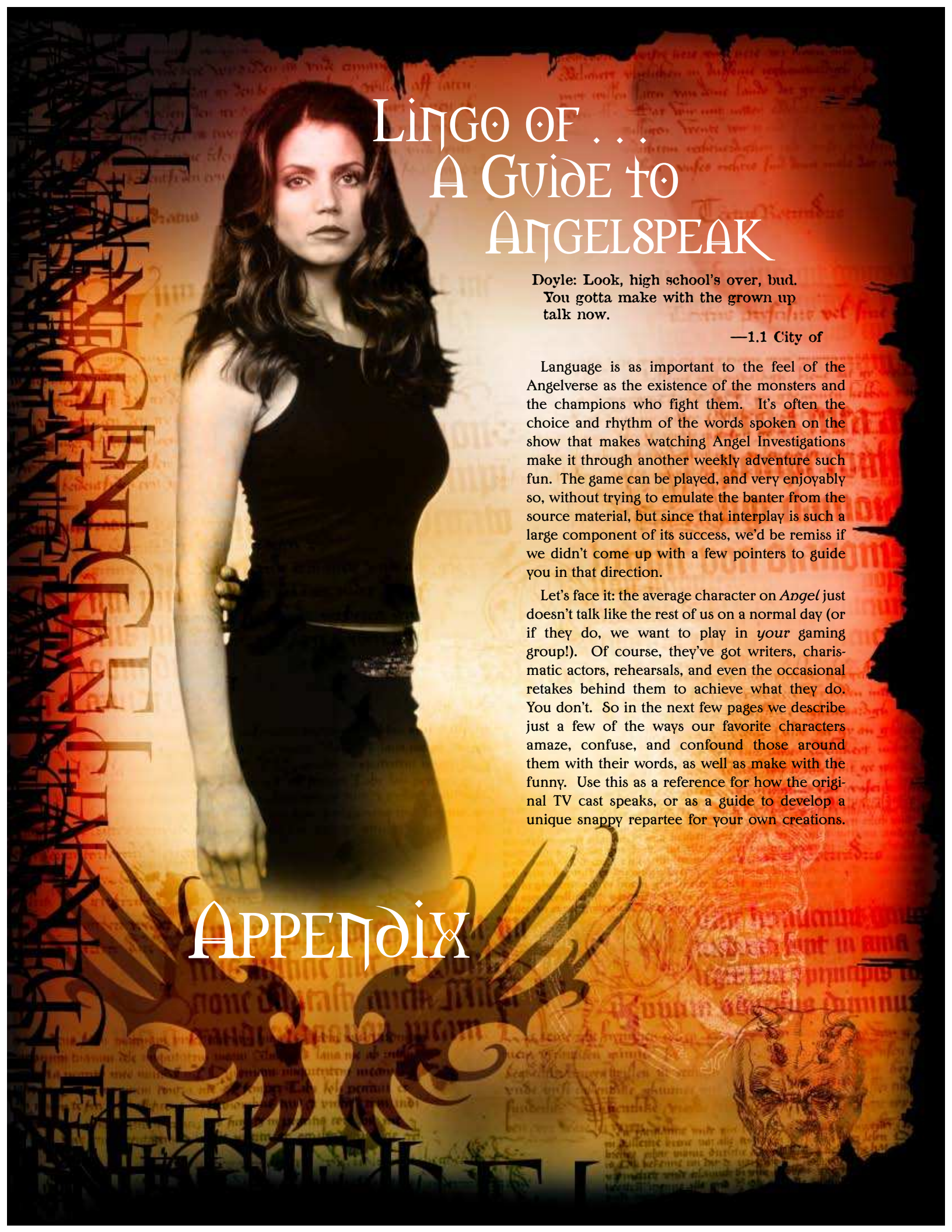
Betrayal: At some point during the fight or chase after Janine, the Doppelganger makes his triumphant entry (he's corporeal now, see p. 240). He prefers to show up when Janine is alone with a Cast or Supporting Cast Member. The Doppelganger sucker punches the guardian character (earning the unfortunate a Drama Point) and makes off with Janine. Cut to commercial.

To Be Continued: The Episode ends with Janine gone, and the Cast having to pick up the pieces after the titanic battle with the demons and W&H's goons. What happens next? Stay tuned.

Troubleshooting

Arranging the Doppelganger's abduction of Janine works best if you can recruit the player whose character was duplicated. Ideally, the real Cast Member would be separated from whomever is guarding Janine at some point. The next time they see the character, it's the Doppelganger, being played by the player in question. After this happens, of course, it's going to be hard for the rest of the Cast to trust the original character again—how do they know who they're dealing with? And that's where the fun begins.

So now you have a two-part Episode, and Part Two isn't in your hot little hands yet. Fear not. There's a couple of ways you can deal with this. First of all, you can introduce an interim Episode, an unrelated storyline that takes the Cast in a different direction. During the Episode, the Cast is trying to find Janine, but something else shows up and demands their immediate attention—maybe an enemy from their past, or a lead turns into a different threat that still must be dealt with, or fallout from the Mr. Phibb's job. Alternatively, you can say the hell with it and continue the Episode on your own. Tracking down the Doppelganger should be possible through magic or mundane means. The demon himself may decide to join forces with the demon cultists, W&H, or maybe a third party (Mr. Phibbs, perhaps). A confrontation between the two "blood brothers" should definitely be part of the climax of the Episode.



Lingo of . . . A Guide to Angelspeak

Doyle: Look, high school's over, bud. You gotta make with the grown up talk now.

—1.1 City of

Language is as important to the feel of the Angelverse as the existence of the monsters and the champions who fight them. It's often the choice and rhythm of the words spoken on the show that makes watching Angel Investigations make it through another weekly adventure such fun. The game can be played, and very enjoyably so, without trying to emulate the banter from the source material, but since that interplay is such a large component of its success, we'd be remiss if we didn't come up with a few pointers to guide you in that direction.

