

FRIGHT NIGHT



VOODOO ISLAND



BY CAIUS WARD

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GREYWOOD
PUBLISHING



FRIGHT NIGHT

VOODOO ISLAND

There is magic in the air. The dead are walking the earth.

When a luxury cruiser runs aground on a strange Caribbean island, all is not what it seems. Soon you, the stranded passengers, are dealing with far more than just being castaways. Trapped within a Voodoo curse, you are fighting for your souls.

Fright Night: Voodoo Island includes:

- ☞ Six new character classes, such as Codger, Crew, and Stowaway
- ☞ A fully detailed adventure on a zombie-infested Caribbean Island
- ☞ New skills and feats like Blood of Slaves and Loa's Horse
- ☞ Houngun rituals, background, and curses
- ☞ Campaign rules for the foolhardy

Fright Night: Voodoo Island - it's a possession thing!

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BY CAIAS WARD

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FRIGHT NIGHT

VOODOO ISLAND

by Caias Ward

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FRIGHT NIGHT - VOODOO ISLAND

INTRODUCTION

Welcome to Fright Night: Voodoo Island!

Everything was confusion on the deck. Along the length of the ship, panicked people milled about, all of them directionless and uncertain. The white-uniformed crew seemed little better, shouting out reassurances that they clearly didn't believe. Their attempts to calm down the rising turmoil only seemed to make it worse.

At the far end of the ship, smoke continued to billow out of the stairway. No one had come staggering and coughing from there for a couple of minutes now. Jim hoped that meant it was empty, and that nobody was still trapped there. He'd been on deck when the alarm went off and had seen the two crewmen run down into the smoke with fire extinguishers, only to emerge moments later soot-stained and sweating. Neither of them had stopped coughing yet.

Squirming through the thick press of people, he sought out the rail and looked down to the water. It was a long way beneath him, dark and forbidding it churned around the stricken ship. He knew he could swim and he had jumped off high dives before but his was a lot higher and he had all his clothes on. Shouldn't there be lifeboats? How hard could it be to put a fire out? Someone should be doing something.

A crewman tried to push past the knot of people near where Jim stood packed in. Realizing he couldn't make it past everyone, the man waved desperately for another crewman to come over. The two struggled to approach each other, fending off concerned questions and demands for information from nervous passengers. Their answers were becoming more curt and angry as constant haranguing eroded their polite veneer. Like all the other passengers, Jim strained forward to listen, to catch a glimpse of what was happening.

"Where's the Captain?" the sailor asked his colleague, desperation in his voice. "Is he still down there?"

"I don't know! Didn't he come back through the lower deck? I thought he was with you!" Shaking his head sadly, the sailor looked around. He knew he shouldn't be saying this in front of the passengers, but he had nowhere else to go. "The whole deck's on fire, from the engines through to the cabins and on into the lounge. It's out of control!"

"That's it!" yelled the first. "I'm ordering abandon ship!"

Around them the crowd surged. Everyone began shouting and questioning; cries to find lost partners rose above the rush to find out where the lifeboats were. Jim clambered up the railings, twisting back to get a look above the crowd, trying to see his parents, desperate for a glimpse of them among the people on deck.

He had to find them before something happened. He had to make sure they were all right.

The sailor began to shout out his order to get to the lifeboats. What could have been an orderly evacuation dissolved into mayhem at once. Those nearby pushed forward to hear what he was saying. The very closest looked desperately for the promised salvation and sanctuary of the lifeboats.

Standing balanced on the rail, Jim felt the mass of people crush against his shins. His knees were suddenly forced forward out of joint, his hands giving up their grip on the top of the rail, wheeling and flailing in a mad attempt to keep his balance. He snatched at the crowd and was suddenly falling, the black sides of the ship whistling past him in a moment. He crashed into the cold waters of the sea.

Kicking and struggling, he tried to surface. His clothes clung and constricted his limbs, pulling him down into the depths. His head cleared the water and he took a gasping breath before a wave smothered his face again. Above him, he could see flames on the deck and people screaming.



HOW TO USE THIS BOOK

Fright Night: Voodoo Island is about an island of unfortunate souls who are trapped between the world of the living and the dead. It contains guidelines for the Games Master to make the game as atmospheric and spooky as possible—in short, to create the perfect horror game. The players take the parts of ship-wrecked survivors washed up on the shores of the cursed Caribbean island of St. Cyril (Voodoo Island). For over two hundred years, the island's inhabitants have been caught in a spell of hate, retribution, and revenge, victims of a bitter malediction. Now, trapped out of reach of civilization and ensnared in the terrifying hex that damns the island, the players must free St. Cyril from its curse, or join the ranks of zombies.

Fright Night: Voodoo Island is a game. In a role-playing game, players engage in the fantasy of portraying someone that they are not; in this case, ship-wrecked mariners and vacationers that have inadvertently been drawn into the web of evil that is Voodoo Island. Through consensual storytelling, players direct their characters to do and say things they would, could or should not do in real life. This game does not promote or encourage supernatural practices or any attempts to communicate with the afterlife, as described in this book.

In researching this book, the writers have tried to make it as enjoyable as possible. We've taken the real histories and practices of plantation life in the Caribbean, the awful realities of slavery in the Americas, and the spiritual beliefs of Voodoo. The game is based in the Caribbean purely for aesthetic reasons, and we mean no offence to any resident of those islands, or to any believers in Voodoo. All characters in this publication are fictitious and any resemblance to real persons, living, dead, or fictional, is purely coincidental.

Fright Night: Voodoo Island is a game for the d20 Open Game License System. A copy of the Dungeons and Dragons Players Handbook is required for play. This book is intended to be cross-compatible with all other Fright Night books.

A NOTE FROM THE FRIGHT NIGHT CREATOR

In role-playing, genuine horror is very difficult to achieve. Too often characters are just too tough and their players know no fear. The Fright Night series is built entirely around playing a spooky game. That's why you play regular people, using numerous rules to ensure the perfect horror

game. In our Fright Night series we write the story first and retrofit the character classes around that story. We create specific rules that make the story work.

With 6 character classes, new skills and feats - as well as a ton of background - each book is a complete horror game all by itself.

Not only are Fright Night books jam-packed, they are also self contained; some elements like 'darkness' or 'rules on fear' are repeated in each book, so you are never forced to buy multiple books just to get that additional Fright Night material.

All in all it's the best attempt yet at reaching fear through role-playing, and we think it works.

Mark Ricketts

The **Fright Night** series focuses on all aspects of horror in the 21st century. Each book is a self-contained adventure based on a popular horror genre or archetype. Meticulously researched and highly detailed, these sourcebooks are the perfect complement to any modern-day game. Packed with background material, each Fright Night book can be used either independently or combined with others to suit your gaming needs.

Check out other titles in the **Fright Night** series:

Fright Night: Haunted House

Fright Night: Asylum

Fright Night: Polar Terror

Fright Night: What Went Down

Fright Night: The Fog

Fright Night: Haunted School

Fright Night: Ghost Ship

Fright Night: Inca Horror



CHAPTER 1: HORROR STORIES

In normal role-playing games, players usually take the role of gallant heroes or all-conquering super beings out to save the world from the forces of darkness. They don't do that in this game. Here, they are the victims, and they are far from being in control. GMs may well need to make it clear from the start that in this game, they are not going to simply kill the bad guys and get the treasure. They'll have to struggle just to stay alive, and they will quickly find that guns and swords won't make any difference. Sheer brawn is not going to save them or win the day.

In this section, we have included hints and tips for the GM to make *Fright Night: Voodoo Island* as atmospheric and exciting as possible. Remember, the goal isn't to kill all the players' characters in nasty or gruesome ways: it's to make the game as enjoyable and thrilling as it can possibly be. A player might well end up as the sole survivor, but this does not mean that the rest of the players cannot have a lot of fun on the way.

In this book, we have shamelessly twiddled with the rules to force players along the path of classic modern horror—be it a film, a novel, or computer game. Players should therefore know in advance that this is a horror game, and that the foe they face may well be beyond their physical means to destroy.

GOOD GMS

Role-players are very jaded when it comes to being frightened. If they go to an autopsy and the dead bodies begin to stir and rise, they will simply ask what weapons are at hand and if they've hit with a 15. GMs need to help instill the horror and the sense of fear that real people have. Try to get across to the players why it's horrific, why it is unnatural and scary. These rules are here to augment, not to replace these feelings.

The GM can use some very basic tricks to create tension. They can play scores from horror movies quietly in the background, lower the lighting, or draw the curtains to make the room more atmospheric. Some GMs even stage horror games in an empty, candlelit basement to get that "authentic" haunted house feel. Only take breaks after a particularly puzzling or enigmatic encounter. Even though the players can talk about anything during the break, you'll be surprised at how often the conversation will center on what's going on in the game and the players' theories regarding the plot. This also helps maintain the tension and focus so that after the break, players return to the game eager for more. Also, use breaks to get feedback on the game. This way, any issues they have with the GM's style, or the content of the adventure can be raised—and the pace and flavor of the game altered if need be—to keep everyone one happy.



PCs in horror games have to be aware of what is around them and what they are experiencing, to have any level of connection to their character and their circumstances. GMs should therefore try to use their powers of description and imagination to the utmost. They have to convey not only the full impact of any terrifying events, but the tension and fear surrounding them. Anticipating the players' moves and giving as much information as you can will help. Don't be afraid to "ham" it up a bit.

GOOD PLAYERS

We all know that talking occurs during games. Pizzas are ordered, snacks consumed, and various "off topic" conversations rattle on while the GM tries to keep the game flowing. Although these things make gaming a fun sociable activity, they unfortunately lessen the tension. How can a player really connect with the situation or the character if one player wants to know if we're all having pizza again, and another is having a conversation about last night's TV? GMs need to keep horror games focused, put aside times for breaks, and try to keep everyone involved. This way, no one feels bored and starts chatting.

Placing your characters in a position where they feel threatened, such as being alone or unpopular, is equally very easy to connect with. These are emotions easy to comprehend, filter and understand. The more that happens to the character that its player can relate to, the better the player will connect with it.

A flesh-eating zombie is scary. It's frightening to have some creature want to tear you into bits. After all, it's painful to be torn apart. The idea that spirits of the dead can manifest directly and want to kill the living is unnatural and disturbing, but there are only so many flesh-eating monsters that can appear before the experience is repetitive.

A flesh-eating zombie that was once your lover is better. Is the zombie redeemable? Is it actually your lover? How could someone you loved be turned into a monster? Such a zombie could play on insecurities. Perhaps if you had done something differently, stopped your lover from dying...the zombie knows you, and whispers secret hopes and fears spoken long ago.

The second example gives meaning to what is going on. Success, such as setting the zombie to rest or destroying what has corrupted it, has significantly greater impact. The first example is just a gory video game.

Give these details a mechanical significance. In cases where a given characteristic or memory can help the character, there might be a +2 to +4 circumstance bonus to a relevant check. In other cases, there might

EXAMPLES:**BAD GM STYLE**

The following dialogue isn't very frightening, as there's no atmosphere or tension to the scene:

GM: You enter the hut. It's ten feet by ten feet square with wooden walls. In front of you is an open hatch leading to the cellar, and to the left an open door leads to the beach. The floor is stained with bloody drag marks leading to the cellar. What do you do?

Player: Can I hear anything? I've rolled a 12.

GM: You can hear something chewing in the cellar.

GOOD GM STYLE

The GM uses carefully selected words to create a vivid use of description. A mark of the GM's success is that the player is using some of the GM's words to describe what happens next. This shows that the player has been drawn into the story and in turn, will draw in the other players.

GM: As you slowly edge forward into the hut, a grim sight confronts you. The small, cramped room has long fallen into disuse: the wooden walls are warped and twisted, red with the last crimson rays of the setting sun. The floor is covered with dry dirt and brittle palm leaves. The only furniture is a bed, long rotted into disuse. To your left, a broken door hangs almost off its hinges, swinging in the breeze from the beach. Across the floor, the bloody smears and drag marks continue to an open trapdoor in the center of the room. The cellar below is cloaked in darkness.

All is silent, apart from the far-off sound of waves breaking in the rocks, and the door backwards and forwards. As your ears become accustomed to the silence, you begin to notice a curious sound, like a dog gnawing on a bone. It is coming from the cellar. Something is down there and it sounds like it's feeding on meat...

Player: As slowly and as quietly as possible, I'll edge towards the cellar entrance and try to get a better view of what's down there.

be a penalty of -2 to -4. A character that spent time working in a morgue has a +4 to any saving throws against fear or nausea when handling the sight of a dead body. Conversely, the same character is at -2 to his saving throws when reacting to a dead body getting up and eating people.

Horror archetypes that have appeared in films and popular culture, such as spooky ghosts or beheaded corpses, also work. Whilst this may feel unimaginative on your part, players will be able to connect with fear that has been presented many times before to them. Sometimes the cliché is familiar and players like that. This is something that can be tested with them up front if you so choose to do so.

Finally, remember to offer your players as many choices as possible, so that they enter into the spirit of the game. A measure of your success will be the reward of them experiencing the tension, fear and horror as they follow your adventure into the unknown.

GOOD CHARACTERS

The horror genre relies, to a varying degree, on the psychology of the characters involved. Creating interesting character backgrounds is important. This does not necessarily mean a complete background, or even a detailed one. Snippets of a character's life and rough sketches of what the character has dealt with provide a good structure for the events that follow.

- ☞ List people important to you, and why. This may include parents, other relatives, spouse, children, mentors, work friends, and so forth.
- ☞ Are the people important to you still alive? What memorable events surround them?
- ☞ Where did you spend your childhood and what did you do? Youth? College and adult life?
- ☞ Next, players should list 10 positive and 10 negative traits about their character.

Unless the GM is going to use characters from an existing campaign in their horror game, the chances are that players will feel little or no connection to the people they are playing. Why should they care if their first level character falls victim to a giant spider? They can just roll up another! Horror games are about wanting to survive, to struggle against the odds, and still prevail. The players should want to succeed because they don't want their character to die, not just to get some experience points. Where's the heroism in sacrificing your character so the others players' characters can escape, when you don't mind them dying, anyway?

GMs should therefore try to get players to connect as much as possible to their characters. Try using the



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player's own name for their character. Develop their background. Make up details of their prior life. This way, no one need refer to the character by class or archetype. The more imaginative you are, the more impact this will have. If there is a disturbing scene, you could subsequently have a gory scene, followed by a scene involving scared people and drama. Much depends on how you describe these scenes and what brings them to life.

To do this, personalizing your story helps: it works when villains refer to characters by name or seem to know something about their history. Things familiar to the players rather than the characters, will also add to your story. "Something has just crawled across your foot" is very easy to visualize and therefore players know exactly how to respond.

GOOD STORIES

With luck, and if you follow the suggestions we've given you, your players will really enjoy this adventure. They may not even want to give up their character and ask you to come up with further tales of terror.

This section details doing just that, covering how to write an exciting horror adventure and tips on how to pace it for maximum tension and spookiness.

Your story of terror can be written more easily if you break it up into four stages:

- ☞ The introduction
- ☞ Aftermath horror
- ☞ Clue-based horror
- ☞ The climax

This is not necessarily the best way around to do it, though. By working backwards from the climax, you can often generate a tale with much more scares. Think about where you want to set the adventure, and what the protagonists are. Are they supernatural creatures like werewolves, or merely deranged serial killers?

THE CLIMAX

It is a sorry fact that the least frightening part of your adventure might be the end. If the players are successful, they may develop an understanding of your plot and feel confident that they can prevail. They will have discovered your clues, taken your journey and made their choices. If the evils that have confronted them so far were hideous, they will be braced for something even worse, lessening the shock element. If their hard work has revealed that it can be defeated in a particular way, then they may be adequately pre-

pared, which can diminish the sense of heading into the unknown.

Sometimes this is unavoidable: players simply draw conclusions (correct or otherwise) about your plot. Once they feel they know enough, their confidence rises. You have two responses to this. You can reward either them for a job well done and allow their endeavors to work. Or, you could add a sting to your tale and reduce this confidence. You can give the characters an unexpected surprise: the door locks behind them, sealing their fate; an old comrade, it seems, is the miscreant; the secret room was below their feet all along, and so on.

Surprises make for great story telling, but be warned! Too many surprises and you achieve the inverse effect of becoming predictable. Your players can also grow weary if they feel there is no certainty in your ever-convulsing game.

You also need to decide whether the climax to your game is the conclusion. If it is not, then you must think of another reward for their participation in the final act. Perhaps this could be romantic or financial. If you create no desire for the characters to play your final scene, then your climax will overshadow your finale and you will be perceived as finishing on an anti-climax.

As a result, many stories conveniently share conclusion and climax - they are one and the same. This means your scariest moments should happen then. This ordinarily involves an unveiling of the horror that has been tormenting the players to date, or maybe defeating it. It is important that you consider this in detail. A clear understanding of this scene will allow you to structure the story up until that point. Write your climax first. It will help you structure the rest of the story.

Uncertainty creates more tension than certainty. You may wish to consider at which juncture you will unravel your evil. Once it is exposed, the mystique is lost. It is best to hold on to this. It is the most significant card you can play. Lay it as late as possible.

Once you hold clarity around your end game you can decide where to place your horror. It depends on the longevity of your story as to how many terrifying moments should occur. It is worth noting that the more often you place fear, the more it is devalued. The occasional horrific moment is better than copious ones. The spaces in between should feel to the players as if a horrific moment can happen at any given time.

THE OPENING

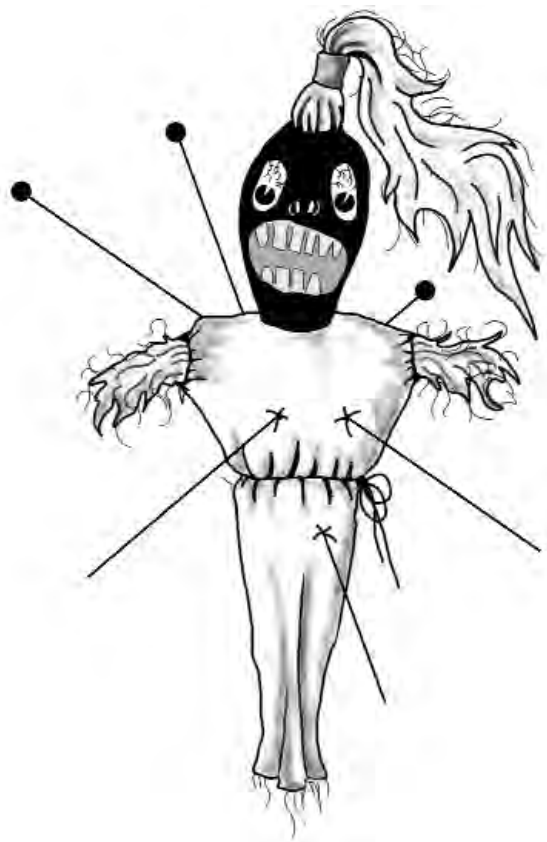
The opening terror should be significant. It introduces the game concept to the characters. Your torment can be generic or have a message implied. Your generic horror appeals to the iconic: a face at the window, a ghost on the stairs, and so on. It suggests that you are



positioning archetypal horror within your plot.

You may choose an opening that is subtler than this, such as the entire clocks stop or a prophetic message is discovered wishing ill omen. Whatever fits your story. These openings are best when symbolic and sudden. This way, they have impact upon the psyche of your players.

It is, of course, reasonable for an NPC to run into town shouting, 'There has been a terrible murder! Come and see!' but you should realize the unveiling of the body may not be very intimidating to the players, simply because they expect it. You may try to describe a gratuitously gory scene that follows to elevate your surprise, but you are merely playing catch up. It is probably best to have the surprise "opener" happen to the players rather than they hear about it later. If they are investigating a murder or horrific incident of some sort-throw in a surprise to make your point.