Let's face it: the average character on *Angel* just doesn't talk like the rest of us on a normal day (or if they do, we want to play in *your* gaming group!). Of course, they've got writers, charismatic actors, rehearsals, and even the occasional retakes behind them to achieve what they do. You don't. So in the next few pages we describe just a few of the ways our favorite characters amaze, confuse, and confound those around them with their words, as well as make with the funny. Use this as a reference for how the original TV cast speaks, or as a guide to develop a unique snappy repartee for your own creations.

Appendix

Remember not to overdo it, though, as not every phrase has to drip with irony or elicit chuckles from your friends. Not only would that be exhausting, it tends to cheapen those true zingers that pop out from time to time. Sprinkle them in to taste.

Now despite Doyle's admonition at the top of this section, there is quite a bit of overlap between the rhythm of Angelspeak, and that of our sister game—especially during the first few seasons of *Angel*. The *BtVS Corebook* contains a similar guide to language that could prove useful for those wanting more examples to go by. We provide more than enough here to get you started, though, along with suggestions on incorporating them into your Episodes.

Championspeak: The Superhero Shtick

Champions—the show uses hero words a lot, and so do we: the game is about figures that stand up against the forces of evil. It's only natural to refer to them as such with all the trappings, and compare them with the better-known examples of the hero biz. Even if it is just to see a champion turn bright red in response.

Cordelia: Maybe if we get him a costume!

Doyle: A costume?

Cordelia: Well, the guy's a bona fide hero. Would it kill him to put on some tights and a cape, and garner us a little free publicity?

Doyle: I don't see Angel putting on tights . . . Oh, now I do and it's really disturbing.

—1.9 Hero

Doyle: Well, I like the place. Not much with the view, but it's got a nice Bat Cave sort of an air to it.

—1.1 City of

Angel: . . . and you can count on me, because I'm the Dark Avenger. (beat) I'm the what?

Cordelia: The Dark Avenger.

Angel: I'm the Dark Avenger.

Cordelia: I know, it's perfect!

—1.9 Hero

Groosalugg: No. I was reckless! I put everyone in grave peril. Angel is the true champion. He saved us all.

Cordelia: Did you hear that?

Angel: Yeah, but . . .

Cordelia: How many guys would just give away the credit like that? That is just SO noble.

—3.14 Couplet

Lying:

The Smoothness Which is . . . Not

A little pause . . . a slight stutter . . . and the tendency to run on at the mouth. No, we're not talking about those supercool instances where the Cast pulls the wool over our eyes. It's those awkward, you'd-be-caught-in-a-moment-in-the-real-world instances where the audience knows the truth, but it works for the characters anyway. Usually occurs when the results of failure would be more embarrassing than deadly.

Gunn (to Fred's parents): Fred's your daughter?

Trish: Yes. You know her?

Roger: Is she here? Is she alright?

Wesley: She's fine . . . and out at the moment with one of our associates.

Cordelia: Who is not an evil fiend . . . or a vampire . . . because they don't exist. In case you're unfamiliar with our L.A. gumshoe detective slang.

—3.5 Fredless

Angel: Wait 'till you guys hear what happened at Haagen-Dazs! Ordinarily these things don't put up much of a fight, but WHOA! I think I'm gonna have it . . . (sees Fred's parents) . . . mounted. Hello.

Cordelia: Angel . . . you're alone . . . and, and you brought . . . a prop . . . from your movie! Angel makes monster movies. Angel, these are Fred's VERY NORMAL parents.

Angel: Ah . . . Fred has parents.

—3.5 Fredless

Contradiction: Sincere Insincerity

This can be as simple as an offer the mouth makes before the brain can catch up.

Angel: I made some tea.

Tina: Thanks.

Angel: You take milk or sugar?

Tina: Yeah.

Angel: Cuz . . . I don't have those things.

—1.1 City of

Other times our knowledge of what's good for us, and what we desire, point in different directions.

Angel: I know you guys have been working hard and cooped up inside a lot. And, uh, to show my appreciation, I was thinking, the night being you know, young and all . . . that the three of us could, well, should maybe . . . go out. You know . . . for fun.

Cordelia: Or we can go home!

Doyle: And you can sit in the dark alone.

Angel: God yes. Thank you.

—1.2 Lonely Heart

Then there's the problem of focusing on the goal, and not noticing any contradictions that arise. Or perhaps it's just a character flaw . . .

Doyle (to Angel): It's not all about fighting and gadgets and such. It's about reaching out to people. Showing them that there's love and hope still left in this world.

Homeless Woman: Got any spare change?

Doyle: Get a job you lazy sow.

—1.1 City of

The Painful Truth: Cutting to the Chase

As exemplified by Miss Cordelia Chase, this refers to blurting out the truth, regardless of the consequences to the feelings of others, or your own well-being! Just the thing to create that dramatic tension, or as a straight line for another Cast Member to work off of.

Cordelia: So, um, are you still . . . GRRR?

Angel: Yeah, there's not actually a cure for that.

Cordelia: Right. But you're not evil. I mean you're not here to, you know, bite people?

Angel: No, I-I just gave a friend a ride.

Cordelia: Oh, good. Well, I better get mingly. I really should be talking to people that ARE somebody. But it was fun!

Angel: It's nice that she's grown as a person.

—1.1 City of

Cordelia: Oh god. I'm sorry. I'm getting all weepy in front of you. I probably look really scary. I finally get invited to a nice place with . . . no mirrors . . . and . . . lots of curtains . . . Hey, you're a vampire!

Russell: What? No I'm not.

Cordelia: Are too.

Russell: I don't know what you're talking about.

Cordelia: I'm from Sunnydale. We have our own Hellmouth! I think I know a vampire when I . . . am . . . alone with him in his fortress like home, and you know I think I'm just feeling a little light-headed from hunger. I'm just wacky! And kidding!

—1.1 City of

Cordelia (to Lindsey after his performance): Hi. You probably don't remember me. Cordelia. I know you're evil—and everything, but that was just so amazing.

Gunn: That was kind of tight.

Wesley: Terrific, really.

Angel: Is everyone drunk?

—2.18 Dead End

Huh?: Clueless

It's not a sign of stupidity. Not all of us know the score from Act I.

Doyle: I've been sent. By the Powers That Be.

Angel: Powers that be what?

—1.1 City of

And sometimes we just jump to the wrong conclusions.

Lorne: Just remember . . . keep your heads down. Xenophobia—kind of a watchword where I'm from.

Gunn: I don't get it. Why're they afraid of Xena? I mean, I think she's kind of fly.

Wesley: Xenophobia. Fear of foreigners?

Gunn: Oh. Then can we pretend I didn't just say that?

—2.20 Over the Rainbow

But sometimes we can all be . . . a little slow on the uptake.

Wesley: A lone wolf, such as myself, never works with anyone. I'm merely allowing Angel to assist me.

Cordelia: Oh, wow.

Wesley: I'm a rogue demon hunter now.

Cordelia: Oh, wow. What's a rogue demon?

—1.10 Parting Gifts

Wesley: Every source says it's death.

Cordelia: Well, it's a prophecy. It's not like it came from on high.

Wesley: That's what a prophecy is, Cordelia.

—1.22 To Shanshu in L.A.

Kendrick: Come on, Kate. Everybody knows you've gone all Scully. Anytime one of these weird cases crosses anyone's desk—you're always there. What's going on with you?

Kate: Scully is the skeptic.

Kendrick: Huh?

Kate: Mulder is the believer. Scully is the skeptic.

Kendrick: Scully is the chick, right?

—1.19 Sanctuary

Angel: Why would a woman I've never met even talk to me?

Doyle: Have you looked in a mirror lately? I guess . . . you really haven't. No.

—1.1 City of

Speaking of Us:

Stepping Back into Absurdity

Maybe it's the overflow of emotion from Tinsel Town, or a product of the self-awareness kick on the L.A. scene, but the Cast has a tendency to, well, "analyze" (some would say mock) their actions and those of their friends in overly dramatic terms. As if they were stepping outside themselves and seeing truth that they normally overlook. Spike's humorous voice-over is a prime example.

Spike (narrating scene below him): "How can I thank you, you mysterious black-clad-hunk-of-a-knight-thing?"

"No need little lady. Your tears of gratitude are enough for me. You see, I was once a badass vampire. But love, and a pesky curse, defanged me. And now, I'm just a BIG fluffy puppy with bad teeth. No! Not the hair! Never the hair."

"But there must be some way I can show my appreciation."

"No, helping those in need's my job. And working up a load of sexual tension and prancing away like a magnificent poof is truly thanks enough."

"I understand. I have a nephew who's gay, so . . ."

"Say no more. Evil's still afoot. And I'm almost out of that Nancy-boy hair gel I like so much. Quickly! To the Angel-mobile! Away!"

—1.3 In the Dark

Or one of the many descriptions of the Angel-Buffy relationship.

Doyle: Did you hear that?

Cordelia: Oh, yeah. The Angel and Buffy Show. First, they talk out their differences, then, they punch them out.

—1.8 I Will Remember You

This technique can be used to not only shed light (and laughter) on the group dynamic, but as a way of relating yet another dose of backstory without boring everyone to death. Say, when a new Cast Member joins up . . .

Cordelia: Let me break it down for you Fred: "Oh! Angel! I know that I am the Slayer . . . and you are a vampire . . . it would be impossible for us to be together, but . . ."

Wesley (ripping off his glasses): "But! My gypsy curse sometimes prevents me from seeing the truth. Oh, Buffy!"

Cordelia: "Angel!"

Wesley: "I love you so much I almost forgot to BROOD!"

Cordelia: "Just because I sent you to Hell that one time doesn't mean that we can't just be friends . . ."

Wesley: ". . . or possibly more!"

Cordelia: "Gasp! No! We mustn't!"

Wesley: "Kiss me!"

Cordelia: "Bite me!"

Angel (walking in): How about you both bite me?

—3.5 Fredless

Of course, comments in this mode can be useful, if those involved pay any attention to them. That doesn't happen often.

Cordelia: Wait. Angel, before you go we have to do that thing.

Angel: What thing?

Cordelia: That thing we do. You know that thing where I say "are you sure you know what you're doing, Angel, please think about this," and then you ignore me and rush head long into trouble?

Angel: Right. That thing. Okay, are we done?

—3.21 Benediction

Speaking of Me: The I in Teamwork

Though the stories involve all of the Cast, sometimes one gets the focus. Whether for purposes of the main plot, or a personal subplot, it's nice when you can acknowledge that.

Wesley: Though I do seem to be finding references to the cursed one.

Cordelia: Really? There is stuff about messiah me?

—2.21 Through the Looking Glass

And then some people just know what their assets are worth, and aren't afraid to say so.

Cordelia: Oh! Oh, my gosh, it's gorgeous! (puts on the necklace) And look how it brings out my breasts! (beat) You know you were all thinking it!

—3.1 Heartthrob

But mostly it's just human nature—in the end it's all about me.

Cordelia: Typical. I hook up with the only person in history who ever came to L.A. to get older.

—1.22 To Shanshu in L.A.

Cordelia: But, but Angel . . . we're your friends. And it's not healthy to repress stuff like that. You need to share your pain, express those feelings and longing, or . . . the curiosity's gonna kill me!