AFTERMATH HORROR

Now we can assume that you have decided your horrific endgame and introduction. After the introduction you can place "aftermath horror" in your story. Horror is introduced, but the players are still unsure as to what the instigator may be. This is a neat trick when designing your story. For the first few scenes, characters can deal with the fallout of your protagonist with

little clue as to what is happening.

Aftermath horror gives little away regarding causality, but creates the atmosphere. This may be symbolic, such as strange things start happening, implying a force beyond the laws of nature. It might be psychological, people start to panic whilst characters struggle to grasp the enormity of what is unfolding. It may be archetypal: a cat makes somebody jump or there is a stranger in town, and so on. The purpose of this is to engender fear in a way that is easily connected with. It colors the story with a faint glimmer of suspense. Because you have not overplayed your hand, your players will add their own interpretation to your story, building their own suspense in a way they intimately connect with it.

Aftermath horror sets the tone of the game and supplies clues as to the gravity of what lies ahead. It gives no indication of the cause of the horror, as it is horror generated by horror. This strengthens your story's flavor, but gives little away.

CLUE BASED HORROR

The final elements in between the end game and aftermath are the clue-based terrors. These start to indicate what fearful thing the party may be facing. Gradually you are in a position to let your characters build evidence against your foe.

Be careful, you do not wish to give too much away. The balance you have to strike is between frustration and tension. You do not wish to keep characters perpetually in the dark. The players would merely become frustrated, as they see little leverage and influence over your plot. Similarly, if you reveal the root cause of their woes too quickly, they become complacent and confident. They will feel that they can better your foe the moment it is known. If your foe is too powerful, they may see little need to progress the story against all the odds.

In your climax, introduction and aftermath horror, characters tend to be more passive towards the storyline. These events happen to them and despite them, little will change. However, during the investigative process characters play a far more active role in events. They are the key driver for shaping the story rather than yourself. Their endeavors will now take them towards your climax; you control the speed it takes to get there.

The more prodigious storytellers often maintain the most flexibility at this point. They will design their clues in such a way that they can be moved to a different juncture in the story if necessary. This is good and recommended. If you fix the other three stages, use this stage to balance your game in both pace and horror quality by moving clues around, so they appear at just the right time. Pace your story.



CHAPTER 2: CHARACTER GENERATION

REAL PEOPLE-UNREAL SITUATIONS

Like all supplements in the Fright Night series, Voodoo Island deals with a group of normal, everyday people facing an abnormal threat. It is a role-playing adventure for PCs ranging from first to third level. They swing no swords, wield no magic, and carry no blasters. They are ordinary people thrust into an extraordinary situation—one that threatens their very lives.

In generating characters for Voodoo Island, the GM should encourage players to create ordinary people. They won't have combat expertise or incredible martial prowess; they are your neighbors, your colleagues, and your friends. To defeat the terrors of Voodoo Island, they won't need guns or swords, just wits and intelligence. The GM should monitor character creation closely and limit combat-intensive characters and skills. Some of the players may want to have characters with past military or law enforcement training, but they certainly won't be the all-conquering heroes they're used to. Instead, try to make them understand

that this isn't about charging in and slaughtering everything before you. It's about surviving by understanding the situation and solving the mystery.

Players should pay special attention to creating a colorful character, focusing on personality and quirks more than on skills, and trying to maximize the power of their character.

Players may not multiclass their characters in this game.

CHARACTER CLASSES

- ☞ Tearaway
- ☞ Codger
- ☞ Ship's Crew
- ☞ Ship's Engineer
- ☞ Stowaway
- ☞ Tourist



TEARAWAY

You were on the boat with your folks, the first really exciting vacation in years. They'd saved and saved for the Caribbean cruise of their dreams. Two weeks of island hopping on a luxury ship, amidst the tropical paradise of deserted beaches and unspoiled islands, was what the brochure promised. You could see they were as unhappy as you at the reality of it. You were like "Oh my God! We're not getting on that!" and they were all like "Well, honey, let's just make the best of it," and you were like "Whatever."

You spent two weeks on a rusty deathtrap served by spotty college kids, while you crawled from one godforsaken rock to another. Unspoiled meant no shops, no bars, no phones - nothing! Then the ship caught fire, the perfect end to the perfect vacation. You'd been put on a lifeboat - women and children first and all that. Well, you're no child, but his was the first time you'd been glad to be treated like a young person. You got off before the older guys.

You'd rowed about a bit, but then the ship had sunk and the sea went weird - all wavy and rough. This crew-guy had been trying to pull someone into the boat, out of the water, and suddenly the whole boat had tipped over. Next thing you knew, you were in the ocean trying to swim.

Hit Die: d10

Class Skills: Athlete, Climb, Computer Operation, Concentration, Disable Device, Drive (car), Intimidate, Jump, Survival, Swim, Tumble

Level	Feats	Attack	AC Bonus	Fort	Ref	Will
1	Great Fortitude	+0	+1	+2	+1	+0
2	Bonus feat	+1	+1	+3	+2	+0
3	Adaptive	+2	+1	+3	+2	+1
4	Bonus feat	+3	+2	+4	+2	+1
5	Reserves of Stamina	+3	+2	+4	+3	+1
6	Bonus feat	+4	+2	+5	+3	+2
7	Toughness	+5	+3	+5	+4	+2
8	Bonus feat	+5	+3	+6	+4	+2
9	Acrobatic	+6/+1	+3	+6	+4	+3
10	Bonus feat	+7/+2	+4	+7	+5	+3



Skill Points at First Level: (2 + INT Modifier) X 4

Skill Points Per Level: 2 + INT Modifier

Starting Feats: At first level the Young Tearaway gets Great Fortitude and a background feat (player's choice, see page 19 for background feats).

Bonus Feats: Adrenaline Rush, Agile, Alertness, Blood of Slaves, Combat Expertise, Dirty Fighting, Dodge, False Sincerity, Improved Initiative, Iron Will, Lightning Reflexes, Martial Artist, Persuasive, Power Attack, Skill Focus, Skeptic, Slippery, Sportsman, Superstitious, Weapon Finesse



FRIGHT NIGHT - VOODOO ISLAND

CODGER

This was going to be your big retirement trip. With the money you'd managed to save and the pension fund on top of that, this was supposed to be the trip of a lifetime. Everyone was so jealous! A fabulous trip to the sunny Caribbean, no more work, just sun and sand!

As soon as you got here it became clear why the holiday was such a bargain. The ship was as old as you and looked it, too. Most of the crew were just kids hired on for the summer, with half of them so sea sick that they couldn't even do their jobs.

Then the fire broke out. What kind of ship doesn't have a sprinkler system, or fire extinguisher? Of course, none of these damn kids knew what was going on. By the time they did figure it out, the whole ship was on fire. No one could get to half the lifeboats, because the fire was blocking the way. Guess you were lucky to get a lifejacket and jump into the water before the boat went down. You could have organized the whole show, turned it from a mess into an orderly retreat, but no. Nobody listens to you.

Hit Die: d4

Class Skills: Bluff, Calm, Concentration, Diplomacy, Disable Device, Disguise, Gather Information, Hide, Knowledge (any), Listen, Medical Assistance, Search, Sense Motive, Speak Language, Swim

Skill Points at First Level: (6 + INT Modifier) x 4

Skill Points Per Level: 6 + INT Modifier

Starting Feats: At first level the Old Codger class gets Bright Idea and a background feat (player's choice, see page 19 for background feats).

Level	Feats	Attack	AC Bonus	Fort	Ref	Will
1	Bright Idea	+0	+1	+0	+0	+2
2	Bonus feat	+1	+1	+0	+0	+3
3	Empathic	+1	+1	+1	+1	+3
4	Bonus feat	+2	+2	+1	+1	+4
5	Persuasive	+2	+2	+1	+1	+4
6	Bonus feat	+3	+2	+2	+2	+5
7	Skill Focus	+3	+3	+2	+2	+5
8	Bonus feat	+4	+3	+2	+2	+6
9	Improved Initiative	+4	+3	+3	+3	+6
10	Bonus feat	+5	+4	+3	+3	+7

Bonus Feats: Blind Panic, Blood of Slaves, Driven, Empathic, False Sincerity, Great Fortitude, Iron Will, Marksman, Negotiator, Reason to Live, Skeptic, Skill Focus, Smart, Toughness, Trusted.



SHIP'S CREW

This isn't how you saw your summer going. The ad was quite clear: a chance to sail around the Caribbean islands and make some money. A working holiday, except it turns out there's lots of work and not enough holiday.

Half the crew didn't even turn up but you guess they were the lucky ones. You get stuck on a boat with nothing but annoying, screaming kids running everywhere, their moaning parents, and complaining old folk. How are you supposed to know what's going on? You don't know any more about what's happening than they do. At least they got cabins, not some dorm room hellhole below the waterline right next to the engines. How are you supposed to sleep with that rumbling away all night?

This was supposed to be your big romantic adventure, the chance to meet someone nice under the tropical sun, work on your tan, and kick back a bit before next year's hard work. Then the fire broke out. Bet it was someone smoking in the crew room again. It's not like there aren't signs up everywhere telling them not to. They're practically right over the diesel store!

Too late now, anyway. You got shoved on a lifeboat with a bunch of squealing kids and told to row for your life. Row where? You're in the middle of the ocean!

Wait, is that an island on the horizon?

Hit Die: d8

Class Skills: Athlete, Balance, Calm, Concentration, Disable Device, Drive (motorboat), Listen, Medical Assistance, Open Lock, Profession (purser), Search, Sense Motive, Speak Language, Spot, Swim

Level	Feats	Attack	AC Bonus	Fort	Ref	Will
1	Alertness	+0	+1	+1	+0	+2
2	Bonus feat	+1	+1	+2	+0	+3
3	Iron Will	+1	+2	+2	+1	+3
4	Bonus feat	+2	+2	+2	+1	+4
5	Reassuring Presence	+2	+2	+3	+1	+4
6	Bonus feat	+3	+3	+3	+2	+5
7	Reserves of Stamina	+4	+3	+4	+2	+5
8	Bonus feat	+4	+3	+4	+2	+6
9	Lightning Reflexes	+5	+4	+4	+3	+6
10	Bonus feat	+6	+5	+5	+3	+7

Skill Points at First Level: (2 + INT Modifier) X 4

Skill Points Per Level: 2 + INT Modifier

Starting Feats: At first level, a member of the Ship's Crew gets Alertness and a background feat (player's choice, see page 19 for background feats).

Bonus Feats: Acrobatic, Adaptive, Athletic, Blood of Slaves, Bright Idea, Driven, Emergency Medic, Empathic, False Sincerity, Great Fortitude, Improved Initiative, Marksman, Persuasive, Power Attack, Skill Focus, Superstitious, Toughness



FRIGHT NIGHT - VOODOO ISLAND

SHIP'S ENGINEER

You've had some bad jobs before now, but this has got to be the worst.

You know you've sunk a long way when you're on the Ocean Dove. Who else would hire you, with references like "bad attitude," "drunken," "rude to managers and superiors," and "has problems with authority"? So you signed on for the crew.

What a mistake. You could see right from the start the ship was a mess. Someone had tried to clean it up but painting over rust doesn't make it go away, it just makes for lumpy walls. Of course, they had painted over everything - all the engine valves, pistons, everything! What kind of idiot does that? Well, the answer's obvious: the kind of idiot you don't have to pay much for. Like the rest of the ship, it's all been done on the cheap.

Your first week out was spent just trying to undo all the mess they'd made trying to make it look neat. As for the actual engine, well, that ought to have been in a museum. Did you look like some antique collector, or what? No, you were an engineer and you tried to tell them that. It's your job to make the ship go along, not to rebuild ships that should have been put out of their mercy long ago.

You're only glad it wasn't your shift when the fire broke out. If you had been in there, you would have been fried like the others. You ended up in the drink, swimming for some rock on the horizon.

Hit Die: d6

Class Skills: Bluff, Calm, Concentration, Diplomacy, Disable Device, Drive (motorboat), Forced Entry, Hide, Knowledge (any), Listen, Profession (marine engineer), Search, Spot, Swim.

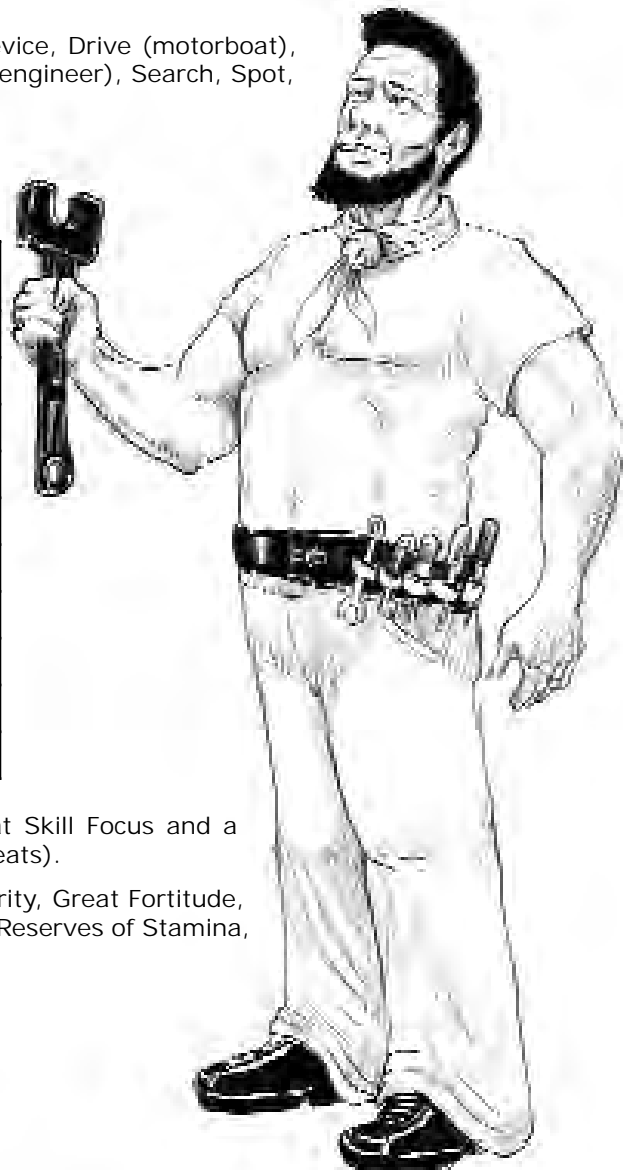
Skill Points at First Level: (4 + INT Modifier) X 4

Skill Points Per Level: 4 + INT Modifier

Level	Feats	Attack	AC Bonus	Fort	Ref	Will
1	Skill Focus	+0	+1	+1	+0	+2
2	Bonus feat	+1	+1	+2	+0	+3
3	Bright Idea	+1	+2	+2	+1	+3
4	Bonus feat	+2	+2	+2	+1	+4
5	Nerves of Steel	+2	+2	+3	+1	+4
6	Bonus feat	+3	+3	+3	+2	+5
7	Driven	+4	+3	+4	+2	+5
8	Bonus feat	+4	+3	+4	+2	+6
9	Persuasive	+5	+4	+4	+3	+6
10	Bonus feat	+6/+1	+5	+5	+3	+7

Starting Feats: At first level the Ship's Engineer gets the feat Skill Focus and a background feat (player's choice, see page 19 for background feats).

Bonus Feats: Alertness, Blood of Slaves, Empathic, False Sincerity, Great Fortitude, Improved Initiative, Iron Will, Lightning Reflexes, Martial Artist, Reserves of Stamina, Skill Focus, Superstitious, Toughness.



STOWAWAY

If you think stowaways are just something you read about in old books, then think again. It's easy: you just slip aboard and keep out of sight...and get a free trip out of it. Some of these fools paid hundreds just to get on this boat. I just sneaked on board when no one was looking. Then it's just a case of blending in. Once the boat's underway, no one's going to ask for a ticket. The real mistake was picking this ship. That night on the docks it looked okay. By the time I came out from my hidey-hole I realized what a dump it was.

Finding an unlocked empty cabin to sleep in was the best bit, and then I just locked the door from the inside and hid out. Every mealtime I joined the other passengers in the dining room and ate with them. Then the fire broke out. Well, I can't blame the crew for not trying to get me out-they didn't know I was in that cabin. Just because there's an alarm going off is no reason for me to risk getting discovered. By the time I figured out how bad the situation was, all the lifeboats had gone and I was alone on the boat. All I could do was grab a lifebelt and jump overboard. Perhaps next time it might be worth paying to go somewhere.

Hit Die: d8

Class Skills: Balance, Bluff, Climb, Concentration, Computer Operation, Disable Device, Escape Artist, Forced Entry, Jump, Listen, Move Silently, Open Lock, Sleight of Hand, Speak Language, Survival Swim, Tumble

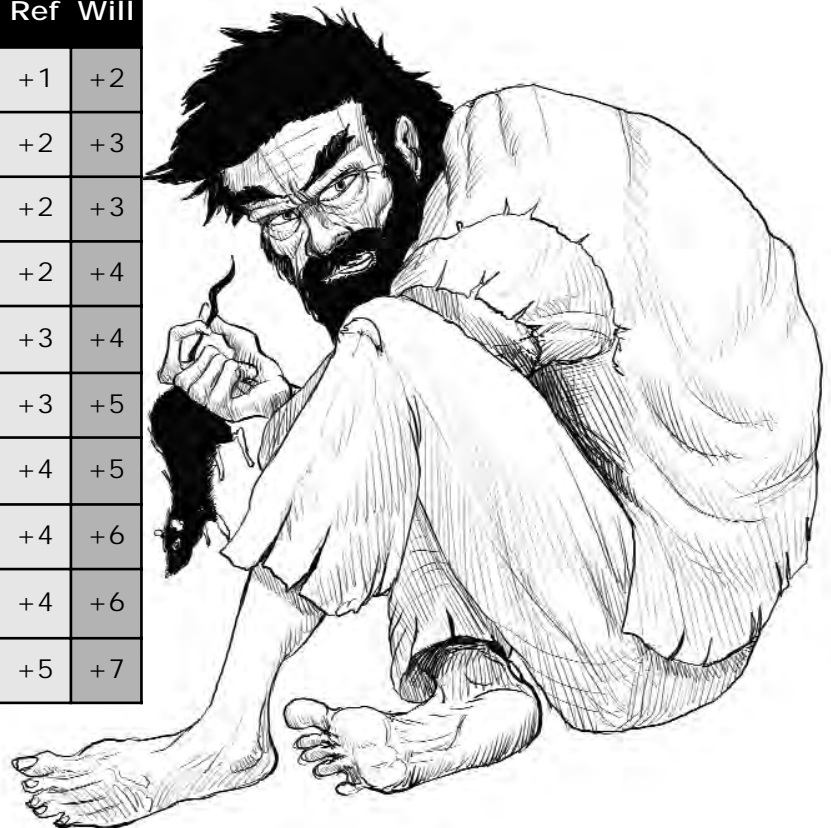
Skill Points at First Level: (2 + INT Modifier) x 4

Skill Points Per Level: 2 + INT Modifier

Starting Feats: At first level, the Stowaway gets Stealthy and a background feat (player's choice, see page 19 for background feats).