Angel (deadpan): Oh, no. We wouldn't want that.

—3.5 Fredless

Cordelia: Hurry up and figure out what it says about Angel, 'cuz I want to know what it says about me. If there's torrid romance in my future . . . massive wealth. If I have to, I'll settle for enviable fame.

Wesley: It's an ancient sacred text, not a Magic 8 Ball.

—1.22 To Shanshu in L.A.

Don't forget that being self-aware is not synonymous with being self-absorbed. Sometimes we just aren't entirely happy with who we are.

Kate: But she's not the one that wants to believe.

Kendrick: And you wanna believe.

Kate: Oh, I already believe. That's the problem.

—1.19 Sanctuary

Pop Culture References: The Big Kahuna!

You know this one. Our collective heritage, which we can use as a shorthand for description. We see this used a lot, so you'll see it at work throughout this section. Whether it's a stereotypical mention of the Spamish Repetition, or the invocation of a favorite movie punch line, an injection of culture (pop, or not) is an easy way to dress up an otherwise dull situation.

Cordelia: ENOUGH with the scratch-n-sniff visions!

—1.22 To Shanshu in L.A.

Angel: You look like hell. Not the fun one, where they burn you with hot pokers for all eternity, but the hardcore one, you know, Nixon and Britney Spears?

—3.16 Sleep Tight

Angel: Yeah. Tell you what. You take me to the Quor'toth world, help me find my son, we'll call it even.

Sahjhan: Really? You and me? Buddy cop, summer release? We iron out our wacky differences and bond? I don't think so.

—3.17 Forgiving

A common pop culture phrase could be generalized somewhat as "going all *famous name* on *appropriate noun*." Given the variables to be filled, this can make you seem like a child of the inner city, or a diva burning through her daddy's credit card.

Doyle: What are you waiting for, man? Put it on!

Cordelia: Okay, you're getting weird about this ring. Since when did you go all Versace about accessorizing?

Doyle: Since the accessory is priceless and renders its wearer 100% unkillable if he's a vampire.

—1.3 In the Dark

Cordelia: What, is stalking nowadays the third most popular sport among men?

Angel: Fourth after Luge.

Cordelia: I don't get it. This guy has a lot to lose. What is it about Melissa that got him to go all O.J. on her?

—1.4 I Fall to Pieces

Angel: And what can I DO for YOU?

Lilah: Don't go all Nightstalker on me. I'm here to do you a favor.

—3.4 Carpe Noctem

Angel: I'm gonna get there before Lilah does.

Gunn: And then what?

Angel: Well, I took him out of one cell, I can take him out of this one, too.

Cordy: Wait! Angel, you can't barge into a police precinct and go all Terminator.

—3.6 Billy

Gunn: You were all hyped this morning, then you went all Tyson on those demons. Then you kinda crashed. Then you had another drink. Then you started throwing things.

—3.16 Sleep Tight

It isn't always about the pop culture, though, as this variation attests.

Angel: You think I wanted this to happen?

Buffy: You hit me.

Angel: Not to go all schoolyard on you, but you hit me first. In case you've forgotten—you're a little bit stronger than I am.

—1.19 Sanctuary

Urban(e)isms: Getting all Slang-y

Angel is sprinkled all over with slang. Most slang is pretty unique and depends heavily on the specific circumstances of the plot. Still, there's one construction that has appeared frequently enough to warrant special mention. It's none other than the trailing –Y. This one's big on our sister show, too.

Cordelia: I know you haven't been in this world very long and I imagine that things are pretty wild west-y where you're from but Lorne's a good guy. Honestly.

—3.21 Benediction

Angel: Uh . . .

Cordelia: Don't.

Angel: Don't?

Cordelia: You're gonna start trying to make small talk, get all stammery. Don't. You might strain yourself.

—2.17 Disharmony

Wesley: Oh. Why can't you have sex?

Cordelia: I could lose my "visionity."

Wesley: If you want to play it that way.

Cordelia: VISION-ity! The visions.

—3.14 Couplet

But it's not just limited to those who picked it up in high school. Slang coming out of the mouths of demons is a definite hallmark of the show!

Angel: What actually happened out there?

Lorne: In my professional opinion? Well, Miss demon-y britches here gave that child some kind of "soul colonic." Flushed him out but good.

—3.21 Benediction

Speaking of Language:

The Art of the Single Entendre

This may be a little too much like schoolwork for some, but using and playing with the names, forms, and relationships of language itself are fair game. If that's too heady for you, just think of it as another form of pop culture, only the references come from all that homework you SWORE you'd never use!

Fred: It's just a smidge of vampire in you as far as I'm concerned, but the universe has rules. I'm a great believer in rules, and theorems, formulas . . .

Angel: I get that.

Fred: Aphorisms leave me a little dry.

—3.1 Heartthrob

And don't be a stickler for the strict definition, if it sounds good and puts your point across.

Cordelia: Demons, Demons, Demons. Wow! They put a lot of thought into THAT title.

Wesley: It's a demon database. What would you call it?

Cordelia: I don't know. How about Demon Database?

Wesley: Ahh! A name rife with single entendre.

—1.16 The Ring

Ancient languages, demon languages . . . it can all get a little confusing, but luckily you can make it up as you go along. Which can lead to interesting opportunities for wordplay on a whole new level. Bonus points if you can tie it all into a pop culture reference as an Episode title!

Wesley: Ah . . . oops. I may have made a tiny mistake. The word "shanshu" that I said meant you were going to die? Actually I think it means that you are going to live.

Cordelia: Okay, as tiny mistakes go—that's not one!

Wesley: Shanshu has roots in so many different languages. The most ancient source is the Proto-Bantu and they consider life and death the same thing, part of a cycle, only a thing that's not alive never dies. It's-it's saying—that you get to live until you die.

—1.22 To Shanshu in L.A.

In addition to all this, you have license to be as post-modern as you want with the script references and analysis of the text.

Groosalugg: But if a thing is meant to be then how can it be forced?

Lorne: Well, I guess it can't.

Groosalugg: And if a thing is not meant to be?

Lorne: Well, then it really can't. Just because someone hops a dimension or two is no guarantee that things will work out . . . Well, aren't you just sneaky with the subtext?

—3.21 Benediction

Reversal:

Switching Horses Mid-Stream

We're talking juxtaposition, like getting chocolate in your peanut butter, but in a funny way. The phrase being said ends up in an unexpected place, whether because of interruption . . .

Cordelia: Hey, if anyone is wearing a push-up bra around here it's . . . Angel.

Angel (walking in): Did you two need to see a counselor?

Cordelia: No, I'm way too single entendre . . . to benefit from therapy!

—1.16 The Ring

or revelation . . .

Brian: I thought we had fun together.

Ally: We did, but you're so . . . needy.

Brian: Needy? Because I cared?

Ally: Caring didn't entitle you to read my diary, follow me to work . . .

Brian: I never . . . Okay, I read your diary once or twice. Does that give you a reason to poison me?

(Ally notices Gunn and Wes looking at her.)

Ally: What? You're gonna believe everything a zombie says?

Wes (to Brian): Are you saying she killed you?

Brian: I'd forgive her if she'd take me back.

—3.12 Provider

Angel: But at least we have one advantage.

Cordelia: What? They glow in the dark? How is that going to help unless we shut off all the lights in the—holy crap you're NOT serious.

—3.19 The Price

or by turning our expectations around . . .

Lorne: Still tied up down here . . .

Fred: Oh.

Lorne: Yeah, come on. My hands are turning pink.

—3.12 Provider

Lilah: Are we going to be late?

Holland: You never want to be on time for a ritual. The chanting, the blood rites—they go on forever.

—1.22 To Shanshu in L.A.

Roger: Frankly, Angel, I don't care if you

drink pig's blood, cows blood, or those froofy, little, imported beers. You saved my little girl.

Angel: Well, I wouldn't have had to if she hadn't gone all Amazonian and whacked that thing with a golf club.

Roger: Well, I tell ya, I hadn't seen a stroke like that since Nicklaus took on Gary Player in the '63 . . .

Angel and Roger: Bob Hope Desert Classic.

—3.5 Fredless

Use and Abuse

Okay, we've given you the tools—how do you use them? Not everyone can be all spontaneous and funny at the same time. That takes practice, and perhaps a little planning.

Once your Cast gets to know themselves and one another, they may find the wordplay comes easier. Keeping quote lists can help in this regard—chronicling the verbal relations they build among the Cast, and pointing out patterns that could lead to a catch phrase or two being developed. Just make sure you don't go overboard with the repetition, and keep the phrases relevant, such as a Mercury-esque "We are the champions (my friends)," and avoid OOC (out of character) stuff like "Drama Point for $300, Alex."

Plus quote lists get to be shared with others to show off just how cool you and your Cast really are.

Another tactic to try is to have the Cast develop a short list of straight lines and their zingers before the start of an Episode. The punch lines can be tailored to the voice of the individual Cast Member, and the straight lines are distributed to the Director and the rest of the Cast. If the opportunity arises for someone to activate one of the straight lines (and play nice; it has to be appropriate for the situation), the Cast member responds with the zinger. You lose some spontaneity, but keep the interaction of the Cast, which is paramount. As an option to encourage this, the Director could choose to award a bonus Drama Point to the straight man in such an exchange, in addition to any deserved by the zinger. Think of this as an extension of the Support Your Local Champion idea.

In the end, whether you go in for the babble or not, the key is to do what works for you, and have fun!

Unisystem Conversion Notes

The **Unisystem** is the heart of several different games with varying backgrounds and settings, but all focused in the horror genre. The obvious first choice is the *Buffy the Vampire Slayer Roleplaying Game* which uses the same version of the **Unisystem** as the one you are holding. We talked about that gem in **Chapter One: Angel's Path**.

For those who are interested in exploring outside the Whedonworld, check out *CJ Carella's WitchCraft*, a roleplaying game of magic and dark secrets, *All Flesh Must Be Eaten*, a roleplaying game of zombie survival horror, *Terra Primate*, a roleplaying game of intelligent apes, or *Armageddon*, a roleplaying game of apocalyptic war. Other **Unisystem** games and supplements are also available—lots of information can be found at http://edenstudios.net/unisystem/. All these games can be purchased at the store you picked up this sparkling tome.

If you already play one of our other **Unisystem** games, you may have noticed a few differences between those versions and the game mechanics presented in this book (or in the *Buffy RPG*). It's the same basic system though. So, for people who want to drag Angel and company into the shadowy world of *WitchCraft*, the war torn world of *Armageddon*, the alternative evolution of *Terra Primate*, or the splatterpunk horror of *All Flesh Must Be Eaten* (or vice versa), here're a few guidelines to do so.

The Easy Method

This one requires little or no effort: just take character sheets and start rolling dice. For the most part, you can use a *Angel* character in any other **Unisystem** game. The Attributes are the same. The skills are different, but their values are the same. You have to decide whether you'll use the flat damage system from the *Angel RPG* or the dice-based system in other games, but that's it. That wasn't too painful, was it?

Some may want more detail though, so let's make things a bit harder.

Characters

We simplified character creation in the *Angel RPG*, both to make things easier for new players and to better represent the "reality" of the Angelverse. Here are the differences between the two versions.