Bonus Feats: Acrobatic, Adaptive, Alertness, Blood of Slaves, Burglar, Dirty Fighting, Dodge, Driven, False Sincerity, Great Fortitude, Iron Will, Marksman, Martial Artist, Reserves of Stamina, Skill Focus, Skeptic, Slippery, Toughness, Weapon Finesse

Level	Feats	Attack	AC Bonus	Fort	Ref	Will
1	Stealthy	+0	+1	+1	+1	+2
2	Bonus feat	+1	+1	+2	+2	+3
3	Agile	+2	+1	+2	+2	+3
4	Bonus feat	+3	+2	+2	+2	+4
5	Improved Initiative	+3	+2	+3	+3	+4
6	Bonus feat	+4	+2	+3	+3	+5
7	Lightning Reflexes	+4	+3	+4	+4	+5
8	Bonus feat	+5	+3	+4	+4	+6
9	Nimble Fingers	+5	+3	+4	+4	+6
10	Bonus feat	+6/+1	+4	+5	+5	+7



FRIGHT NIGHT - VOODOO ISLAND

TOURIST

'You know, a ship is a lot like a beautiful woman. That's why they call ships 'she'. You have to know how to handle her. Treat her with respect, hold her firm. Ships have character, you know... they have history. Some men think they're all the same, but they're wrong. They don't know how to look below the surface, how to see the beauty within.'

That's the kind of line you're used to delivering, usually on a moonlit night looking out over the sea, with some tipsy middle-aged housewife on your arm. Ocean cruises are a great way to meet lonely people looking for love. What could be more romantic than sunset on the open sea, a glass of champagne in your hand? Besides, the great thing about a ship is that there's only so many other men to compete with, and most of them are old fogies or henpecked husbands. Better still, there's no way off, so it's harder for the hard-to-get ones to avoid you.

Okay, so this cruise was a bit on the bargain basement side. You weren't going to meet any rich widows. Never mind - they don't have to be rich, just financially viable. Viable enough for you to milk a few drinks out of them before you start asking them for a little loan here and there, just to tide you over. Oh yes, you can have a lot of fun out here. Hurrah for a life on the ocean wave!

Wait - what was that noise?

Hit Die: d6

Class Skills: Bluff, Calm, Concentration, Diplomacy, Gather Information, Hide, Intimidate, Listen, Sense Motive, Sleight of Hand, Speak Language, Swim

Skill Points at First Level: (4 + INT Modifier) X 4

Skill Points Per Level: 4 + INT Modifier

Starting Feats: At first level the Charming Tourist gets False Sincerity and a background feat (player's choice, see page 19 for background feats).

Bonus Feats: Blood of Slaves, Desirable, Dodge, False Sincerity, Great Fortitude, Improved Initiative, Investigator, Iron Will, Lightning Reflexes, Nimble Fingers, Persuasive, Reason to Live, Skill Focus, Stealthy, Toughness, Trusted

Level	Feats	Attack	AC Bonus	Fort	Ref	Will
1	False Sincerity	+0	+1	+0	+2	+0
2	Bonus feat	+1	+1	+0	+3	+0
3	Bright Idea	+1	+2	+1	+3	+1
4	Bonus feat	+2	+2	+1	+4	+1
5	Empathic	+2	+2	+1	+4	+1
6	Bonus feat	+3	+3	+2	+5	+2
7	Skill Focus	+4	+3	+2	+5	+2
8	Bonus feat	+4	+3	+2	+6	+2
9	Driven	+5	+4	+3	+6	+3
10	Bonus feat	+6/+1	+5	+3	+7	+3



CHAPTER 3: SKILLS AND FEATS

There are various new skills and feats in **Fright Night: Voodoo Island**. While players may notice that the opportunity to ride a motorbike or use a computer may not present itself in a particular game, they need to consider their options carefully when rolling up a character. Their decision to play just the game in this book or several games could affect the type of character they create. The skills and feats listed below are designed to give a well-rounded character that can be played again and again if necessary.

Skills that are not listed as class skills are considered cross-class skills.

SKILLS

The following new are used in Fright Night: Voodoo Island. Others remain unchanged and can be found in the Dungeons & Dragons Player's Handbook published by Wizards of the Coast. Some new skills and existing skills that have been altered to reflect the genre. GMs should feel free to adapt the rules and skills as needed for their own campaigns.

NEW SKILLS

ATHLETE (Dex)

Description: The PC is skilled at sports and other physical games. He can use this skill to pitch further and more accurately, run faster and further, etc.

Check: The skill can be used to perform an athletic act. It is also a measure of someone's sporting prowess. The DC of related check digits should be determined by the GM. Simple acts of athletics need to beat a DC of 10, with the DC rising higher to reflect more extreme challenges.

Failure: A failed check indicates the character has simply missed their allotted goal for the task at hand. The ball went wide, or they failed to push themselves hard enough to win a race.

Note: This skill does not replace the Jump or Tumble skills, but merely covers activities outside the scope of these two skills. It does not replace combat skills, either.

CALM (Cha)

Description: The PC knows how to give comfort and advice to people in stressful circumstances or situations, as well as providing professional psychological help. PCs can use this skill to calm characters and diffuse tension from a situation. It also allows PCs to deal

with aggressive or highly emotional individuals and to influence their attitude.

Check: A Calm check requires a full action. The DC is determined by the emotional state of the subject-the more extreme the emotion, the higher the DC. The subject gets a chance (if desired) to resist the attempt by making a Will save versus the PC's skill check. As a rule, a Calm check against DC 15 will remove a Shaken state, a check against DC 20 will turn a Frightened state to a Shaken state and a check against DC 25 will turn a Panicked state to a Frightened state. The environment makes a significant difference to Calm checks. Attempting to perform a Calm check in the middle of a fight bestows a circumstance penalty of -2, while performing the check in conditions of known safety bestows a circumstance bonus of +2.

Failure: The PC can try to calm the subject again, but each failed attempt increases the difficulty of the next attempt by 5. It is likely the subject will respond poorly to repeated efforts to manipulate their emotions, making them either more antagonistic or aggressive to the PC.

COMPUTER OPERATIONS (Int)

Description: This skill governs the use of computers and their applications, as well as security and data management. Characters can use this skill to hack into computer systems and to dig out data from a person's files. The skill also covers setting up security measures for computer systems.

Checks: Various checks are given below.

LOCATING DATA: The difficulty for this check is based on the size of the system involved-the larger the file base, the longer it takes to sort through it. For every 5 points by which the character exceeds the DC, they can reduce the time required by one rank (see table below), to a minimum of one round.

Size of System	DC	Time
PC	10	5 rounds
Corporate	20	10 minutes
International	30	1 hour

HACKING AND SECURITY: Characters can attempt to access a secure system or try to secure a system against hacking. The PC makes the check against a DC determined by the level of security present.



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SKILLS TABLE

Skills	Ability	Untrained	Notes
Appraise	Int	Yes	Unchanged. See Skills chapter in PHB.
*Athlete	Dex	Yes	The performance of land-based physical athleticism.
Balance	Dex	Yes	Unchanged. See Skills chapter in PHB.
Bluff	Cha	Yes	Unchanged. See Skills chapter in PHB.
*Calm	Cha	No	Ability to pacify and comfort those in distress.
Climb	Str	Yes	Unchanged. See Skills chapter in PHB.
*Computer Operation	Int	No	Using computers, including security and data management.
*Concentration	Con	Yes	Unchanged. See Skills chapter in PHB.
Diplomacy	Cha	Yes	Unchanged. See Skills chapter in PHB.
Disable Device	Int	Yes	Unchanged. See Skills chapter in PHB.
*Drive: Car	Dex	Yes	Driving cars and small trucks.
*Drive: Motorboat	Dex	Yes	Ability to pilot a motorboat
Escape Artist	Dex	Yes	Unchanged. See Skills chapter in PHB.
*Forced Entry	Str	Yes	Gaining access by force to a secured area or object.
Gather Information	Cha	Yes	Unchanged. See Skills chapter in PHB.
Hide	Dex	Yes	Unchanged. See Skills chapter in PHB.
Intimidate	Cha	Yes	Unchanged. See Skills chapter in PHB.
Jump	Str	Yes	Unchanged. See Skills chapter in PHB.
*Knowledge: Business	Int	Yes	Knowledge of the business world.
*Knowledge: Occult	Int	Yes	New. Knowledge of the history and theory of magic.
Listen	Wis	Yes	Unchanged. See Skills chapter in PHB.
*Medical Assistance	Wis	No	Ability to treat of any kind of injury, including surgery.
Move Silently	Dex	Yes	Unchanged. See Skills chapter in PHB.
Open Lock	Dex	No	Unchanged. See Skills chapter in PHB.
*Profession: Marine Engineer	Wis	No	This skill deals in the repair and maintenance of a ship's engine.
*Profession: Purser	Wis	No	This skill covers the non-engineering aspects of a ship.
Search	Int	Yes	Unchanged. See Skills chapter in PHB.
Sense Motive	Wis	Yes	Unchanged. See Skills chapter in PHB.
Sleight of Hand	Dex	Yes	Unchanged. See Skills chapter in PHB.
Speak Language	N/A	No	Unchanged. See Skills chapter in PHB.
Spot	Wis	Yes	Unchanged. See Skills chapter in PHB.
Survival	Wis	Yes	Unchanged. See Skills chapter in PHB.
Swim	Str	Yes	Unchanged. See Skills chapter in PHB.
Tumble	Dex	Yes	Unchanged. See Skills chapter in PHB.



Level of security	DC
Weak/negligible	20
PC Firewall	25
Custom	35
Professional	40

DRIVE: CAR (Dex)

Description: This skill covers driving four-wheeled vehicles such as cars and trucks.

Check: No check is required for ordinary journeys made by the character. Players who wish to complete journeys faster, avoid hazards or to perform more dangerous driving such as chases, should see the Chase Rules in the combat chapter.

DRIVE: MOTORBIKE (Dex)

Description: This skill covers the use of two wheeled vehicles such as motorbikes, and scooters as well as Quads and other similar off-road buggies.

Check: As Drive (car)

DRIVE: MOTOR BOAT (Dex)

Description: This skill covers the use of small powered boats such as speedboats and engine-driven dinghies.

Check: As Drive (car)

FORCED ENTRY (Str)

Description: This skill covers the ability to use brute strength to gain access to premises (through windows or doors) or secured objects such as safes or locked boxes. Using this skill leaves an apparent sign of disturbance.

Check: The character may make a Forced Entry skill check to attempt to break open a door or object. The DC is dependent upon the sturdiness of the door. A normal door is DC 10, whereas a reinforced door is DC 20. Characters can take 10 or take 20 if they have this skill. No implement or device is needed with this skill.

Failure: The PC is not strong enough to breach the object's defenses.

Try Again? The GM may allow a PC to use this skill multiple times on the same object, but at a -2 for each subsequent attempt.

KNOWLEDGE: BUSINESS (Int)

Description: This skill covers the world of business

and finance. Characters with this skill are familiar with stocks and bonds, accountancy, banking, bureaucratic procedure, and corporate terminology and practices. They also know all about the performance of leading companies and the people who run them.

KNOWLEDGE: OCCULT (Int)

Description: Knowledge of the occult covers the study of the history of magic and people's belief in it. The skill covers diverse areas, from witchcraft in medi-aeval Europe to the Afro/Caribbean spiritual beliefs of possession and sorcery. Characters with this skill do not necessarily believe in such things; they merely know about other people's beliefs.

MEDICAL ASSISTANCE (Int)

Description: This is a trained skill that allows a PC to tend injuries and ailments. The skill is broken down into three parts: stabilization, long-term treatment, and surgery.

Note: Unless the character has the Emergency Medic feat for patching wounds or the Doctor feat for surgery, then all checks are at -4.

Also, in order to use this skill effectively, the character needs the correct medical equipment to hand and a commitment of time. Without the proper equipment, stabilization and long-term treatment skill checks are made at an additional -4 penalty. Surgery without the correct equipment is a brutal mediaeval affair. The DC is raised to 25 for any such attempt.

STABILIZATION: This aspect prevents a wounded character from deteriorating further. The skill can also be used to arrest the spread of poison.

Check: A character performs a check at DC 15. This can only be done once per injury.

Success: If the patient has negative hit points, then she is stabilized. If the patient has positive hit points, they recover d4 hit points. For poison, effects have been slowed, but only long-term treatment can cure the patient.

Failure: The patient receives no benefit from the attempt at healing.

Retry: No, patient must receive care from other specialists.

LONG-TERM TREATMENT: This covers all attempts to restore a PC back to full hit points. Such care requires both rest and attention.

Check: The PC makes a skill check at DC 15 at the end of each day's rest.

Success: The patient recovers another 3 hit points plus his CON modifier, to a minimum of 1. He also recovers 1 point of ability score damage plus his CON



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modifier, again to a minimum of one.

Failure: The patient receives no benefit from the attempt at healing.

Retry: The character can try again the following day.

SURGERY: Surgery can apply to any number of treatments. Surgery helps patients recover more quickly from serious injuries or conditions.

Check: The surgeon makes a check against DC 20.

Success: Surgery increases the amount of base hit points that the patient recovers during long-term treatment, giving the patient a base of 5 instead of 3 (see Long-Term Treatment). This effect lasts for a number of days equal to the amount by which the surgeon succeeded the check. Damage to ability scores is also recovered at a faster base rate (2 instead of 1).

Failure: The surgeon inflicts 1d6 damage on the patient.

Retry: The character can try again the following day.

PROFESSION: MARINE ENGINEER (Wis)

Description: The character is familiar with ship's engines and machinery. He can maintain these machines and repair them when they break down. The character can gain a job as a ship's engineer. He can cannibalize spare parts and knows how to make simple new machinery.

Check: The check DC to start or stop an engine is 5. The DC to repair an engine is 10 to 25, depending upon severity and availability of parts. To cannibalize parts would generally be a DC of 10. To make a simple machine (such as a crane) would have a DC of 15 or more.

PROFESSION: PURSER (Wis)

Description: This skill covers the non-engineering aspects of a ship. The character is familiar with the non-engineering aspects of running a ship. The character knows how a ship's crew functions as a unit. The character might have various responsibilities as a crewmember. These could be as a steward or cook, cleaner, cargo hand or deck officer. This skill can be used to see if a crewmember is not performing his job properly (perhaps he is in disguise and not a crewmember at all!) or to ensure that a task is carried out correctly.

Check: Most routine tasks do not require a check. Specialist tasks have a check DC of 15, while noticing that something subtle is amiss requires a check at DC 20.

FEATS

The following new and existing feats are used in **Fright Night: Voodoo Island**. Some remain unchanged and can be found in the *Dungeons & Dragons Player's Handbook*, published by *Wizards of the Coast*. New feats have been created and existing feats have been altered to reflect the genre as detailed below. GMs should feel free to adapt the feats as needed for their own campaigns.

Note: The *Dungeons & Dragons Player's Handbook* has been abbreviated to **PHB** in the references. In the Feats table on p. (20) all new feats are labeled with an asterisk (*).

Here are descriptions of the new feats that appear in **Fright Night: Voodoo Island**.

BACKGROUNDS

Each character gets a background feat to describe his or her experience prior to the start of the adventure. Background feats are not like regular feats; you can only get them once at the start of character creation (at level 1). Players should choose the feat that best reflects the origins or personality of their character.

A background feat grants you additional skill ranks that you mark as a Miscellaneous Modifier ("MISC MOD") on your character sheet.

EDUCATED

You have undergone higher education, or spent significant time in study. You are good at focusing on the task in front of you and can quickly glean the relevant information from what people have to say. Educated characters do not necessarily have good jobs or careers; you can be a highly educated criminal or dropout if you wish.

Benefit: Characters receive a +2 bonus to the following skills: Concentration, Gather Information and Knowledge (player's choice).

EX-CON

The character has a shady past, which may be recent or many years distant. While engaged in criminal activity, or possibly while in prison, he picked up a few useful little techniques. Some say the criminal underworld is a more useful training institution than any school. It is up to you whether you have given up your criminal ways or whether you like to keep your hand in from time to time.

Benefit: Characters receive a +2 bonus to the following skills: Disable Device, Open Lock and Intimidate.



OBSERVER

Whether you are a bird watcher, spy, private detective, butterfly hunter or paparazzi photographer, you have always been good at watching without being watched. You know just how to tread so that the subjects will not be alerted before you have had a chance to observe them.

Benefit: Characters receive a +2 bonus to the following skills: Spot, Hide and Move Silently.

OFFICE WORKER

You earn your living in (or have experienced) an office environment. This has given you practical skills in computer use, as well as making you proficient at putting your ideas to people persuasively and diplomatically. You know more than most about how the business world works.

Benefit: Characters receive a +2 bonus to the following skills: Computer Operations, Diplomacy and Knowledge (business).

OUTDOORSMAN

You might be a scout leader, hiker, ex-soldier or forest ranger, but one thing is for sure: you love the outdoors. You can get along better than others in the wilderness and can avoid many of the hazards that others trip over or fall into. You make good speed when climbing up a surface and can roll with a fall if you should lose your grip.

Benefit: Characters receive a +2 bonus to the following skills: Climb, Survival and Tumble.

SPIRITUAL SEEKER

You tend towards the 'alternative' in your choice of philosophy. Your life so far has led you to believe that a cool head and a balanced outlook is better than trumpeting one point of view over another. If you are young, you are probably one of the laid-back crew that everyone thinks is mature for his years; if you are older, then you are definitely among the wiser heads.

Benefit: Characters receive a +2 bonus to the following skills: Balance, Calm and Sense Motive.

FEATS TABLE

Feat	Prerequisite	Description
Acrobatic		You get a +2 bonus on all Jump checks and Tumble checks.
Adaptive	Int 13	The PC can take on board the reality of what's happening very quickly, and so gains a +3 bonus to any saving throws made to resist being frightened.
Adrenaline Rush		PC can take an extra action or move in one combat. The number of times you can use this per day is determined by dividing the PC's Level by 4 (rounded up).
Agile		You get a +2 bonus on all Balance checks and Tumble checks.
Alertness		You get a +2 bonus on all Listen checks and Spot checks.
Blind Panic		The character receives +3 to all Athlete skill checks made while running away on his own.
Blood Of Slaves	Can only be taken at character creation	The PC's ancestor came to America as a slave, and they still carry this blood within them. The PC gains a +3 bonus to all Charisma-based checks made when interacting with allies or servants of the Loa. Additionally, all bonuses from possession are increased by 50%.
Bright Idea		The character gains a +2 bonus to all Charisma-based checks made to convince other characters that his/her opinion is correct.
Burglar	Dex 10	PC receives a +2 bonus to all Open Lock and Forced Entry skill checks.
Combat Expertise	Int 13	When you use the attack action or the full attack action in melee, you can take a penalty of as much as -5 on your attack roll and add the same number (+5 or less) as a dodge bonus to your Armor Class. This number may not exceed your base attack bonus. The changes to attack rolls and Armor Class last until your next action.
Desirable	Cha 11	You gain a +2 circumstance bonus on all Cha checks and Charisma-based skill checks when appearance would play a part.
Dirty Fighting	Base attack bonus 1+	The PC is an expert at low blows, gouges, and other nasty fighting moves. Once per day they can declare an attack to be "dirty." If successful, it inflicts an additional d4 of damage.