Attributes

The Primary Attributes are the same, but we removed three Secondary Attributes. In addition to Life Points, other games have Endurance Points (they represent the character's stamina, and how soon he will need to take a break or pass out), Essence Points (the character's inner energy, the strength of his soul, so to speak, used mainly for magic), and Speed (the formula is in the *Angel RPG*, but it is not listed as an Attribute). All these values can be calculated using the *Angel* Attributes for other **Unisystem** games, or dropped for the *Angel RPG*.

Qualities

Other than a few minor changes, Qualities work about the same in both versions. Other games have many more Qualities, some of which are less useful in a *Angel* game, but that's about it.

Skills

This one is a biggie. There are 18 skills in the *Angel* game, and dozens of assorted skills and skill types in other **Unisystem** games. Instead of Gun Fu, there are skills for each type of gun (like Handgun and Rifle), for example. If you want to take a character from the *Angel RPG* and "convert" it to a more complex **Unisystem** version, review each of the 18 skills, and give the character two points per level up to level 5 (and five points per level after that), and use those points to "buy" regular **Unisystem** skills that fall within the *Angel RPG* skill's purview. The new skills should be no more than one level higher than the *Angel RPG* skill.

Example: Wesley has Gun Fu 3 in the game. To convert him to other **Unisystem** games, use six points and buy assorted Guns Skills. The maximum level in any one Guns Skill would be four (which would cost four points, leaving few points to spend on other Guns Skills). The more varied skill set is more realistic (people shouldn't excel at everything), but the tradeoff is time and more stuff to keep track of.

Combat Maneuvers

The Maneuvers (*Angel RPG*) or Moves (*Mystery Codex*) differ between the systems. The Director should pick the list he likes best for his game.

Rules

The basic mechanic works the same—roll a D10, add the appropriate Attributes and skills and so on. A few details are different, however.

Fear Tests

Fear Tests are a bit more complex in other **Unisystem** games. The sub-systems can be interchanged though, so Directors should choose which one to use.

Damage

In the *Angel RPG*, base damage is a flat value, with Success Levels added to that number. In other **Unisystem** games, damage is usually rolled randomly with assorted types of dice (four-sided, six-sided, and so on). Armor also has a random value. Again, the Director must decide which sub-system to use. The *Angel RPG* version has the advantage of being faster and not needing as many dice. The dice-based version gives you more variation and less predictability—a hit may just scratch a character, to kill her outright.

Magic

Magic in the *Angel RPG* is meant to mirror the looseness and open-ended style of the Angelverse. It is not the same magic system you'll find in other **Unisystem** games, like *WitchCraft*. You can pick and choose which one to use, or try to have both systems together—call 'em Magic and Sorcery, for example. In other **Unisystem** games, magic usually has an Essence cost (see the Attributes section above). An Essence Point cost may be assigned to *Angel RPG* spells based on the spell's Power Level, using the Essence Point Assignment Table.

Essence Point Assignment Table

Power Level	Essence Cost
1	2
2	4
3	9
4	16
5	25
6	36

If you use this Essence Cost, eliminate the repeated casting penalty (see p. 152)—the cost replaces it as a limiting factor.

Glossary

Act (gamespeak): Parts of an Episode where the details of the Setup, Complications, Climax, and Resolution are presented.

AI: See Angel Investigations.

Adversary (gamespeak): The bad guys who make life miserable for our heroes (the Cast Members), or maybe just hang around waiting to be staked.

Angel and Buffy Show: A fairly tumultuous and passionate affair that usually starts with talking things out and ends with punching things out.

Angel Investigations: A group of paranormal fighters sometimes lead by a vampire with a soul. Business card is fairly unique and looks like a butterfly . . . ah . . . lobster . . . ah . . .

Archetype (gamespeak): A ready-to-play character—just add imagination.

Attributes (gamespeak): The six things that define what a character can and cannot do, or how good they are at certain things: Strength, Dexterity, Intelligence, Perception, Constitution, and Willpower.

Blue Boxes: What Tiffany's packs your purchases in. Highly desired for those aspiring to a certain status and wealth level.

Brachen: A race of demons with blue skin and spines on their faces. Doyle was a half-Brachen.

Caritas: Lorne's former karaoke bar catering to demons, vamps, and other supernaturals, as long as they are polite and don't try to eat the other patrons.

Cast Member (gamespeak): A character made by a player. Your fictional persona in the Angelverse.

Champion (gamespeak): A Character Type that has special powers or abilities.

Chop Shops: Criminal enterprises that cut down stolen cars for saleable and untraceable parts.

Climax (gamespeak): The payoff of an Episode, where the Setup and Complications are resolved.

Combat Maneuver (gamespeak): An attack, defense, or move that a character can perform, like punch, kick, dodge, or the oh-so-cool wall flip.

Complication (gamespeak): Part of an Episode—dramatic moments that advance the story, or twists that make things more interesting (and dangerous) for the characters.

D10 (gamespeak): A ten-sided die.

Deathwok Clan: Lorne's race and family. Not much into the arts as displayed by the particularly uninspiring dancer Numfar.

Demon: Nasty things from other dimensions—usually hell—that want to hurt people. Duh.

Demon Resources: A division, department, or office within Wolfram & Hart. Not clear whether they are involved in record keeping or personnel management . . . or both.

Demons, Demons, Demons: An on-line database that Cordelia uses to good effect despite Wesley's belittling.

Dennis: Cordelia's phantom roommate. Not to be confused with Skip, her demon guide, Angel, her vampire boss, or any of her supernatural lovers.

Director (gamespeak): A person who comes up with stories that the Cast Members take part in. Part scriptwriter, part referee. The Director runs all of the bad guys—not in an I'm-going-to-beat-all-of-the-Cast-Members sort of way, but in an I'm-going-to-make-sure-everyone-has-fun sort of way.