Dodge	Dex 13	During your action, you designate an opponent and receive a +1 dodge bonus to Armor Class against attacks from that opponent. You can select a new opponent on any action. A condition that makes you lose your Dexterity bonus to Armor Class (if any) also makes you lose dodge bonuses. Also, dodge bonuses stack with each other, unlike most other types of bonuses.
Driven	Wis 10	PC receives a +2 bonus on all Concentration and Diplomacy skill checks.
Emergency Medic	Wis 10	PC has training in first aid and treating injuries. They gain a +2 bonus to all Medical Assistance checks when attempting to stabilize a patient.
Empathic	Wis 10	PC receives a +2 bonus to all Sense Motive and Gather Information checks.
False Sincerity	Cha 10	PC receives a +2 bonus to all Bluff and Diplomacy checks.
Great Fortitude		You get a +2 bonus on all Fortitude saving throws.
Improved Initiative		You get a +4 bonus on initiative checks.
Investigator		You get a +2 bonus on all Gather Information checks and Search checks.
Iron Will		You get a +2 bonus on all Will saving throws.
Lightning Reflexes		You get a +2 bonus on all Reflex saving throws.
Marksman		The range increment for a ranged weapon is increased by 1.5 for any full attack taken.
Martial Artist	Str & Dex 10+	PC is always considered armed and does not provoke an attack of opportunity when attacking an armed opponent.
Negotiator		You get a +2 bonus on all Diplomacy checks and Sense Motive checks.
Nerves Of Steel	Will Save +2 or greater	The character can steady those around them, giving them +1 on all saves to resist being frightened. This does not require an action, but the character must be conscious and able to speak.
Nimble Fingers		You get a +2 bonus on all Disable Device checks and Open Lock checks.
Persuasive		You get a +2 bonus on all Bluff checks and Intimidate checks.
Power Attack	Str 13+	On your action, before making attack rolls for a round, you may choose to subtract a number from all melee attack rolls and add the same number to all melee damage rolls. This number may not exceed your base attack bonus. The penalty on attacks and bonus on damage apply until your next turn.
Reason To Live	Can only be taken at character creation	The PC has a relative or dependent still missing after the shipwreck. The need to see them again gives the PC a determination to go on, despite the horror. The PC can re-roll a failed save once per game session. The new result stands in place of the old check.
Reassuring Presence	Cha 10+	The character receives a +3 circumstance bonus to Calm skill checks when trying to snap a character out of insanity.
Reserves of Stamina		You gain a +2 bonus on (CON) checks and FORT saves to keep on going, and to resist environments that cause non-lethal damage.
Skill Focus	Choose a skill	You get a +3 bonus on all checks involving that skill.
Skeptic	Cannot be Superstitious	You are resistant to magic, gaining a +2 bonus to all saving throws against it. However, you must also save against beneficial magic, when you would not ordinarily do so.
Slippery	Dex 10+	The PC is skilled at evading capture and can wriggle free from grapples and holds. The PC gains a +4 bonus to all Grapple checks or Escape Artist checks made to escape grapples or holds (but not bonds).
Smart	Int 10+	PC receives plus a +2 bonus to all Knowledge skill checks.
Sportsman	Str 10+, Dex 10+	PC receives a +2 bonus to all Athlete, Climb, and Swim rolls. Running speed is also higher-to times 5 rather than times 4 base Speed.
Stealthy		You get a +2 bonus on all Hide checks and Move Silently checks.
Superstitious	Cannot be Skeptic	You suffer a -2 circumstance penalty to saving throws against hostile magic, but benign magic affects you as if the caster was 3 levels higher than he actually is.
Trusted	Cha 10+	The PC appears as someone who can be trusted as a potential confidant. Any attempts to solicit information gain a +2 insight bonus.
Toughness		You gain +3 hit points.
Weapon Finesse	Choose one type of light weapon, Base attack bonus +1	When using a light weapon you are proficient with, you may use your Dexterity modifier instead of your Strength modifier on attack rolls.



CHAPTER 4: COMBATING THE EVIL

ALONE IN THE DARK

We have an instinctive fear of the dark. It could conceal anything from tables that we bump into to fierce, predatory creatures. As we grow older, our experiences tell us that there's nothing out there—that it's just the wind, that there aren't any bogymen under the bed, and that ghosts don't exist. Then again, there's always a first time....

RULES ON DARKNESS

During the game, characters might unexpectedly find themselves alone in total darkness, as the lights suddenly go out, or a candle is snuffed out by a gust of wind.

- ☞ Characters who find themselves in the dark make any Will saves to avoid being frightened with a -2 circumstance penalty. They do not have to make any additional Will saves simply because they are in darkness.
- ☞ Characters in the dark lose the ability to deal extra damage due to precision, such as from feats like Weapon Focus.
- ☞ Their movement rate is halved as they stumble around.
- ☞ All opponents count as having total concealment, so the character has a 50% miss chance in combat. Similarly, players themselves are considered in total concealment should their opponents be unfamiliar with fighting in the dark. Creatures that continuously wander around in the dark can fight in the dark at no penalty.
- ☞ Characters take a -2 penalty to AC to simulate their inability to defend themselves. They still receive their AC bonus based on their character level.
- ☞ Characters receive a -4 penalty on Search checks and many Strength and Dexterity-based skill checks (such as Tumble) at the discretion of the GM.
- ☞ A player creature blinded by darkness can make a Listen check as a free action each round in order to locate foes (DC equal to opponent's Move Silently checks). A successful check lets a blinded character hear an unseen creature as "over there somewhere." It's almost impossible to pinpoint the location of an unseen creature. A Listen check that beats the DC by 10 reveals the unseen position (but the unseen creature is still totally concealed from the blinded creature).

- ☞ If a character is struck by an unseen foe, the blinded character pinpoints the location of the creature that struck them (until the unseen opponent subsequently moves, of course). The only exception is if the unseen creature has a reach greater than 5 feet (in which case the blinded character knows the location of the unseen opponent, but has not pinpointed them) or uses a ranged attack (in which case, the blinded character knows the general direction of the foe, but not their location).
- ☞ Creatures that are more familiar with the dark can be blinded by bright light, and suffer all the penalties described above.
- ☞ GMs can modify any of these rules when faced with partial darkness or near total darkness.

ESCAPING THE TERROR: CHASE RULES FOR FRIGHT NIGHT

The following rules permit GMs to run fast-paced, exciting chases on foot. The main determining factors in a chase are the distance between participants, their relative speeds, and the maneuvers they are trying to perform (modified based on the conditions present).

RUN AWAY!

The system detailed in this section gives GMs a quick way of resolving players' attempts to run away or to escape on foot from terrifying monsters or perilous situations. It also covers characters chasing after one another and monsters running down hapless PCs.

Movement in combat or chase situations is measured in three different speeds: walk, hustle, or run.

Walk: A walk represents unhurried but purposeful movement at 3 miles per hour for an unencumbered human.

Hustle: A hustle is a jog at about six miles per hour for an unencumbered human.

Run (x4): Moving four times speed is a running pace for a character. It represents about 12 miles per hour for an unencumbered human.

Encumbered characters carrying lots of equipment or heavy loads use a x3 movement multiplier for running.



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One Round	Human
Walk	30 ft.
Hustle	60 ft.
Run (x3) (Encumbered)	90 ft.
Run (x4) (Normal)	120 ft.
Run (x5) (Sportsman Feat)	150 ft.

RUNNING, SCAMPERING, SCUTTling, AND OOZING

Some creatures might move faster or slower than an ordinary person. The base speed for a human is just 30 feet, meaning they will cover 30 feet in a round at walking pace. Some monsters may still only cover this distance at a walk, but can accelerate faster than a normal person, giving them higher run multipliers. Others may not be as quick, but have pounces, or sudden bursts of speed that give them a surprisingly long range to make single attacks, but no sustained movement.

One Round	Monsters
Walk	30 ft.
Scamper	60 ft.
Run	90-120 ft.
Ooze	10 ft.

RUN! RUN! AS FAST AS YOU CAN!

When determining the outcome of a chase on foot, characters use opposed Athlete skill checks to see who can outdistance the other. Once a character has the lead, he may try to hide quickly while out of sight, or even lay an ambush. If the pursuer manages to catch up with a fleeing character, he can attack him or try to trip him up. Every 5 points different in the dice rolls is a respective distance of 10 feet.



RANGES

For the purposes of chases, there are five possible ranges:

Neck and Neck: The participants are close enough to perform melee attacks on the other participant at a -4 penalty, as circumstances allow.

Close: The participants are easily within sight of each other. Ranged attacks can be made at a -4 penalty.

Medium: The participants are still within sight of each other, but will frequently lose direct line of sight if in built up or forested terrain. Ranged attacks can be made at a -4 penalty but only at the discretion of the GM.

Long: Characters on foot are unlikely to be able to launch ranged attacks, as circumstances allow.

Extreme: The participants have lost sight of one another. Feats that allow tracking may be used to reestablish pursuit, but these take some time and the participant being pursued will be able to place some distance between him and the pursuer.



FALLING OVER, TACKLING, AND BEING PUSHED INTO THINGS

Characters that are at "Neck And Neck" range can attempt to shove or trip up another person. This requires an unarmed attack roll at a -4 penalty if both characters are running (a running character attacking a static character receives no penalty). This is resolved in the same way as a normal Overrun Maneuver (see PHB for full description).

CHAPTER 5: FRIGHT RULES FOR FRIGHT NIGHTS

Naturally, in this game there are rules regarding fear and what happens when terror strikes. These rules are optional. If a GM decides that the players are sufficiently frightened, then they may go easy on the rules. However, the rules are ideal with players who would usually "tough it out" without responding to the horror element.

Below is a table that GMs can use to see if their monsters are scary enough. If, as a GM, your roll on the Scare Table is high enough to affect the most powerful character/creature within 60 feet, then roll 2d6 + the Hit Dice + Charisma modifier for Scare Capacity. That's how many total Hit Dice/Level of characters will be frightened. GMs can divide these hit dice up any way they please.

For example, a monster has 6 hit dice and is approached by a bunch of second level characters. It appears and endeavors to scare them silly. Its scare check, rolled by the GM, is 5-not good. It can scare its own hit dice (6) minus 2. Its maximum scariness is 4 hit dice/levels. A fifth level character who has been here before and has some experience in these matters would be unfazed.

The monster then rolls 2d6 + its Hit Dice + its own Charisma modifier. The creature has a Charisma of 14, so its modifier is 2. It rolls 10 on the 2d6, so it can scare 18 HD worth of creatures/characters (10 plus 6 plus 2). So 18 hit dice of creatures suffer the effects outlined below. The GM picks several characters (usually the nearest but it can be random) that are subsequently scared up to 18 hit dice total. This is likely to easily cover the whole party. They do get a save-see below.

Soon, enough players will realize that wandering off on your own is silly, because of the few hit dice in only one character.

If your Charisma score is average or low, it's possible to roll fewer Hit Dice/levels of characters frightened than indicated on the Scare Table and, of course, you scare nothing.

Creatures may skip over already frightened characters that are still within range, so that the GM need not waste the creatures' Scaring Capacity on them.

Scare Check Result	Most Powerful (Maximum Hit Dice/Level)
0 or lower	Creature HD - 4
1-3	Creature's HD - 3
4-6	Creature's HD - 2
7-9	Creature's HD - 1
10-12	Creature's HD
13-15	Creature's HD + 1
16-18	Creature's HD + 2
19-21	Creature's HD + 3
22 or higher	Creature's HD + 4

RESISTING FEAR

People cannot help but be scared by any supernatural monster, creature or manifestation of power, by the sheer nature of its supernatural origin. Some will simply unnerve or shock someone seeing it; others will trigger our deepest fears and rock that person's mind to its foundations. Each frightening creature has therefore been given a Scare Rating equal to its hit dice. Creatures such as those with obvious supernatural elements that defy all rationality, such as ethereal Ghosts, animated objects, etc. are given abilities that boost their Scare Rating higher. This will reflect the feelings of terror they convey. For some characters, the very sight of them will be too much, and they will become mentally scarred as a result. For them, the trauma will be so great that they will be too afraid to enter a situation or circumstance that might bring them into contact with such horror. See the Madness and Phobias section for details.

Creatures can take a move equivalent action to snarl, roar, or generally scare the Characters. They may then take a Scare Check to see how deeply they frightened the Characters. This gives them a total number of Hit Dice/levels of characters they can scare. Working usually from the nearest character, the victims then make a Will Save with a DC equal to the creature's Hit Dice + 10 to remain calm. Those who fail are than considered to have been scared and subject to whatever condition of fright the creature has inflicted.

The GM needs to develop a mounting sense of dread and apprehension as the players walk through the setting knowing that something is out there, which at any second might jump out and attack them. Tension and fear come from not knowing what's in the dark and from the realization that what they are seeing is beyond all previous experience.

THE SCARE

The characters that are scared by a creature or circumstance can become Shaken, Frightened, or



Panicked. This condition will last until they are safe, or for one round for every point by which they failed their Will Save. Frightened or Panicked characters must flee from what's scaring them by the best and fastest means available. They will not run to anything that has just frightened them (i.e. something that has provoked a previous failed roll) but they might run blindly into more trouble. If they cannot flee or fight, they are forced instead into Cowering. If the creature approaches within their threat range (usually within 5 feet of them), they can try to confront their fear and act by making another Will Save (at the same DC) to become Shaken instead.

The four conditions listed below represent the effects of a character becoming frightened. The first is just a more extreme case of nervousness, rising in severity to a level of terror that would leave the character paralyzed with fear.

- 1) Shaken (mild): A shaken character takes a -2 penalty on attack rolls, saving throws, skill checks, and ability checks.
- 2) Frightened (Lesser): A frightened character has 50% chance of dropping whatever he is holding. He flees from the source of his fear as best he can. If unable to flee, he may fight. A frightened character takes a -2 penalty on all attack rolls, saving throws, skill checks, and ability checks. A frightened character or creature can use special abilities, including spells or special powers, to flee; indeed, the character is compelled to use such means if they are the only way to escape.
- 3) Panicked (Severe): A panicked character must drop anything he holds and flee at top speed from the source of his fear, as well as any other dangers he encounters along the way. He cannot take any other actions. In addition, the character takes a -2 penalty on all saving throws, skill checks, and ability checks. If cornered, a panicked character starts cowering and does not attack, typically using the total defense action in combat. If a panicked character can use special abilities (including spells or special powers) to flee, he will do so; indeed, the character must use such means if they are the only way to escape.
- 4) Cowering (Extreme): The character is frozen in fear and can take no actions. A cowering character takes a -2 penalty to Armor Class and loses his Dexterity bonus (if any).

Monsters may target the whole party, as this system works on collective hit dice/levels of the group, not the individual hit dice/level of a character. As a result, the party can be affected all together, and so may run together, or stand and fight together. This will help prevent parties splitting up so much, making the game easier to GM. After all, wandering off in these situations is always a precursor to a sorry ending and sticking together has to be the best thing to do!

Characters that make their fear check still stand and fight alone, or can elect to run with the other characters. Whether they try to help, protect, or carry cowering characters is up to them.

ALL ALONE WITH NO ONE TO HELP YOU

For some people there's simply nothing scarier than being alone in the dark. It brings back all the childhood fears, and allows the mind to dwell on what might be out there. As long as we are with someone else, we can take comfort in their presence, and the knowledge that you're not alone.

For characters that find themselves cut off from the other characters, there is no one to help them deal with their nerves. Perhaps they ran away on their own, or they decided that they knew best and would go their separate way - whatever the reason, they now suffer a -2 penalty on all Will saves to avoid being frightened. If they fail this save, the severity of the frightening also increases. Something that would ordinarily cause a character to become Shaken instead causes them to become Frightened. Frightened becomes Panicked, etc.

Tom, Dick, and Harry all decided to head down into the cellar of the ruined plantation house. It's dark and scary there. Tom strikes a match to light their way. As the tiny flame flares into life, a terrible scene confronts them. Broken and bloodstained bodies lie all around them. Crouching on top of the remains of their missing party member is the Ghoul. As the trio try to take in the horror before them, the creature brandishes the gnawed off foot of their erstwhile friend, and hisses at them through gore-stained teeth.

The Ghoul, rather than attacking them, has opted to try to frighten away the trio so he can continue feasting. He has four hit dice, and only has a Charisma of 5 (being a rather bland and mundane creature) and so has a Charisma Modifier of -3. Rolling on the Scare Table, the Ghoul rolls a 14, meaning he can scare characters with 5 hit dice or levels (its four hit dice plus one for the roll). The ghoul then makes his Scare Capacity check rolling $2d6 - 3(\text{charisma}) + 4$ (hit dice). He rolls only 7, so can only frighten 8 hit dice/levels worth of characters in total. As the total number of levels for the trio is 5, the Ghoul can frighten all three of them.

Tom is closest to the Ghoul and is still first level. He is affected after failing his Will save by 5 and so becomes Frightened for the next five rounds. Dick is the next closest and is also first level, so he gets affected too. He, however, makes his Will save and so is unaffected by the Ghoul's terrifying presence. Harry is the furthest away. He is level 3, and has the best Will Save at +5. Unfortunately, he rolls a one for his save. The GM deems he's fumbled the Will Save, and so his next action, and the thirteen rounds after it, will be spent Cowering (he needed a 14 to save, but as he rolled a one, the fright will affect him for 13 rounds).

Tom runs away from the Ghoul screaming loudly. As he flees the cellar, the match goes out. He fails to spot the Cowering Harry by the stairs and stumbles over him in the dark. Dick, seeing his two friends in such a state, tries to protect them by throwing himself between the Ghoul and his friends. Harry vomits while pathetically clawing at Tom in an attempt to get anything between him and the Ghoul.



"IF IT BLEEDS, WE CAN KILL IT."

In some games, cumulative factors may allow the characters to receive bonuses to resist this terror. When a character meets one of the conditions below, he can be given a +2 morale bonus to resist the frightening effects of a creature or situation.

- ☞ Finding a creature's vulnerability. (Vampires and garlic or crosses, for example.)
- ☞ Working out what a creature is, thus removing some of its mystery. ('Hmm... It seems the radiation here has altered the rats' DNA to make them super intelligent.')
- ☞ Familiarity with the creatures, and acceptance of their supernatural origins. ('Not another zombie! This place is just filled with them!')
- ☞ Determination to save the world, knowingly confronting a monster and such like. ('Unless I can reach the reactor in time, the whole world could be destroyed!').

This is usually factored into the adventure and will be noted where appropriate. For characters that stray from the adventure's intended path, or for GMs that wish to adapt the adventure to fit into other campaign/adventure ideas, they can use the above rules to modify the characters' Will saves to make it easier for them to govern the emotions of their characters and hence influence the plot.

FEELING ILL OR REVOLTED

Some particularly foul monsters might also cause characters to become nauseated or sickened, such as maggot-infested zombies, slimy, diseased, bad things, smelly, rotten monsters, and so forth. These conditions can be used in place of the normal frightening ones of Shaken, Frightened, Panicked, and Cowering.

- 1) Sickened (lesser): The character takes a -2 penalty on all attack rolls, weapon damage rolls, saving throws, skill checks, and ability checks.
- 2) Nauseated (severe): Experiencing "stomach distress". Nauseated characters are unable to attack, use special abilities, concentrate on tasks or do anything else requiring attention. The only action such a character can take is a single move action per turn.

Some things are simply scarier than others: a spider the size of a dinner plate suddenly scuttling across the floor is more frightening than a snake the same size slithering around. Some things just provoke deeper responses. The scarier monsters therefore inflict different results. This could range from not very scary monsters (giant rats, things going bump in the night, and so on) causing people to become Shaken if they become frightened, to especially dangerous monsters

(huge alien monsters, End-of-Level Boss monsters) causing characters to become Panicked. Even if they succeed in their Will save, characters will still become Shaken. GMs should always feel at liberty to tinker with the fear system if something else just makes sense.

MADNESS AND PHOBIA

The results of the Scare check can also be used to induce manias, phobias, and other mental states and derangements on the characters. Any fumble incurred



(a roll of 'natural 1') causes the character to develop a mental condition based on the situation in which he was frightened. In the example above, would Harry ever go into another basement again? Perhaps he will never see raw meat again without shaking violently, or maybe he'll always be afraid of being trapped in the dark.