Drama Points (gamespeak): Points that your character earns by doing something heroic, dramatic, or just plan fun. Players can use them to have their characters perform cool stuff, make their own plot twists, or not die.

Drawbacks (gamespeak): Flaws that your character has, or things that complicate his life, like being an outcast, having mental problems, or being uglier than all get out.

Drokken: Powerful and beastial demon from Lorne's dimension Pylea. Nice to have a Landok around when fighting one.

Dust (also Dusted, Dusting): To kill a vampire. When a vampire dies it goes poof! and turns to dust.

Episode (gamespeak): A single storyline or plot, usually played out over the course of one or two game sessions.

Ethno-demonologist: A scientist who studies demon races. Very few tenured chairs in that field.

Ethros Box: Mystical container for holding exorcised demons. Should not be confused (or replaced by) a Shorshack Box despite what the nice magic shop owner says.

Evil Incorporated: Wolfram & Hart.

Experience Points (gamespeak): Awards granted after each session or Episode which may be used to improve a Cast Member's abilities.

Game Face: When a vampire gets all bumpy around the eyes. Usually a prelude to violence.

Grrr: Cordelia-speak for being a vampire.

Guest Stars (gamespeak): The friends, relatives, neighbors, strangers, and other folks that the Cast Members interact with during the course of any Episode. Some could be Adversaries in disguise. Others could become Cast Members themselves.

Hyperion: A previously abandoned hotel and current headquarters of Angel Investigations.

Investigator (gamespeak): A Character Type that does not possess great powers—a regular schmo with a bit more training than the norm.

Landok: A member of Lorne's family—the golden son who makes his clan proud (unlike Lorne).

Life Points (gamespeak): How much damage your character can take before he becomes an ex-character. When your character gets stabbed or shot, he loses Life Points.

Mission, the: Helping the helpless and working for the Powers That Be.

Plan: When Angel is involved, this is a variable concept but it usually involves something along the lines of "We go in. I start hitting people hard in the face. See where it takes us." (1.13 She)

Plot (gamespeak): These are the big kahunas, the major story arcs of the Season.

Power Level (gamespeak): The overall strength of a spell. The higher the Power Level of a spell, the greater its effect on the world, the more difficult it is to cast properly, and the more damaging the consequences of failure.

Powers That Be: Otherworldly do-gooders (at least as far as we know) who give vague visual assignments to their chosen few via direct cranial insertion (causing wickedly power headaches in most). Memo to: Text and graphic emails would be just as fast and save much wear and tear on recipients.

Prothgarian Broadsword: Long, metal, pointy—but not to be stored with a Sancteus dagger.

PTB: See Powers That Be.

Pylea: Lorne's home dimension. Cordelia and Groosalugg ruled there briefly (with varying degrees of actual power).

Qualities (gamespeak): Special things that your character has accomplished, is really good at, or is born with, like military rank, being an athlete, or knowing the right people to find out the right things.

Resisted Action (gamespeak): When a character tries to do something that is directly opposed by another character or bad guy, like arm wrestling, or you punching and him dodging.

Resolution (gamespeak): Part of an Episode—once the Climax is over, the consequences of the confrontation should be explored.

Roll (gamespeak): Tossing a D10 and adding various and sundry Attributes, skills, modifiers, and your own particular flinging style.

Sancteus Dagger: Long, metal, pointy—but not to be stored with a Prothgarian broadsword.

Score (gamespeak): A set value used in place of a die roll and modifiers. Comes in three flavors: Muscle, Combat, and Brains.

Season (gamespeak): A collection of Episodes that develop a theme or over-arching Plot.

Series (gamespeak): A campaign composed of one or more Seasons.

Setup (gamespeak): The establishment of the situation, challenge, or story in an Episode. Usually happens at the beginning.

Skills (gamespeak): Stuff your character has learned how to do. The more points he has in a skill, the better he is at doing it.

Skip: Cordelia's demon guide. Not to be confused with Dennis, her phantom roommate, Angel, her vampire boss, or any of her supernatural lovers.

Subplot (gamespeak): These are lesser plotlines, major enough to last for several Episodes, but usually not covering an entire Season.

Success Level (gamespeak): Sometimes, when your character does something, you need to know how well he did it. The better your character does something, the more Success Levels he achieves.

Supporting Cast (gamespeak): Adversaries and Guest Stars—any character who is not a member of the Cast.

Vampire (also Undead American): A demon, inhabiting a dead human body, using its memories and skills. They like to suck blood. If you don't know what a vampire is, you should probably be playing a different game.

Veteran (gamespeak): An advanced form of the Champion Character Type who has seen a great deal of action and has become quite powerful.

W&H: See Wolfram & Hart.

Whammy: Superpower or magical spell. Generally should be avoided.

Wolfram & Hart: Evil law firm (assuming that's not a tautology).

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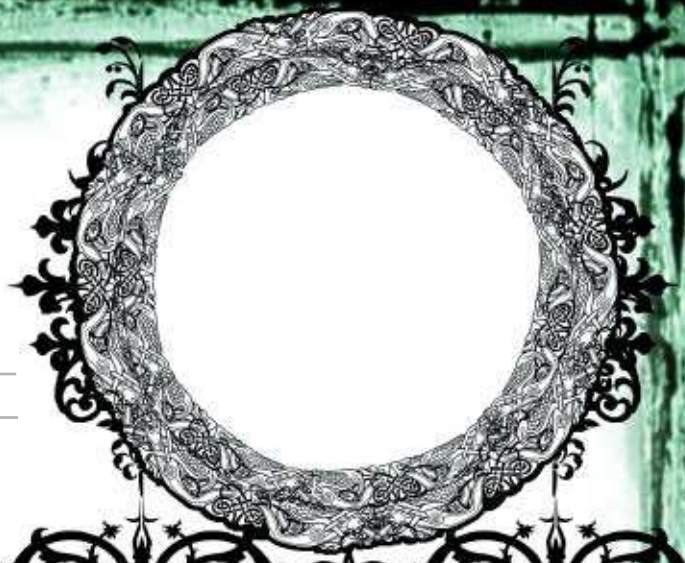
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ANGEL Roleplaying Game

Life Points
Drama Points
Experience Points



Character Name
Character Type
Description

Attributes

Strength		Intelligence	
Dexterity		Perception	
Constitution		Willpower	

Skills

Acrobatics		Knowledge	
Art		Kung Fu	
Computers		Languages	
Crime		Mr. Fix-It	
Doctor		Notice	
Driving		Occultism	
Getting Medieval		Science	
Gun Fu		Sports	
Influence		Wild Card	

Useful Information

Initiative (D10 + DEX)
Perception (D10 + PER + Notice)

Qualities

Drawbacks

Combat Maneuvers

Maneuver	Bonus	Base Damage		Notes

Notes

Success Levels Table

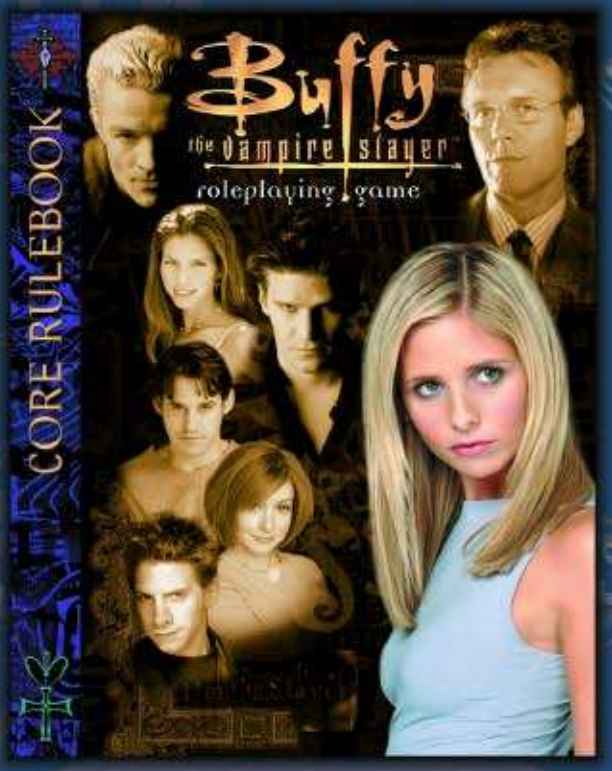
Roll Total	Success Levels	Description
9-10	1	Adequate
11-12	2	Decent
13-14	3	Good
15-16	4	Very good
17-20	5	Excellent
21-23	6	Extraordinary
24-26	7	Mind-boggling
27-29	8	Outrageous
30-32	9	Superheroic
33-35	10	God-like
+3	+1	

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Bright eyes, beautiful people, and broken promises fill fabulous parties and elegant conference rooms. Loneliness, despair, and hunger haunt city streets and tenement apartments. In Los Angeles, the facade makes the heartache all the more bitter.

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—1.9 Hero

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Written by CJ Carella

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Angel RPG Corebook Errata

Sometimes mistakes happen ... no matter how long we work on a book. These mistakes will be fixed in future printings.

page 2: Well, they say no good dead goes unpunished and we are hard copy proof. For all the great help provided by the Kristana and the folks at City of Angel.com, we managed to transpose the last two letters of thier URL in our special thanks section. It should read www.cityofangel.com.

page 46: The Resistance (Pain) Quality does not affect Survival Tests as the text suggests. It does reduce the penalties due to severe wounding (imposed when a character is reduced to ten and five Life Points), and aids in Consciousness Tests (see p. 133).

page 72: The Barbarian Queen's Demon Hunter Quality should cost 4 points. That leaves an extra Drawback point available which could be spent on skills (raising Notice to 5).

page 76: The Crusading Biker's Demon Hunter Quality should cost 4 points. That leaves an extra point which could be spent on a Resistance (Pain) 1 Quality.

page 86: The Pyro Girl got shortchanged on skills points by 5 (should be 30 + 4 from Drawbacks). Raise her Acrobatics to 4, Crime to 4, Mr. Fix-it to 1, and Notice to 5. Also, Mr. Fix-it has a typo.

page 127: The multiple opponents rules applies fully only when the combatants are using melee attacks. In ranged combat, multiple opponents get a flat +1 bonus (no more) each if more than two attackers engage the character. Ranged combatants don't aid each other in the same way melee attackers do.

page 135: The text under Breaking Things should clarify that damage types (Slash/stab, Bullet, etc.) modifiers are inapplicable to inanimate objects.

page 144: The cost of improving Attributes is understated. It should be "five points per level or DOUBLE the cost of the next Attribute." Thus, raising an Attribute from one to two costs five points; raising an Attribute from five to six costs twelve points.

page 180: Anne's Quick Sheet should list her last name as "Steele." In our defense, we did get it right in the descriptive paragraph above the Quick Sheet (besides consistency is the hobgoblin of small minds, right? . . . right?).

page 189: Three of the last four sentences in the Off Top of Head Example are erroneous. They should read:

"This is quintupled to 205 points of damage. This is 126 Life Points more than the vamp veteran had to spare. His survival Test suffers a -12 penalty." Given this, the last sentence, while not erroneous, would better read "The bloodsucker better hope he has some Drama Points left."

page 204: The "Connor" Half-Demon Quality is too cheap. The Supernatural Senses Quality should be six points (three for Hearing and three for Smell), and the total package 23 points.

page 216: The "Experienced Champions" reference in A Gathering of Champions should be "Veterans" instead.



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