GMs should inflict these states with care. They should not be used to penalize and punish players, but to represent the effects such events would have on them. When the character fails a Scare check, or when the GM deems him to have experienced something truly horrific or unworldly, the GM may then say the character has been struck by madness. The form this madness takes can either come from one of the suggestions below, or can be the GM's own invention. The delusions and behavioral forms below can all be triggered by extreme shock or fear. Many of the forms of behavior people associate with madness, such as split personalities and delusions, are actually caused by physical symptoms such as chemical imbalances within the brain, and are not suitable for quick, exciting games of horror.

Players can also opt for voluntary madness if they think this will be fun, particularly if they are playing a higher-level character whose background includes another horror story.



FRIGHT NIGHT - VOODOO ISLAND

SUDDEN MADNESS

This form of mental collapse will only last until the player can be successfully calmed or "snapped out of it" by another character, or until any form of threat has been negated. For example, someone afraid of the dark can be brought into a well-lit, bright room. A successful Calm skill check at DC 10 (+1 for every time the subject has suffered a form of madness) is required to treat the character.

PROLONGED INSANITY

Unlike sudden madness, prolonged insanity will become a recurrent problem for the character. Whenever they are faced with a similar situation or set of stimuli that reminds them of the original incident, they will have to make a Will save at DC 15 or suffer a recurrence of symptoms. A character can be brought out of his insanity by a successful Calm check at DC 15 (+1 for every time the subject has suffered a form of madness).

GMs can choose their madness and insanities from the table below or make up their own.

Sudden Madness	Prolonged Insanity
Faints	Compulsive behavior
Screaming fit	Paranoia
Hysterical	Severe phobia
Babbles uncontrollably	Psychosomatic ailment
Curled into a fetal ball	Uncontrollable tics or convulsions
Becomes phobic	Amnesia
Catatonic	Psychosis

LONG-TERM HELP

Characters who have suffered prolonged insanity can be treated through therapy and counseling. This takes one week for every form of prolonged insanity they have suffered, after which a Calm skill check with a DC of 15 (+1 for every time the subject has suffered a form of madness) is made. If successful, the character will be cured. Hey, it's a bit easier in the role-playing world if you wish to play your characters again. Alternatively, players can opt to have their characters gradually worsen under the burden of finding themselves in one long horror story if they so wish.

TOOLING UP

The Characters in **Fright Night: Voodoo Island** have a limited choice of weapons and equipment. They start off with the clothes they stand up in and perhaps a life-jacket. If lucky, they may be able to pick up something

from the flotsam and jetsam on the beach, but certainly nothing in the way of tools, weapons or anything else particularly useful to their situation.

As the adventure progresses, the party will have the chance to explore and to loot pieces of equipment from around the island. Potential weapons like kitchen knives, cleavers, branches, and farm tools are the only things that can easily be obtained through theft or deception. Many of these objects will have been affected by the island's curse and will be of little use to the party. Agricultural tools, axes, and machetes that the natives carry will turn to piles of rust and decayed wood in the party's hands. Similarly, the flintlocks carried by the overseers are just as likely to pose a threat to the firer as to the potential target.

IMPROVISED AND STOLEN WEAPONS

The characters can find an assortment of objects that can be wielded as weapons, and as soon as the threat from the zombies becomes apparent, no doubt the players will struggle to arm themselves. As a standard rule of thumb, these weapons will inflict 1d6 damage and should be treated as clubs, unless they are particularly heavy (such as a large metal bar) in which case they inflict 1d8 damage, or sharp (such as a kitchen cleaver) in which case their critical range is increased to 19-20. They inflict bludgeoning damage for blunt objects, and piercing or slashing damage for sharp weapons.

Weapon	Damage	Critical	Range Increment	Weight	Damage Type
Pistol	1d10	x3	50 ft.	3 lb.	Piercing
Musket	1d12	x3	150 ft.	10 lb.	Piercing



FLINTLOCKS

These guns, held by the overseers, are typical for this period. The muskets are smooth bored and are primarily made for hunting. They are relatively inaccurate, with quite a short-range and little penetration compared with modern rifles. That isn't to say they're not very dangerous in skilled hands.

To load black-powder guns like these, the firer takes a



bullet and gunpowder, and rams them down to the bottom of the barrel with a ramrod. Flintlocks are quite temperamental: if the powder is spilt, gets damp, or if the flint is damp or greasy, the gun will not fire. Each time the weapon is fired, the flintlock may misfire. On a natural roll of 1, the flintlock misfires and must be reloaded before it will fire again. Misfires have a 1 in 4 chance to injure the person firing the weapon, inflicting 1d3 fire damage.

Loading the musket takes three rounds if the character is proficient with the weapon and makes a successful Dexterity ability score check (DC 15). If they have the proficiency but fail the check, or are not proficient but succeed in the check, then loading takes six rounds. If someone non-proficient with flintlocks has loaded the weapon, the chance of misfire is increased: the weapon misfires on a roll of natural 1, 2 or 3.



ADJUSTED COMBAT RULES

People and objects are fragile and prone to damage. To reflect this, we offer an adjustment to the regular Armor Class bonus rules.

AC BONUS

The best thing to do in any horror game is get out the way, hide, or run away. When the going gets tough, the smart fade into the background or simply disappear. To represent this, more experienced characters receive an AC bonus. After all, should they survive a whole bunch of horrific encounters, they should be pretty adept at taking cover by now.

PCs (and some objects) receive an AC bonus ability in the game; this represents how easily they can be hit in a fight, or how vulnerable they are to damage. PCs attempting to hit something or someone roll their attack, with the target's AC bonus as a bonus to a normal DC 10, plus any ability or circumstance modifiers.

Example: A 7th Level Character with a Dexterity of 15, giving him a +2 Dex bonus and (for example) a +4 total AC bonus, would require an attack roll of 16 or better to be hit normally.

WEAPON PROFICIENCY FEATS

The following are the available Weapon Proficiency Feats. These negate the -4 penalty for using a weapon untrained. However, players should be aware that it would be rare to find many of these weapons on the island. We have included them for future use, should you intend to continue your game beyond this adventure.

SIMPLE WEAPON PROFICIENCY

This covers a limited range of melee weapons typically available. The majority are easy to locate and requires little training or experience to use with a degree of proficiency.

Examples: Knives, pool cues, baseball bats, chairs, broken bottles, etc.

FIREARM PROFICIENCY

This covers the use of modern pistols and rifles. Characters who do not have a military or police background or who have not qualified for a firearms license are unlikely to have this feat, though some criminal characters may be able to use firearms.

Examples: Pistol, rifle, shotgun.

MARTIAL ART WEAPON PROFICIENCY

Weapons associated with Asian martial arts are covered by this feat. Most users of these weapons have received some formal training through a club or instructor.

Examples: Dando (a Chinese broad sword), katana, darts, shuriken.

ANCIENT WEAPON PROFICIENCY

This feat covers ancient weapons, either antique or reproduction. These are usually simpler to use, but harder to obtain.

Examples: Axe, broadsword, rapiers, crossbows, longbows.

EXOTIC WEAPON PROFICIENCY

Weapons not covered in the above proficiencies fall into this category. They are usually rare or unusual in nature, with instruction in their use almost impossible to find. Each weapon of this type requires a separate proficiency slot.

Examples: Whip, chainsaw, poison, combat fan.



CHAPTER 6: VOODOO ISLAND

Welcome to Voodoo Island, a d20 adventure set in the modern day. This scenario is designed for three or more characters starting at 1st level, and allows for advancement through several levels. The adventure revolves around a number of innocent people becoming trapped on a lost Caribbean island bound by a centuries-old curse.

In order to escape, they have to unravel the mystery and break the curse, all without losing their lives and their souls. If they are lucky, they might even come out ahead of the game, with wealth or more to show for their horrifying experience.



BACKGROUND

ST. CYRIL ISLAND

St. Cyril Island is a small island off Jamaica, covering 16 square miles. In its day, it was a producer of both pork and sugar, with a burgeoning slave trade. It had a small population of around 4,000 slaves and free men, and a busy port called Port Windsor. It mostly traded with the Jamaican ports of Port Royal and Kingston; this limited trade reduced opportunities for crime and disease, problems that plagued other trading hubs. Its relative isolation and secluded nature even before the events of this adventure kept it unnoticed by most, except by name.

WHAT IS VODOO?

Believed to have originated from the Dahomey region of Africa (now Benin), the word "Voodoo" is derived from vodu, meaning "gods." This religion is one of the oldest in the world, with a following of around sixty million people worldwide.

The basic doctrine of Voodoo is that gods (Loas) are invoked to take possession of the clergy (hougan, or mambo if female), safeguard worshippers, and perform magic of various kinds. In similar fashion to the African tribal faiths that Voodoo stems from, bad luck and sickness are perceived as the product of the interference of spirits or the hostility of others. It is the job of a hougan/mambo to find the cause of the interference or hostility and then stop it.

Voodoo focuses on death and dying, and by extension, life. The Loas are often differing aspects of the same concept, such as death being represented by Ghede, Baron Samadhi, and Legba; they are often primal forces. Due to the movement of slaves from Africa to the New World and subsequent exposure to Christianity, some Loa and other spirits have been given Christian names. A number of saints share similarities in concept to certain Loas, despite their independent evolution.

Contrary to some modern and uneducated views, Voodoo is not an "evil" religion: it is often used for the good of a community or an individual. Whether praying to saints or letting a Loa "ride" your body, both are a matter of deep spirituality and intense faith.

St. Cyril has a dormant volcano, beaches of black sand, perilous cliffs, coves that seem to sink all the way to the bowels of hell, and some of the most beautiful scenery in the world. It is because of this scenery that Rochester Windsor settled on this hitherto unknown island.

THE WINDSORS ARRIVE

Rochester Windsor established the Windsor plantation on St. Cyril in 1674. He lived there with his wife Catherine and their oldest son, Franklin. While his sugarcane fields were small at first, the volcanic soil was wonderfully rich, allowing for quality crops. Likewise, Rochester's keen business sense allowed him to acquire and resell many slaves to work his fields, and his wealth grew as a result. With the comfort of his family assured, he and Catherine had several more children.

Windsor invited other families to move to the island and enjoy the prosperity. At its height, St. Cyril Island was home to about 900 whites and 2,100 slaves. The Windsors, who treated them with a fair but firm hand, owned a great number of the slaves. Other owners treated their slaves with varying degrees of kindness and cruelty, but "incidents" were few and far between. Mostly, followers of Voodoo triggered these incidents; like many faiths, it inspired a degree of hope for some, and for others, the desire to be free.

Over the years, first Rochester and then his son Franklin took on the duty of capturing runaway slaves. Many slaves were captured and punished, but others escaped to a series of caves in the wild places of the island. From there, they often found ways to escape the island and break away from their masters. This frustrated Rochester and Franklin intensely. They stepped up their efforts to discover how the slaves were escaping.

Franklin discovered the caves in 1690. He did not live to tell his father about them. A group of desperate slaves set a trap for him, causing his horse to slip and fall off a cliff face. He died from the fall of nearly a hundred feet, and efforts to recover his body were unsuccessful. The incident devastated Franklin's whole family, but none more so than his father. To say Rochester Windsor became a changed man after the death of his oldest son would be an understatement.



FRIGHT NIGHT - VOODOO ISLAND

THE LASH COMES DOWN

While Rochester was firm but fair with his slaves before Franklin's death, he became downright cruel afterwards. He sought solace in women other than his wife, beat his slaves for sport, and tormented his family. Crawling into a bottle of rum did the situation little good. Soon, his actions drove a number of slaves to rebellion. These people were punished, but the incidents increased, with Rochester responding to each incident with more and more violence.

In 1692, a number of Voodoo hougans orchestrated an assassination attempt. Their intent was to kill the master quickly and then flee into the surrounding wilderness. This plan went horribly wrong when one of the hougans killed the master's whole family and incited the slaves to destroy the town of St. Cyril, located on the island. This split the rebellion in half, causing some of the hougans to side with the bloodthirsty voodooist named Shango and others to side with his younger brother, Obba. In the confusion, the master was able to rally his overseers and capture Shango and his followers, putting down the rebellion. Obba and his allies escaped capture and fled into the wilds of the island to a series of hidden caves.

Rochester was never the same again after the rebellion. He spent days publicly torturing Shango. The voodooist's screams carried all the way to his brother, who still loved him, despite his cruelty. Obba and his faction sought to create magic that would end Shango's suffering and let him die in peace. For days, they sought the help of Ashadeh Boco, the Loa of freedom and artistry, to give their captive brother a quick death. There was no answer forthcoming, though. Despite their great faith, there were other forces interfering with their rites.

Shango has his own magic. He was under frequent torture and still in chains, yet still was able to create a ritual of immense power. At night, he drank his own blood, carved symbols in his flesh, and sought power against his enemies. Then an unknown entity tortured and lashed him, and the symbols vanished from his body.

On the third night, Shango made a promise that would doom the whole island. He cried aloud his curse: 'I call upon you to touch everything belonging to Windsor with death. Destroy him, his wealth, and his spirit before this night is done. Let none remember the name of Windsor, nor anything that is his.'

A NOTE ON ZOMBIES

The zombies of Voodoo Island are not the undead monsters of standard d20. There are in fact two types of 'zombie' present: the mindless undead who toil repetitively in the fields, and the intelligent 'fleshbound' who continue to live their lives as they did in 1692, trapped by the power of the curse. The latter are, essentially, cursed human beings rather than zombies proper and retain their Intelligence and Charisma scores, though like all undead they lack a Constitution score.

The mindless zombies are the d20 variety, with the exception that they are not slow. They can perform the standard number of actions in a round and can run at full speed.

THE CURSE

His brother Obba's magic interfered with Shango's ritual of hate and vengeance. Shango received a quick death indeed; he became a zombie, and much of his memory faded. Likewise, so did the memories of the inhabitants of the island. They became zombies as well, and forgot everything up to the last efforts at rebellion. The only ones who did remember were Obba and his people, who have been trying for centuries to remove the curse from the island. They have not been successful.

Part of Shango's curse steals the memory. As a result, it makes it very difficult for Obba and his followers to find a means to undo the magic. They simply forget what they have done before, and often repeat the same spells over and over again. This angers the Loas, who no longer provide them with any help. Likewise, the Loas will not ride the dead. There is thus little magic of any kind available to Obba and his allies.

Currently, the island exists as it did back in 1692. It's somewhere in the Caribbean; it may move from place to place, or perhaps it just draws peo-



ple from all over. Undead slaves harvest rotting sugar cane while undead overseers on corpse horses watch over them. The undead master is as cruel as ever, and his undead family goes about their lives as normal. Shango keeps to himself near the beach, hidden from all, and Obba and his people hide in caves deep in the wilderness.

The island is forgotten or avoided. Few seek to explore something that isn't on maps. They assume St. Cyril Island sank or was swallowed up by the earthquake that sank Port Royal. Perhaps it did sink, with only the power of the curse giving it form. Those that have come here, willingly or not (from pirates to a small US military unit), have vanished without a trace.

And now, some new people are about to wash up on shore...

LANDING

Read or paraphrase the following to the PCs:

What you thought was going to be a relaxing cruise turned horribly wrong. A fire aboard the Ocean Dove forced everyone to abandon ship at the beginning of the evening. You went to your lifeboat, were lowered down to the water...and then the sea turned rough and the huge waves began. One by one, you were knocked overboard by the monstrous waves on the otherwise clear night. You tried to keep your head above water, but it was hard; for the few moments that you were able to do so, you weren't able to see your boat.

Off in the distance, though, there is something...maybe an island? It will take some effort, but getting to it will certainly be better than drowning.

Let the players describe how they want to try to get to the island. Regardless of the method (swimming, grabbing any driftwood they care to look for, riding in currents), make a few Swim checks secretly to scare them, and let them get to shore. If they ask if anyone else is in the water, let them find the other PCs a few dozen feet away.

Getting on shore is an easy affair: the currents are driving towards the shore, so the PCs will find themselves pulled to the beach. Read or para-

phrase the following:

You finally drag yourself to the shore. The night is cool, with no moon or stars to speak of. It feels as though the sky will open up at any moment.

You see other survivors from the cruise on the beach, sprawled out or getting up out of the water. In addition to those you see here, there's a man who looks positively refreshed coming out of the water. In his mid 40s with close-cut silver hair and a lantern jaw, he moves swiftly and quietly in his Hawaiian shirt and camouflage shorts. He starts to move towards you, waving.

'Well, wasn't that just fun, kids? This is what I get after twenty years in? Three Purple Hearts, a Silver Star, and three weeks after I retire the boat sinks. Hell of a retirement...'

David Simmons was a Gunnery Sergeant in the US Marine Corps up until his retirement three weeks ago. Serving with distinction in the Gulf War and other areas that the general public does not need to know about, he's as hard as nails and a perfect leader for the PCs.

At least he will be, until he gets killed by zombies in a few minutes.

'Oh, sorry, I'm Gunnery Sergeant David Simmons...retired.' He says "retired" as though he were disappointed. 'You guys have any idea where we are? Can't tell a thing with all the clouds, and we weren't near any island when we went overboard.'

Let the PCs puzzle out things at this point. David will immediately attempt to take charge, as he's used to a leadership position and is still in Marine Corps mode. He'll run over the priorities of water, food, and shelter, and will then recommend that attempts of signaling be made in case there are any ships off in the distance. He'll split the PCs into groups for water, taking two with him, instructing the PCs to walk along the beach until they see an opening for a river or stream. He reminds them to walk up the stream a bit to make sure they get fresh water. At this point, split up the PCs, taking the two that go off with David into a separate room. David will be talkative, answering questions about his military



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background and asking about the PCs' background. This is a good way to establish empathy towards David, and make it even more terrible when zombies get him.

David will ask for the PCs' stories as they walk. He's not concerned about keeping too quiet as they are trying to be rescued and aren't in immediate hostile territory. Likewise, David will offer up the following information as they go:

- ☞ He served 24 years in the Marine Corps as an infantry man and then a close combat instructor after the Gulf War ('Best years of my life, except for getting shot a few times and that one time I spent three days in a Bangkok jail for beating up half the bar..')
- ☞ His wife passed away three years ago, and his kids made him go on this cruise. ('I guess it's time to get back in the field again.')
- ☞ He's hoping to open up his own martial arts school while he's getting a business degree. ('I love working with kids, they don't whine as much about doing pushups, and they actually thank you for driving them into the ground.')
- ☞ He loves old crime movies, as well as painting. ('You'd never think these ham hands could hold a paint brush, right? I've actually got a few pieces hanging in a gallery in Austin. I didn't believe it, either. You believe people actually buy that stuff?')

Keep this going for a few minutes, and then go back to the other PCs:

You've managed to walk about a thousand feet before the beach starts to turn inward. You notice that the sand on the beach is black, as though it were volcanic in nature. Following the beach more, you end up coming to what appears to be the opening of a stream. David said to walk up the stream a bit before you try the water.

Let the PCs walk up the stream and take time to talk to each other some more about their characters. There is no path, but it is clear enough at the edge that they won't have trouble traveling up a few hundred feet until they get to a small waterfall over rocks.

As you take a closer look at the water, you're not sure if you want to drink it. As it flows over the rocks, it has a black tinge to it. It's not like there are things floating in it, however; more like the liquid itself is black. The water appears the same just above the waterfall, black and tainted.

If anyone is stupid enough to drink the water, have him make a Fortitude Save (DC 20) or be Nauseated for 1d10 minutes. In any case, the character can't keep the water down and it makes him thirstier than he was before.

This is a good time to leave these PCs at the water, and then go back to David's group:

You find an area where inland water comes out into a small cove. Following the inlet, you come across a footpath about three hundred feet in. You hear the chopping of wood.

David seems excited, but cautious about this: 'They might not be that friendly. Better let me approach them first. Stand back, but keep me in sight.'

David moves you up about a hundred feet or so before stopping you at the edge of a clearing.

About 60 feet ahead, you see a few oil lanterns casting off light. Four dark-skinned men are busy either cutting down a tree or cutting limbs off a tree with axes. They are diligent in their work, quiet and measured in their sawing and strokes. David motions for you to wait and he starts to move up quietly. When he reaches the edge of their light, he calls out to them: 'Hello! I'm looking for a town or village. Anything like that near here?'

David's voice breaks the silence, as well as the concentration of the men. They look up, startled, and stare at him. 'I'm looking for a village, my friends and I- Holy-!'

David dives out of the way as one of the men with an axe screeches and launches himself at him. True to his description of himself as a close combat instructor, David disarms the man without a thought and



places the axe squarely into the back of his attacker. The man falls over, but the others start moving towards David.

And the first man gets up again, with the axe in his back just at the shoulder. In the lantern light, you can see that no blood is coming out of the wound but only a viscous black bile instead. The man lurches with a monstrous gait. The opponent that David thought he had dropped takes the opportunity to grab him, throwing him off balance. David screams out to you as the men start biting him: "Get the hell out of here!"

Feel free to scream David's last words loud enough for the other players to hear it. As it turns out, the bends in the waterways put the two groups about 400 feet apart.

Right now, the PCs with David should be scared out of their mind as this hardened combat veteran is being torn apart. And now, it gets scarier:

As the men feast upon David's quivering body, one of them sniffs the air. He looks around, and pauses as his eyes rest in your direction. As lantern light strikes them, you see that they are dry and vacant, like doll's eyes. They are looking right at you.

The PCs have about two rounds to start running before the zombies finish gnawing on David and start to chase them. Feel free to have the PCs pick a direction they wish to run in; it won't matter, as they are so panic-stricken that it won't make any difference. Let the PCs run through the woods a bit, and relate the following to them as they make Balance checks (DC 5 to 15 depending on your mood) to keep from tripping over (See rules on Running Away page 22).

Zombies (4): Medium Undead; HD 2d12+3 (16 hp); Init -1; Spd 30 ft. (6 squares); AC 11 (-1 Dex, +2 natural), touch 9, flat-footed 11; Base atk/grapple +1/+2; Atk slam+2 melee (1d6+1) or axe +2 melee (1d6+1/x3); Full atk slam+2 melee (1d6+1) or axe +2 melee (1d6+1/x3); Space/Reach 5 ft./5 ft.; SA none; SQ damage reduction 5/slashing, darkvision 60 ft., undead traits; SV: Fort +0, Ref -1, Will +3; Str 12, Dex 8, Con -, Int -, Wis 10, Cha 1; Skills and Feats: Toughness



SO WHAT IF THEY STAY AND FIGHT?

It's possible that the PCs will, depending on character concept, be the hard-charging type and try to rescue David. If this happens, you have a few options:

1. Let them do so, and run the combat. The woodcutters are going to tear them apart. If they somehow manage to defeat the first wave on their own, then bring on some reinforcements. If they insist on fighting, the players will have to make up new characters to wash up onshore. These characters don't have to be from



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the same ship or even time period. They might range from a person who was deliberately thrown off a ship to a surfer who took a harsh wave, for example.

2. Shango could show up a bit early to save them. This takes some of the punch from the encounter, so be wary of using this.
3. Make it look like David is killed quickly and openly, so the PCs know that there is no way he can be saved. If they still want to fight zombies armed with saws and axes, the PCs will die.

In all these cases, keep the pace up. Perhaps have more zombies show up that Shango will have to drive off, but show that he is getting weaker each time he does it, and that he can't do it forever.

If the PCs go back to get David's body, they won't find it. Don't worry: this comes up a bit later in the scenario.

RUN FOR YOUR LIFE!

As you're running in terror, you manage to notice a few things between the pounding of your heart and the shortness of your breath: like the dead eyes that man had; or the fact that the trees here are not green, but more grayish; or that the water you passed by, upon further thought, was black and unhealthy; or that you don't hear any crickets or other insects.

But you hear noises ahead of you, just about as you are going to run into someone.

Have the PCs that are fleeing the zombies roll Initiative, and leave them in the other room for now as you go back to the other group and read the following:

About a minute after you heard David's scream, something comes crashing through the woods towards you. It sounds bigger than a person, and it's screaming.

Have the group that found the waterfall roll Initiative, and then bring everyone else back together, describing what is going on. The zombie woodcutters are three rounds behind the PCs, so be quick about finding out if people are moving, running, or just standing still. Keep the situation in order, and don't allow the players any time to think.

After about six rounds of running, Balance checks, and other scares, read the following:

As you trample through the dead woods, a form moves past you with an incredible leap. It just misses you, and lands behind your group. It's not facing you, but rather the insane woodcutters that are chasing you.

The zombie woodcutters break through the last set of brush, their features are now fully visible. Ragged clothing covers gaunt frames, both soaked in what would appear to be David's blood. One of the woodcutters still has an axe embedded in his back and shoulder; black ichor oozes from it. Vacant and angry eyes look past you, as snarling and screeching, they approach the form that is between you and them.

The form, now evidently a man, draws a symbol in the air and then pushes his hand out towards the woodcutters. They immediately stop, cowed by his presence. One of them struggles a bit, but then relents to whatever power the man has over them. He gestures, as though shooing them away, and they shuffle off.

The man turns to you; his features are evident now. A squat and round black man, with short kinky hair and a rolling gait, he has a grim smile. His eyes are dark and sad, and his skin is covered with many scars. He's dressed in the simple clothing of a farmer, with no shoes. 'We must hurry; my power over them will not last long. Come, I have a place that is hidden. Quickly!' The man starts to walk off. 'Quickly!'

The man walks quickly, insisting that the players move faster. He says he'll make introductions once they are in a safe place. After about ten minutes of walking, the man moves aside what appears to be a rock from a hillock, but is in fact carved wood covering a cave entrance. He motions everyone inside, and then covers up the opening.

The man lights a lantern and motions for you to follow. Descending a passage, it opens up into a series of dry caves. Turning to the left, the man



goes to the largest of the caves, nearly 40 feet on its largest side. There are tables and chairs, as well as a strange collection of bones and carvings. There is also a table of knives and instruments off to the side. 'Please, sit. I am Shango. I was able to drive off the zombies for a short time, but that is all I can do. Tell me, how did you get here?'

Shango, 5th Level Human Cleric: Medium Undead; HD 5d12; hp 32; Init +0; Spd 30 ft. (6 squares); AC 10, touch 10, flat-footed 10; Base atk/grapple +3/+3; Atk slam +3 melee (1d6) or axe +3 melee (1d6/x3); Full atk slam +3 melee (1d6) or axe +3 melee (1d6/x3); Space/Reach 5 ft./5 ft; SA spells, rebuke undead; SQ damage reduction 5/slashing, darkvision 60 ft., undead traits; SV: Fort +4, Ref +1, Will +9; Str 10, Dex 10, Con -, Int 12, Wis 16, Cha 18; Skills and Feats: Concentration +8, Diplomacy +12, Knowledge (arcana) +9, Knowledge (voodoo) +9; Craft Wondrous Item, Extra Turning, Iron Will

Note: Shango has the power to project his *gros-bon-ange*, or spirit, from his body. When he is projected, his body is inert and cannot defend itself. The projected spirit is effectively a ghost.

Spells: 0 level: *cure minor wounds, guidance, light, mending, resistance*; 1st level: *cause fear, detect undead, hide from undead, remove fear, sanctuary*; 2nd level: *augury, cure moderate wounds, lesser restoration*; 3rd level: *bestow curse, prayer, wind wall*

WHAT IF THE PCS DON'T TRUST SHANGO?

You're right, they might not trust Shango. But he did save them from the woodcutters, and he's the only person on the island so far that hasn't tried to kill them. Thus, they have little choice but to get along with him at this point.

Of particular note is that Shango does not remember what happened on the island. Therefore, such skills as Sense Motive will be of little use on him. He's not hiding anything at the moment, simply affected by the memory-hampering aspect of the curse.

A CURSED CONVERSATION

Shango will listen to their stories, insisting they tell him what happened before he goes into more detail. He will then continue to speak:

'That is very sad. It seems you are stuck here as well. I will attempt to answer what questions I can with what little knowledge I have.'

Below is a list of common questions that the PCs might ask. Feel free to give what information you feel is important, remembering that Shango does not know the following:

- ☞ That he is undead himself.
- ☞ That he is the cause of this curse on the island.
- ☞ Anything about the escaped slaves, other than there is someone called Obba that betrayed him.
- ☞ Anything about the events preceding the assassination attempt on Rochester Windsor.

What is this place?

This is Saint Cyril Island. Rochester Windsor, who has a sugar cane plantation, owns it.

Who are you?

I am Shango. I am an escaped slave from the plantation, as are the others here in these caves.

There are others here?

Yes, they are asleep though.

Do you have any food or water?

Sadly, I do not. It would seem that I do not need such things here; the curse on this island is such that we do not need to eat or drink.

The curse?

Yes, the curse. I cannot remember much, due to the curse, but many of the people on the island have become zombies, the walking dead. They can sense life, and therefore attacked you when they saw you. They would have attacked me but for the blessings of the spirits commanding them away. This island is full of zombies.

What caused this curse?

I do not know. I seem to recall the name Obba...he has saddened me, but I am not angry with him.

How long has this curse lasted?

I do not know. My memory is very hazy. Perhaps weeks, or maybe months? I do not know.



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There haven't been slaves for hundreds of years...

(Sigh...) Then this curse has lasted for longer than any of us have known. All the more reason to end it once and for all.

When the PCs have asked enough questions, Shango will continue:

'I have been working on magic to conceal the life force of others. With it, the zombies cannot sense a person's life and will not attack them. Not all of these zombies are mindless: some believe that they are still alive. They work the fields and act as overseers.' Shango reaches into a bag and takes out several pouches attached to leather cords. 'Wear these over your heart, under your clothing. Their magic will grow upon you and disguise your life-blood. The people on the plantation will see you, but only as you wish to be seen, within reason. Presenting yourselves as merchants and settlers from far away will be a good idea, due to your strange clothing and manners. The magic will also allow you to see the zombies as they truly appear, in addition to the image that they project into the minds of others. This may give you clues as to how they died and how they lived, and help with finding a means to escape. I will draw a map of as much of the island as I can remember. With this, you must go and investigate what has happened, and then return here. I would go, but I'm an escaped slave and they would capture me. If you can find out what caused this curse, my companions and I may be able to undo the effects. Then we will all be free.'

Shango will draw a map for the PCs. If the PCs don't have any other questions, he will wish them luck, but recommend that they leave in the morning. He will give them a place to stay for the night.

THE MAP

The map of Saint Cyril Island shows a number of locations that the PCs can investigate. The order is up to the PCs. There are a number of NPCs that the PCs can interact with, all providing useful information:



THE SLAVE HOUSING - WINDSOR ESTATE

The Slave Housing is a simple term for the combined housing and workshops of the slaves.

Currently, the Windsor Estate has about 1,600 slaves working the fields or in workshops. Most of these slaves are in the fields, with about fifty others working around or about the Housing. Slaves often come back and forth with overseers, bringing back sugar cane.

THE POUCHES

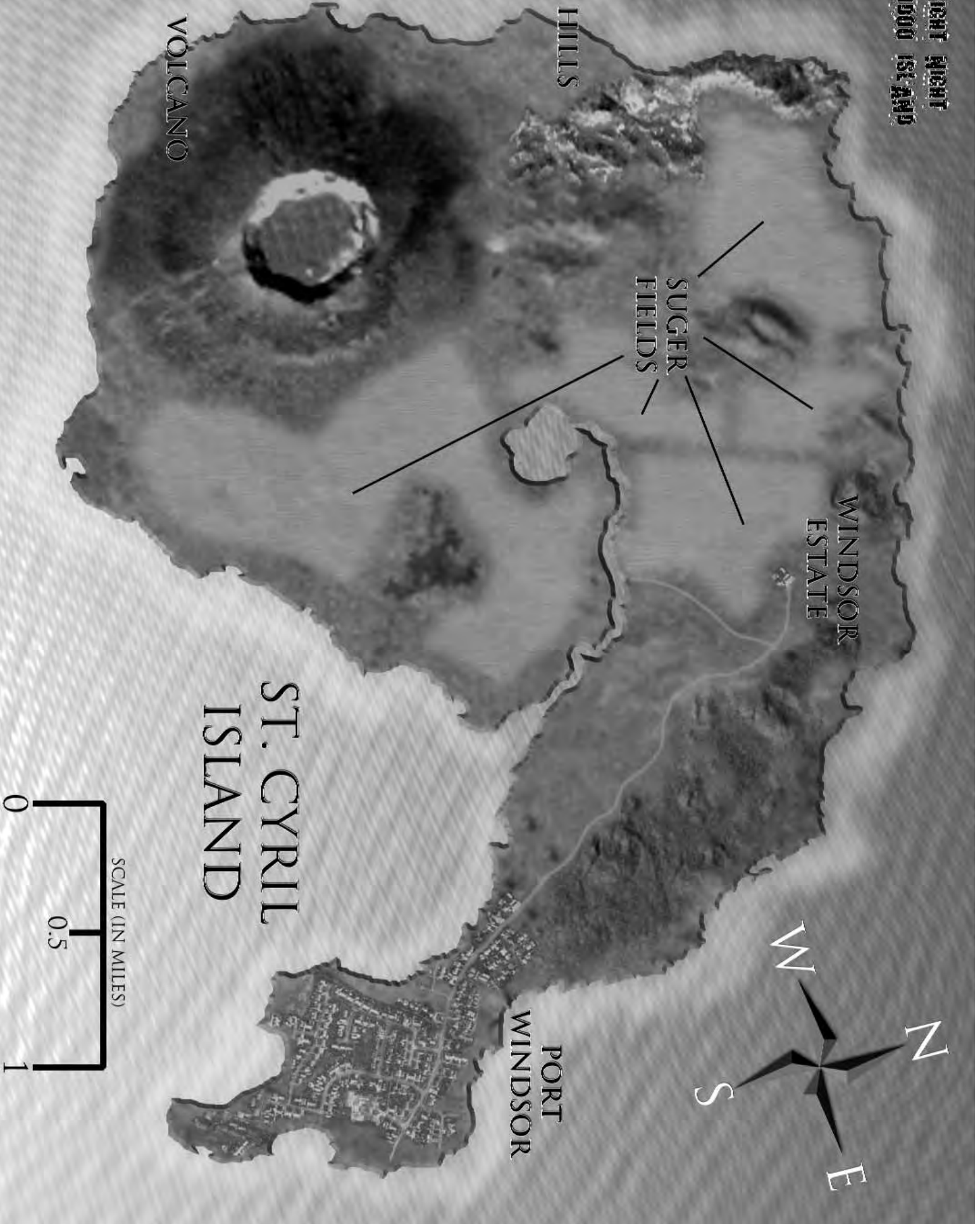
The pouches that Shango gave to the PCs have a number of effects:

- ☞ The Zombies are unable to tell if you are living or not.
- ☞ The zombies will regard you as whatever you describe yourself to be...as long as you do nothing out of the ordinary.
- ☞ You will be able to see the zombies as they truly are: the image they project is superimposed over their true form, flickering back and forth in your eyes.
- ☞ Any spells that Shango or his other hougans cast on the PCs have the DCs of their saving throws increased by +2. Obviously, Shango does not know about this last effect of the pouch.
- ☞ The wearer gains a +2 enhancement bonus to all saving throws versus magic of any kind except that cast by Shango or his hougans.
- ☞ If the PCs are reduced to 0 or less hit points, they will immediately regain 1d8+5 hit points. This will only work once.

"SARAH MILLS"

The only name that she can remember, "Sarah" appears to be ninety years old and in poor health. She always welcomes visitors, no matter who they are, so if she hears the PCs outside, she will invite them in. This will no doubt upset the people watching over her (other workers), but she will insist on meeting with the PCs.

ERIGHT RIGHT
WOODD000 1ST AND



VOLCANO

HILLS

SUGAR
FIELDS

WINDSOR
ESTATE

ST. CYRIL
ISLAND

PORT
WINDSOR



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Sarah is emaciated, with skin hanging off her body. She still has a bright smile, and will warmly hold the hand of any person who will take hers. Her hair is nearly white, and her eyes are cataract-filled and barely able to see. Nonetheless, she maintains good humor, and still has excellent hearing.

Her true form is almost a skeleton itself. Patches of skin still cover her body, but there is no meat to speak of. Fortunately, she wears a voluminous dress, and does not move much except for her sickly eyes, which wander all over as she listens to others.

Sarah's memory has many gaps in it, but she remembers bits and pieces about events during the assassination attempt. In fact, she's the only one who does recall anything. She will share the following if the PCs ask her about life on the plantation:

'I wish I could see my grandson one last time. The master is punishing him and I don't know how long he will live. It's a true shame when a grandmother outlives her grandson, yes it is. The master is cruel. Go ahead and tell him I said so, not much he can do to me. But his daughter Emilene is a nice girl, and pretty too. She's not being courted; you could do worse than a lovely girl like her. Escaped slaves? I don't know nothing about no escaped slaves. If they want to run off into the hills, that's their business. Not like I'm going anywhere...Shango would have been better if he just ran off when he had the chance. Now the master's punishing him something fierce.'

If the PCs mention that they know where Shango is, she'll hush them, saying, 'My grandson Shango's dead, and it is better that way.' Other than what she has said, she'll just talk about life on the plantation, the Windsor family, and gossip of one kind or another. Her carers will take this opportunity to suggest they let Sarah rest.

Sarah Mills: Medium Undead; HD 2d12+3 (10 hp); Init -1; Spd 30 ft. (6 squares); AC 12 (+2 natural), touch 10, flat-footed 12; Base atk/grapple +1/+1; Atk slam+1 melee (1d6); Full atk slam+1 melee (1d6); Space/Reach 5 ft./5 ft; SA none; SQ damage reduction 5/slashing, darkvision 60 ft., undead traits; SV: Fort +0, Ref +0,

Will +2; Str 10, Dex 10, Con -, Int 12, Wis 10, Cha 12; Skills and Feats: Craft (clothes making) +6, Listen +7, Spot +7, Profession (slave laborer) +8; Alertness, Skill Focus (profession), Toughness

JAMES

James was trained as a blacksmith at a young age. He's one of the few slaves that the master trusts to work at the forge. There are overseers around to keep an eye on things, but for the most part he is left alone.

About 7 feet tall and over 400 pounds, James is a monstrous man with a hearty laugh and slow, precise movements. His hands are nearly twice the size of a normal man, callused and scarred. His forearms are as broad as some people's necks and his neck as broad as a person's leg. He works clad in loose pants and a leather apron, and sweats profusely as he hammers away at the forge.

James true form is a blistered mass of meat covered with calluses. Just like the image he projects, he is bald. He sweats as well, black droplets that mar and spot everything they touch. He still goes through the motions of working the forge, throwing rotten wood and coal into the 'fire' and pounding away upon the cool metal until it bends or breaks.

He's friendly despite being busy and will take the time to talk to people. The master lets him take on projects for people in town, since he is a better blacksmith than even the freemen blacksmiths in Port Windsor. Mostly, his conversation will revolve around blacksmithing (focusing mainly on how he became one) and life on the plantation (he loves it here).

Depending on the path of the conversation, James will offer up the following information to the PCs, as quietly as possible:

'Escaped slaves? Don't know nothing about them. Not my business. Dangerous out in the hills: wild boars and smugglers do worse things to you than the master ever could. I have a roof over my head, I get to work at what I love, and I don't get beat simply because I don't do nothing wrong. Best not talk about those things, at least in public. The overseers might think you're one of those people that don't like slavery.'



'Shango? He should be working the fields. He's a good worker, but he gets in trouble. He got whipped last week for hitting an overseer. Overseer was getting one of Shango's sisters, to bring her to the master for some entertaining.

'Punishment's been getting worse all around. Things that would once get you hit are now getting you lashes. It's why I don't cause no trouble. There's a lot of skin here to hit with a lash, you know, and that hurts something awful.

'You should go introduce yourself to the master if you're looking to settle in this area. He'll want to know what you can provide for the community. Lots of people are doing good things in Port Windsor. The master's always looking for more ways to make money.'

Other than what's listed above, James will just engage in small talk and become more focused on his work.

THE TRUTH ABOUT JAMES

Before the curse, James arranged escapes from the plantation. The master allowed him access to tools and supplies, and he passed these items to escaping slaves.

James has continued his service to the escaped slaves even to this day. He uses Matthew, a small boy, as a messenger for the escaped slaves. Matthew will now occasionally watch the PCs. They won't directly notice him, but they will hear a footstep, glimpse rapid movement through the bush, or notice other clues that someone is watching them.

James: Medium Undead; HD 2d12+3 (20 hp); Init +0; Spd 30 ft. (6 squares); AC 12 (+2 natural), touch 10, flat-footed 12; Base atk/grapple +1/+4; Atk slam +4 melee (1d6+3) or hammer +4 melee (1d8+3/x3); Full atk slam +4 melee (1d6+3) or hammer +4 melee (1d8+3/x3); Space/Reach 5 ft./5 ft.; SA none; SQ damage reduction 5/slashing, darkvision 60 ft., undead traits; SV: Fort +0, Ref +0, Will +2; Str 16, Dex 10, Con -, Int 10, Wis 10, Cha 10; Skills and Feats: Climb +8, Craft (blacksmithing) +8, Listen +5, Spot +5; Power Attack, Skill Focus (craft metal), Toughness

"MATTHEW"

Matthew is an 8-year-old boy dressed in ragged clothing that can be seen running across the estate. He's thin, with a big head and wild hair. He wears no shoes, but carries a heavy rucksack on his back. He moves nervously, trying to keep out of sight; for the most part, overseers and slaves ignore him. His true form is simply a dry and desiccated body. He shuffles about with a limp, but still moves quickly as his joints grind together and his tendons stretch and creak with each movement.

As soon as Matthew sees the PCs, he'll make a run for it. He's very quick, considering his condition, and will be able to easily outdistance the PCs. He will drop the rucksack in his haste to get away. The PCs will find the following if they open it:

- ☞ Small containers that used to contain salt
- ☞ Three very sharp knives; they were recently ground on a grinding wheel, and the rust removed
- ☞ One machete in the same condition

Matthew just collected these items from James, who refurbished them (he can actually light the forge, but he only does so when he actually has something to work on for the slaves).

If the PCs catch Matthew, there will be a hell of a fight to hold on to him. (Bear in mind his high Escape Artist skill.) Finally, he'll give up, and let the PCs know the following:

- ☞ He's just a messenger, and if he doesn't get back, he won't be able to help the PCs get off the island.
- ☞ Killing him won't do any good since he's been beat worse by the master and he still won't tell.
- ☞ He'll make sure that someone will contact the PCs soon enough, but he has to get out of here before he gets caught.

Matthew will ask for his possessions back if the PCs catch him, and then disappear. The PCs won't have any chance of finding him, even with the Track feat.

Matthew: Small Undead; HD 2d12+3 (10 hp); Init +3; Spd 30 ft. (6 squares); AC 17 (+4 Dex, +2 natural, +1 size), touch 15, flat-footed 13; Base atk/grapple +2/-3; Atk slam +1 melee



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(1d3-1) or knife +1 melee (1d3-1/19-20); Full atk slam +1 melee (1d3-1) or knife +1 melee (1d3-1/19-20); Space/Reach 5 ft./5 ft.; SA none; SQ damage reduction 5/slashing, darkvision 60 ft., undead traits; SV: Fort +0, Ref +4, Will +2; Str 8, Dex 18, Con -, Int 14, Wis 10, Cha 14; Skills and Feats: Climb +3, Escape Artist +10, Listen +2, Ride +8, Spot +4; Run, Skill Focus (escape artist), Toughness



BRIAN MILLER

Brian Miller is one of the overseers on the plantation in charge of watching over the slaves that don't go in the fields. Along with a half-dozen overseers assigned to similar duty, he rides around the plantation to keep an eye out for trouble, deals with wild animals, and delivers messages. As far as overseers go, he's not a bad man. He is cruel when he needs to be, but not unnecessarily so; not in his own eyes, anyway. Dressed in riding clothing, this dark-haired man is tanned from days out and about the plantation under the sun, at least in the days before the curse. He carries two pistols and a musket, along with a club and shot enough for firing each weapon ten times.



Brian's true form is a bloody pulp, with coursing veins spilling black blood onto his riding coat and soaking his wide-brimmed hat. He moves gracefully despite the broken bones that jut from his sides and is still quite the capable horseman. His horse is in similar condition, its true form showing a lopsided and slow gait until spurred to a gallop. Splintered ribs poke out beneath the saddle.

If approached, Brian will be suspicious, but will treat the PCs as equals so long as they present themselves as such. He'll answer questions as best he can:

'We've had some problems with escaped slaves, all right. It's been getting more and more frequent, especially since Patrick died. Master didn't take the death of his oldest son too well, so he's been rougher than normal. Patrick was chasing down runaways and he fell down a ravine. We tried to get the body out, but after I almost fell in myself trying to climb down there, there wasn't much we could do.'

'Master's got a good family. If I were a better man, I'd court his daughter myself. She's a bit too smart for her own good, always writing and painting, but a fine woman that's always kind. There's this fellow, Thomas Murray, looking to court her, but she doesn't like him much. He's been here a few times and she's put up with it because of her father.'

If the PCs bring up the issue of Matthew, Brian will start swearing about how he's 'gonna tan that boy's miserable hide when I get my hands on him!' Of course, the nature of the curse being what it is, he won't recall much of this conversation and will let the situation drop as soon as the PCs leave. He'll even let the boy go if the PCs decide to deliver him over.

Brian Miller: Medium Undead; HD 2d12+3 (20 hp); Init +1; Spd 30 ft. (6 squares); AC 13 (+1 Dex, +2 natural), touch 11, flat-footed 12; Base atk/grapple +2/+4; Atk slam +4 melee (1d6+2) or club +4 melee (1d6+2) or pistol +3 ranged (1d10/x3) or musket +3 ranged (1d12/x3); Full atk Atk slam +4 melee (1d6+2) or club +4 melee (1d6+2) or pistol +3 ranged (1d10/x3) or musket +3 ranged (1d12/x3); Space/Reach 5 ft./5 ft.; SA none; SQ damage reduction 5/slashing, dark-

vision 60 ft., undead traits; SV: Fort +0, Ref +1, Will +2; Str 14, Dex 13, Con -, Int 10, Wis 10, Cha 12; Skills and Feats: Craft (gunsmith) +6, Listen +3, Spot +3; Point Blank Shot, Powder Weapons Proficiency, Toughness

IF THEY GO TO THE FIELDS OR PORT WINDSOR

If the PCs go to the fields, they won't find anything of interest: simply slaves cutting sugar cane while overseers keep an eye out for trouble. If your PCs are itching for combat, have them come across some rowdy slaves that are out of sight of their overseers and looking to take their anger out on anyone available. The other slaves will not talk, and the overseers will shoo the PCs away, recommending that they go to the Windsor home if they have questions about the plantation. Zombie dogs, goats, and wild boars will also attack if they encounter living people and you feel that this would scare the PCs.

As for Port Windsor, it is a completely dead town, containing hundreds of dry skeletons, seemingly destroyed by violence. The docks are empty, with nothing but rotten boats and sunken ships. Since the free men were not the property of Windsor, they did not become zombies. Windsor's slaves in town did, however, and they attacked both living slaves and freemen indiscriminately. With limited supplies of food and ammunition, they were only able to hold out for so long against the undead. Thus, the living died in a matter of weeks. The zombie slaves then mindlessly marched to the sugarcane fields to work.

If the PCs search the town, they will find swords and other melee weapons, as well as a great deal of wealth in the form of old currency, antiques in fairly good condition, and gold and silver. At the GM's discretion, they may find a few usable period firearms such as pistols and muskets, but a scant supply of ammunition and powder to go along with them (perhaps no more than ten shots' worth that are still in good condition).



THE WINDSOR HOUSE

If the PCs go to the Windsor estate, read the following:

Even from this distance, you can see the Windsor house is an impressive structure of brick, limestone and timber. The walls are of red brick with contrasting limestone cornerstones. It seems taller than its two stories would indicate, perhaps due to the attic with dormer windows. Slate tiles cover the roof and a latticework surrounds a portion of the porch, perhaps allowing for both circulation and privacy. Around the house are gardens

As you would expect, the house is in a terrible state of disrepair. Slates missing from the roof, crumbling bricks, and broken paneling are but a small portion of the troubles. The garden is filled with sickly weeds and shows horrible gouges in the dead earth. A rancid stream runs to a stagnant pool where dead frogs float amid the scum. The air is thick and warm, with a muddy taste.

You also notice a woman riding a horse towards you. When she's about 30 feet away, she dismounts and stares at you for a moment.

"My God, you're living..."

She then faints dead away, slumping to the ground.

She'll come to in a few moments, sooner if the PCs help her up. She'll insist they go off to a copse of trees nearby to talk, before others notice them. Once they are safely out of sight, the woman will continue speaking:

"My God, I'm glad you are here. I don't think I could go through with this 'courtship' another time. Each time, Thomas arrives and tells my father we are to be wed. Of course, my father loves the idea and does not have any regard for my wishes. Before I can tell Father that I will not marry this man, Thomas assumes that the courtship already means we are married and that we can..." The woman averts her eyes from you



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all, obviously shamed by what has gone on many times before.

"And it never ends. Ever since they killed that slave, this place has been cursed. I remember every time Thomas comes, every time he and his friends touch me... I know it's not proper to speak of such things, but I so need your help, good people."

The woman will answer questions as best she can. She is one of the few people on the island that knows that the place is cursed and that she is dead, and thus has a wealth of information she will share with the PCs:

Who are you?

I'm sorry. In my excitement I forgot my manners. Emilene May Windsor, my father owns this plantation.

EMILENE MAY WINDSOR

Emilene is a willowy blonde who has just reached the age of full womanhood. Her porcelain skin, inviting green eyes, and the assured innocence that surrounds her will delight those that cannot see her true form. She occupies her time with painting, sewing, writing in her diary, and other ladylike pursuits. She is well spoken and polite, a true example of a proper lady of the era in which she was born. Her only failing is a tendency to retreat into shyness when around handsome men. She favors modest but well-designed dresses made in mainland European style, as well as simple jewelry.

Her true form is a mass of bones and a jumble of hanging flesh disguised by the trappings of civilization: a patchwork dress of a half-dozen dresses from England and France, all that she was able to put together after centuries of decay. She creaks when she moves, and the skin strains and stretches with each step she takes. Still, she moves with a womanly grace, and someone that can see past the cruel mockery of her current form will find a true woman.

Of all the people in the Windsor household, she is the only one who is aware of her current state. The only reason she has not gone insane is her focus on her paintings. To please her family, she paints idyllic landscapes and beautiful portraits. To keep her sanity, she paints what she actually sees in startling detail: an island of death. Her

paintings depict decayed corpses, rotted flesh, and a blackened twisted world, all seen through the eyes of a girl trapped at the age of 16 for hundreds of years. She hides her true art in the crawlspaces and floorboards of the house, only looking at it when everyone else is asleep or away. There are few she can share it with, and she would hope to find others that can appreciate her work.

You can tell we are living?

Yes, I'm one of the few here that can.

What's going on?

Something happened, I do not really know. But it cursed this place. They killed a slave, I can't remember who. But it all happened after that.

So who is this Thomas?

Thomas Murray, a horrible man who seeks to court me. If you help me, I may be able to help you. I have some friends that might be able to stop this thing from happening, with your help. They said they needed living people, and we haven't had living people here in decades.

There were living people here?

There were soldiers, yes, about thirty years ago. But they didn't survive long, even with their powerful muskets. They came when Thomas and his men arrived, and the rage the dead have for the living took over. Thomas is an excellent shot with a pistol.

Rage?

Yes, the zombies have a terrible, innate hatred of the living. I can see someone gave you magic of some kind to hide the fact that you are living. Don't ask any more about how I know this. My friends will explain it when I arrange for them to meet you.

Other things that Emilene knows:

- ☞ She is a friend of both Obba and Matthew.
- ☞ She doesn't know anything about James.
- ☞ She has reasonable information about Thomas and his people, and how bad they are.
- ☞ She knows that there is a slave named Shango, but she thinks he's one of the escapees.

If the PCs mention that Shango is helping them, she will insist that they return to him with information, as he might be able to help her friends.



After she relates whatever information the PCs ask about, she continues, talking to the male PC with the highest Charisma, so long as he is of a suitable age:

'But I do need your help, Sir. My family is away on a picnic right now, so I can show you to the house and dress you all in something more appropriate for our lifestyle. Your fashions are very strange. But yes, as has happened many times before, Thomas will be arriving in an attempt to woo me. I would simply ask that you approach my father before dinner and ask his permission to court me, raising the subject again at dinner in front of Thomas. This way, he might leave me alone. If you do this, I will introduce you to my friends, and perhaps they can help you get off this island and stop this curse.'

Emilene May Windsor: Medium Undead; HD 2d12+3 (12 hp); Init +1; Spd 30 ft. (6 squares); AC 13 (+1 Dex, +2 natural), touch 11, flat-footed 12; Base atk/grapple +2/+2; Atk slam +2 melee (1d6); Full atk slam +2 melee (1d6); Space/Reach 5 ft./5 ft.; SA none; SQ damage reduction 5/slashing, darkvision 60 ft., undead traits; SV: Fort +0, Ref +1, Will +2; Str 10, Dex 13, Con -, Int 14, Wis 10, Cha 16; Skills and Feats: Craft (painting) +9, Diplomacy +5, Knowledge (etiquette) +6, Listen +4, Sense Motive +2, Spot +4; Negotiator, Skill Focus (craft art), Toughness

BUT WHAT IF THEY DON'T ACCEPT EMILENE'S PROPOSAL?

It is possible that the PCs won't accept Emilene's proposal. If this happens, the following options are available:

1. When the PCs return to Shango, he will insist that the PCs help her. If this girl knows of magic, perhaps her friends do as well, and can assist in trying to stop the curse.
2. They can skip dealing with the Windsor family entirely, ignore Emilene, and find another means to contact the escaped slaves (such as cornering Matthew). Emilene will be very angry as a result, and she will have no qualms about resorting to blackmail to get their assistance. She'll

threaten to tell her father that the PCs assaulted her; this will bring down her father's wrath, as well as all the overseers. This will present a three-way battle between the PCs, Shango and his hougans, and the escaped slaves. If you want a more complex adventure, let the PCs stage a rebellion on the plantation, and follow through the scene with a violent rebellion as the backdrop.

Of course, Emilene is the first ally they have found on this island that actually has an idea of what is going on, so they really should accept her help.

ACCEPTING EMILENE'S PROPOSAL

Assuming they accept Emilene's help, she will take them to the house and give them clothes more appropriate for people of wealth. She'll suggest that the PCs head back to Shango to share this new turn of events with him, and then come back. She will set the other PCs up with books to read so that they can bluff their way through conversations with her family, while she educates her "suitor" about their relationship; a background story of how they met, etc. The information doesn't matter as much, just as long as the character tries to be convincing, since the nature of the curse makes the zombies relatively unaware of what is going on around them. Feel free to make up details with the PC as you go along, and have Emilene show off her paintings and writings to the PC in question.

BACK TO SHANGO

Once the PCs arrive at Shango's cave, read the following:

As you descend into the cave, you see Shango sitting with a sullen look upon his face. He glances at his limbs, flexing his fingers. He looks up to you.

"It would seem everything here is dead..."

As you look at Shango, you know this to be the case. His skin is nearly lashed off, between marks of the whip and intricate carvings put into his chest, his limbs, even his forehead down to the bone.

"We truly must do something about this, friends."



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You notice the others in the cave, three of them. These are also dead, with the same semblance of life upon them that the zombies have. They are not hostile but have grave looks upon their faces. They sit and carve wood, or work rituals, or otherwise go about their business, content to let Shango speak for them.

"What have you found out?"

Shango will listen intently to the PCs, stunned at their revelations. As he takes in the information, he simply nods and continues to speak.

'You must work with this girl. If she is as aware as I am, she can help us all. What I am is wrong; the Loas would be angry. This must be broken.'

Shango will then tell the PCs to leave, as he and the others have much work to do.

PLAYING HOUSE

When the PCs get back to the estate, Emilene will bring them to the family library. She will select a range of books of "current" interest and proceed to summarize the most important points of history, local economy, and philosophy. The players are encouraged to discuss such matters as much as they wish, or they can simply assume that the topics of interest have been covered. She will then leave all the PCs except her suitor alone, taking him to her study. If others insist on coming along, she'll allow it but expect them to keep a safe distance, as chaperones should.

In her study, she will show her suitor both her paintings (of excellent skill but disturbing subject matter) and her journals. The latter contain musings on romance, hope, and the constant assaults by Thomas Murray and his men. She'll also ask about the modern world and all the things that have happened. She will assist her suitor in creating a ledger of accounts of his finances and holdings, since her father will not approve of courtship until the financial end is in order.

When reading her journals, and seeing that she has been beaten by Thomas and his men:

Each time they assault me I struggle, but there

are three of them. Sometimes, I forget it is going to happen again until it does... Thank you for your kindness, sir. Your deception today gives me a respite from indignity."

When looking at her paintings:

"This detail is the only thing that has kept me sane. They are horrid to look at, but they are the truth. Perhaps it would be better not to know the truth. But at least now, we have a chance of escape, now that you are here, sir."

When discussing topics such as slavery (where the PC most likely will express modern values):

"I've always hoped for a world where one man-or-woman- would not serve another except by their own free will." (She averts her eyes.)

If the PC brings up killing Thomas:

"If that could only be the way, sir. But the soldiers shot him with their powerful muskets and he re-forms...My friends told me that there are ways to stop the powerful zombies, though. Do not endanger yourself for me, sir. There must be ladies enough who have sought you out to defend their honor, and those more worthy than I.

"If you will excuse me, sir, I must leave to my room a few moments, I am having trouble breathing."

(She goes to her room, closes the door, and crying is heard. She will come out in a few minutes unless the PC coaxes her out).

Any PC who attempts and succeeds at a Sense Motive check (DC 15) will realize that Emilene is sincere in all her speech, and is actually being bashful around the person playing her suitor. Her romantic notions and the idea of being around a living person for the first time in many years have given her ideas of honorable courtship. At the moment, such things are not possible due to her state, but circumstances may change (see Aftermath page 60).

THE WINDSOR FAMILY

Once Emilene has properly prepared the PCs, her family will return from their picnic. Emilene will introduce the group as people from the mainland with whom she has had the pleasure of corresponding, putting emphasis upon her would-be suitor.



ROCHESTER WINDSOR

Rochester Windsor is an impressive man, over 6 feet tall. The life of a wealthy plantation owner has not made him soft; rather, it has given him a chance to build himself into a physical monster, with rough hands, banded muscles, and a swaggering gait that dominates the space around him. He favors dark clothing that more easily conceals blood. He prefers this to be tight, so that he can move through underbrush to chase down escaped slaves.

Rochester is a cruel man. He chooses to rule the plantation with an iron fist to deter the slaves from rebelling. He is highly critical of his legitimate children, drowning his son in insults about his "weakness" and taunting his daughter about how ugly she is and how unwanted she will be. He covers all this with charm and geniality, a trait inherited from his own monstrous father.

His true form is as ugly as his soul: as such, we leave it to your imagination. Still, he's an eloquent speaker.

Rochester Windsor: Medium Undead; HD 2d12+3 (20 hp); Init +0; Spd 30 ft. (6 squares); AC 12 (+2 natural), touch 10, flat-footed 12; Base atk/grapple +2/+5; Atk slam +5 melee (1d6+3) or cavalry saber +5 melee (1d8+3/19-20); Full atk slam +5 melee (1d6+3) or cavalry saber +5 melee (1d8+3/19-20); Space/Reach 5 ft./5 ft; SA none; SQ damage reduction 5/slashing, darkvision 60 ft., undead traits; SV: Fort +0, Ref +0, Will +4; Str 16, Dex 10, Con -, Int 13, Wis 14, Cha 16; Skills and Feats: Bluff +2, Intimidate +9, Listen +6, Profession (plantation owner) +6, Spot +6; Persuasive, Power Attack, Toughness

CATHERINE WINDSOR

The matriarch of the Windsor family, Catherine is too busy to notice that she is a walking corpse. As shallow as she appears, she makes up for it with busy "work", constantly changing her outfits to something more elaborate, and writing letters that never arrive to her friends in England. She appears to the normal eye as an attractive woman in her mid-thirties, with fair skin enhanced by deliberate make-up and a vacant but kind look on her face.

Her true form is a corpse stuffed into a corset laced up with rib-cracking tension. Bone pops whenever she sits down and stands up, in line

with the grinding of her joints as she moves. Her clothing is faded but intricate, her jewelry having lost much of its luster.

Catherine Windsor: Medium Undead; HD 2d12+3 (12 hp); Init +1; Spd 30 ft. (6 squares); AC 13 (+1 Dex, +2 natural), touch 11, flat-footed 12; Base atk/grapple +2/+2; Atk slam +2 melee (1d6); Full atk slam +2 melee (1d6); Space/Reach 5 ft./5 ft; SA none; SQ damage reduction 5/slashing, darkvision 60 ft., undead traits; SV: Fort +0, Ref +1, Will +2; Str 10, Dex 10, Con -, Int 10, Wis 10, Cha 10; Skills and Feats: Knowledge (etiquette) +5, Listen +2, Perform (keyboards) +5, Spot +2; Skill Focus (knowledge), Skill Focus (perform), Toughness

PETER WINDSOR

A handsome boy of 15, he shares much of his father's appearance and mannerisms. As he is learning his father's business, he tends to dress in a functional manner, saving fancy clothing for dinner and other more formal events. Leaner than his father, there is a depth behind his eyes not present in either of his parents', and he moves with purpose. Classically educated, he knows the right things to say at the right times.

Peter Windsor has found himself in quite a bind, having to maintain the household that his mother neglects, as well as learning the managing of the estate and the slaves from his father. This contributes to Peter's constantly stressed appearance and shorter than normal fuse. He's still a kind young man, though, and will be apologetic if he does lose his temper with someone.

This kindness is in sharp contrast to his father, and it causes no end of conflict as a result. His father calls him "soft"; Peter considers his father cruel and his methods unprofitable. For every slave that his father whips, Peter finds another to give an extra blanket or more food. To this day, Peter still warns his father of the danger of rebellion; sadly, he does not know that he is too late.

Surprisingly, Peter's true form is not as rotted as the years would indicate. Well-maintained suits hang off of a flaky but solid body. His long hair is brittle but tidy, pulled back into a ponytail.

Peter Windsor: Medium Undead; HD 2d12+3 (20 hp); Init +0; Spd 30 ft. (6 squares); AC 14 (+2 Dex, +2 natural), touch 12, flat-footed 12; Base atk/grapple +2/+3; Atk slam +3 melee (1d6+1) or cavalry saber +3 melee (1d8+1/19-



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20); Full atk slam +3 melee (1d6+1) or cavalry saber +3 melee (1d8+1/19-20); Space/Reach 5 ft./5 ft; SA none; SQ damage reduction 5/slashing, darkvision 60 ft., undead traits; SV: Fort +0, Ref +2, Will +3; Str 12, Dex 14, Con -, Int 16, Wis 12, Cha 15; Skills and Feats: Diplomacy +11, Knowledge (history) +7, Listen +5, Sense Motive +3, Spot +5; Negotiator, Skill Focus (diplomacy), Toughness

JAMES WINDSOR

James appears but a few months old, a plump and active baby boy with unruly hair and grasping hands. He loves to be held, and he babbles happily. His father spoils him constantly, a major source of worry to his mother who doesn't want a spoilt, unruly child on her hands. He is especially attracted to shiny or dangling objects on people, like rings or protective amulets designed to disguise people's living nature from the undead.

Those that can see his true form will see a hollow corpse with a few strands of ragged hair hanging from his misshapen and dented skull.

With introductions out of the way, Emilene will apologize for not announcing her guests before now, explaining that they have just arrived. Rochester will take this in good spirits and invite them to dinner. First, though, he will recommend they retire to the sitting room for refreshments. Emilene rushes to get refreshments while everyone else goes to the sitting room. A few minutes later, while conversations are in full swing, Emilene comes back with both the standard rancid fare from the island and jars of honey.

HONEY

Honey is the one natural foodstuff that is said to never go bad. If packaged properly, honey will last decades or even centuries. At the very most, it will begin to crystallize, losing some of its moisture in the process. The Windsors had honey stored in their cellar from before the curse, and it has sat there until this day.

Considering the fact that the PCs have eaten nothing in several days, go ahead and have them roll Initiative in order to see who can get to the honey first. The comedic value of this will be a welcome break from the tension of walking among undead that will tear a living being apart!

While they are deep in conversation (and honey), a house slave will announce the arrival of Thomas Murray and Entourage:

THE SUITOR AND ENTOURAGE

THOMAS MURRAY

The son of a prominent shipping agent, Thomas has every quality that a woman would look for in a suitor. Good-looking, well groomed, and wealthy, he is the ideal of a gentleman of society, and the object of pursuit by several women. Still, he has two flaws that are closely intertwined: firstly, he cannot see when someone is not interested in him; secondly, he is ruthless when dealing with opposition or competition. His own older brother met with an unfortunate "accident" a number of years ago, putting him in line to inherit his father's business. Were it not for the curse on the island, his father would have met the same fate. What he sees, he wants; what he wants, he gets, regardless of the methods. Sadly, most times he doesn't even care to keep what he has, discarding people and objects when he has finished with them.

Thomas' true form resembles how he was during life: he looks like a gentleman dressed in fine and functional clothing such as riding pants, boots, and elaborate undercoats and vests. These elegant clothes hide a consuming rot beneath the surface of his translucent skin.

Thomas Murray: Medium Undead; HD 2d12+3 (16 hp); Init +0; Spd 30 ft. (6 squares); AC 13 (+1 Dex, +2 natural), touch 11, flat-footed 12; Base atk/grapple +2/+4; Atk slam +4 melee (1d6+2) or walking cane +4 melee (1d6+2) or pistol +3 ranged (1d10/x3); Full atk slam +4 melee (1d6+2) or walking cane +4 melee (1d6+2) or pistol +3 ranged (1d10/x3); Space/Reach 5 ft./5 ft; SA none; SQ damage reduction 5/slashing, darkvision 60 ft., undead traits; SV: Fort +0, Ref +1, Will +2; Str 15, Dex 13, Con -, Int 12, Wis 10, Cha 14; Skills and Feats: Bluff +4, Intimidate +4, Knowledge (etiquette) +5, Listen +4, Spot +4; Dodge, Persuasive, Toughness

PATRICK COOPER

Patrick was Thomas's best friend at Oxford and they have been working together ever since. A man of average height and appearance, he is easily swallowed up in Thomas's charisma. He speaks only when he has things to say and keeps to himself. A lawyer by trade, he dresses the part, avoiding the elaborate garb of his friend. Patrick is a wealth of information: anyone asking



the appropriate questions will get the answers they seek.

Patrick is also respectful to others, helpful to the poor and downtrodden, and understanding of suffering and plight. He seeks to better himself at every opportunity, as well as to improve the lot of those who would seek his help. It is strange, therefore, that Patrick is seen with the likes of Thomas, who is all the things that Patrick is not: cruel, capricious, and wanton. Normally a man of good conduct and character, Patrick has but one flaw: he only sees the best in people. Thomas was a good man before he let his darker nature take hold. Patrick did not notice the change in his friend's personality, still wanting to see his old schoolmate.

Patrick now participates willingly, if not enthusiastically, in acts that at one time he would have decried. Nevertheless, he likes to see himself as the conscience of the group. Every time that Thomas leaves a rival maimed instead of dead, Patrick considers this a victory and a chance for Thomas to "come to his senses."

Patrick Cooper: Medium Undead; HD 2d12+3 (16 hp); Init +0; Spd 30 ft. (6 squares); AC 12 (+2 Dex, +2 natural), touch 10, flat-footed 12; Base atk/grapple +2/+3; Atk slam +3 melee (1d6+1) or walking cane +3 melee (1d6+1) or pistol +2 ranged (1d10/x3); Full atk slam +3 melee (1d6+1) or walking cane +3 melee (1d6+1) or pistol +2 ranged (1d10/x3); Space/Reach 5 ft./5 ft.; SA none; SQ damage reduction 5/slashing, darkvision 60 ft., undead traits; SV: Fort +0, Ref +0, Will +2; Str 12, Dex 10, Con -, Int 16, Wis 10, Cha 10; Skills and Feats: Bluff +4, Listen +4, Profession (lawyer) +4, Spot +4; Dodge, Persuasive, Toughness

DANIEL FOREMAN

Thomas Murray never consents to sully his hands in dirty work. This might be because there is some small part of his soul that screams loudly, or that he considers himself too proper to lower himself to base violence. Regardless of motive, he always hires someone to deal with the more unsavory affairs in his life.

A short and stout man with dark hair and kind eyes, Daniel has a friendly smile. To the public, Daniel is Thomas' bodyguard and traveling companion. No deed is too dark for this man and Thomas has asked him to go to great lengths in the name of friendship.

When alive, Daniel was captured by the slaves in the revolt and flayed to death. Daniel's true form wears several layers of clothes to cover these wounds. He is armed with knives and pistols well concealed under a long and voluminous leather coat. Strangely, while Thomas and Patrick comment about the heat constantly, Daniel has no such complaints.

Thomas will be surprised to see others here, but will remain civil, if not friendly. He and his companions occasionally give overlong looks at the PCs, especially Emilene's "suitor." They will attempt to join in the conversation, but Emilene will steer things in such a way as to make her suitor's comments seem especially enlightened.

Just as the tension begins to rise, it will be announced that dinner is to be served shortly. Thomas and his companions will excuse themselves to change, as they have been traveling for some time. Emilene will take this opportunity to push her "suitor" to raise the subject of their courtship with her father.

Daniel Foreman: Medium Undead; HD 2d12+3 (16 hp); Init +0; Spd 30 ft. (6 squares); AC 14 (+2 Dex, +2 natural), touch 12, flat-footed 12; Base atk/grapple +2/+5; Atk slam +5 melee (1d6+3) or large knife +6 melee (1d6+3/19-20) or pistol +4 ranged (1d10/x3); Full atk slam +5 melee (1d6+3) or large knife +6 melee (1d6+3/19-20) or pistol +4 ranged (1d10/x3); Space/Reach 5 ft./5 ft.; SA none; SQ damage reduction 5/slashing, darkvision 60 ft., undead traits; SV: Fort +0, Ref +2, Will +4; Str 17, Dex 14, Con -, Int 9, Wis 14, Cha 10; Skills and Feats: Listen +4, Spot +4; Dodge, Weapon Focus (large knife), Toughness

THE COURTSHIP OF ROCHESTER'S DAUGHTER

Approaching Rochester about courting is a delicate matter. In allowing her to be courted, he would be giving up all legal right to her control, which would then go to her husband. Rochester may not be willing to give up his daughter, as he has lost a son and is still emotionally scarred by this event.

Likewise, it is considered improper for a man to seek permission to court a girl without first arranging the financial aspects. If they ignored this and entered into an unapproved marriage, they would run the risk of being disinherited.



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Thus, a man would seek approval of his father, and then would deliver a letter to the girl's father, detailing the financial arrangements and his own worth. Once these are considered acceptable, the courtship is allowed.

Other important factors include Rochester's familiarity with Thomas, his lack of familiarity with the PC, and Emilene's knowledge of how to manipulate the situation. If necessary, Emilene will go with her father and the PC, and ask permission together. With a little effort, the two should be able to provide a convincing front, even before anything is approved.

The courtship issue could therefore go several ways:

1. Rochester agrees, despite the irregularity.
2. He can oppose it for the PC, yet still allow Thomas to court her.
3. He could deny both the right to court her.

Each of the above options still allows for the scenario to move forward, just in slightly different ways. Pick the one that will scare the PCs the most.

DINNERTIME

Read the following to the PCs:

The cook has decided to go with traditional foods this evening. A salad is served as a first course, a mushy pile of leaves and vegetables. All the guests except Emilene eat heartily, washing their food down with pungent murky liquid and wine that reeks like ancient vinegar.

The next course is pepper pot soup with a side of curried goat. Worms float in the boiling water of the soup and the goat crawls of its own volition. The main course is saltfish on a bed of rice and maggots. Everyone eats hungrily except Emilene, who excuses her lack of appetite.

Conversation during the meal covers the following subjects:

- ☞ Rochester and Thomas's views on slavery.
- ☞ Emilene's lovely paintings.

- ☞ Thomas' associates extolling his virtues, and Emilene finding ways to defuse them in a polite manner.
- ☞ Thomas asking barbed questions of the "suitor," especially making comments about the guest not eating "this wonderful food." (Rochester and Emilene defend their guest's "upset stomach.")
- ☞ The child trying to grab at one of the PC's pouches and crying when he can't get it.
- ☞ Patrick becoming more distressed, the more Thomas sharpens his claws.

Finally, as the meal winds down, if Emilene's father approved the courtship, Emilene (who arranged to sit next to the "suitor") will give him a swift kick when she notices that Thomas is about to say something. Have the PC make an opposed Diplomacy Check with Thomas to beat him to the punch.

If Thomas wins, he will ask to court Emilene, and will either be refused or accepted. If he was refused because the PC asked and was accepted, he will wish them both well and excuse himself for the evening. He and his companions will then retire, for now.

Emilene's family will be ecstatic over their daughter's courtship, regardless of the suitor. If it does happen to be Thomas, Emilene will accept his offer quietly and with patience. Catherine suggests they retire to the sitting room before the evening is done. During this time, Emilene will be quiet, overshadowed by Thomas' presence, but still with a glimmer of hope in her eyes every time she sees the PC. Finally, everyone will retire for the night; house slaves will show PCs to various rooms (the Rochester House is large enough to accommodate all of the PCs, as well as Thomas's entourage).

RUNAWAY BRIDE

Depending on the circumstances of the courtship, this section will follow one of several paths:

- ☞ If the PC was successful in gaining Rochester's permission to court Emilene, Thomas will attempt to kidnap her. Matthew, trying to deliver a message to Emilene, walks into the situation. He distracts Thomas so that Emilene can escape



and then he goes to warn the PCs. Emilene will make a break for freedom, riding into the wilderness with Thomas and his entourage in pursuit.

- ☞ If Thomas was successful in his courtship request, or if both suitors were denied permission, Emilene will attempt to flee, riding to find the escaped slaves in the wilderness. Thomas notices her leaving and fetches his men to help ambush her. Matthew sees them leaving and sneaks into the house to warn the PCs.

In both situations, the PCs need to hurry in order to catch up with Emilene and stop Thomas and his men. The PCs' main advantage is that Matthew knows exactly where Emilene is going (a pre-arranged meeting place for her and the escaped slaves) and as a result, they can travel more swiftly.

The barn has enough horses for all the PCs. Matthew can ride a horse and will help guide the players to Emilene. If they decide to wake up Rochester, he will mobilize the overseers to start searching for Emilene. In addition, he will arm each PC with a pistol and enough ammunition to reload five times. This is all he can muster at such short notice.

Of course, Matthew will suggest they go by themselves, simply because he does not want to lead the overseers to the escaped slaves. Rochester will have no problem with this, and will direct the overseers to search in other locations on the island. Meanwhile, Matthew will start to lead the way.

Next, the PCs will run into a very real danger in the local wildlife: a herd of zombie goats. These creatures are ferocious and will attempt to attack the PCs and their horses as they ride by. The PCs can either press on, hoping to outrun the goats (it will take about five rounds before the goats lose interest), or they can stand and fight.

Zombie Goats (5): Medium Undead; HD 2d12+3 (16 hp); Init -1; Spd 40 ft. (8 squares); AC 11 (-1 Dex, +2 natural), touch 9, flat-footed 11; Base atk/grapple +1/+4; Atk slam +4 melee (1d6+3) or gore +4 melee (1d6+3); Full atk slam +4 melee (1d6+3) or gore +4 melee (1d6+3); Space/Reach 5 ft./5 ft.; SA none; SQ damage reduction 5/slashing, darkvision 60 ft., undead traits; SV: Fort +0, Ref -1, Will +3; Str 16, Dex 8, Con -, Int -, Wis 10, Cha 1; Skills and Feats: Toughness

After about an hour of hard riding, the PCs will catch up with Thomas and Emilene. Thomas and his people are not expecting opposition, so there is a chance that the PCs will surprise them. Emilene will help in the fight as she can; she has a pistol that she will use a club once she has fired it. Matthew will join in with his machete.

This will be a very difficult fight. Thomas and Daniel are brutal combatants, showing no mercy to anyone. Patrick will follow their lead, but more hesitantly; a thinking player may be able to convince him to back down. Alternatively, the PC might kill him while he hesitates. Fortunately, the fight will only last for seven rounds... (see below)

FREEDOM

Read the following to the PCs, altering it to the circumstances:

A crashing sound breaks through the trees, and a dozen dark forms leap out with machetes and knives. They launch themselves at Thomas and his men, cutting away at them. Thomas fights back with incredible ferocity, but is simply overwhelmed as his limbs are hacked away. You manage to avoid the blood, but not the look of shock on his face as he is pulled down and torn apart. Soon Thomas, Patrick, and Daniel are lying motionless on the ground.

The men and women from wood turn to you. One of them, chanting, begins to draw symbols upon Thomas' body. She moves to the other two bodies and repeats the process. For a moment, you swear the body parts are moving, growing...but as she chants and draws the symbols, the moving stops. The others stand motionless, and another man emerges from the woods.

He is of African origin, with limbs like coiled steel. As you focus on him, Shango's magic shows his true face for a moment: tight and papery flesh, stretched impossibly thin over bone. The skin's taut surface is broken by dozens of lash marks, which you glimpse briefly through his ragged clothing. His face is grim, its expression sorrowful. Woolly hair clings to the top of his skull in patches, covering still more scars. And his eyes...whole, healthy, vibrant blue eyes float in lidless



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sockets, defying decay. These eyes track you, unwavering. It is a few moments before he speaks: 'I have not seen ones who can draw breath in a very long time. Why have you come to this prison?'

QUESTIONS AND ANSWERS WITH THE WALKING DEAD

Assuming the PCs are friendly, Obba will be cooperative.

Read or paraphrase the following:

Who are you?

My name is Obba. I was an apprentice to the blacksmith before I escaped.

What is this place?

This is a place of refuge. No overseers' whip strikes us here, no master forces us to do his bidding, and no one denies us our worship and faith.

Your faith is?

Have you not been seen the clues? The walking dead, the magics? I am a hougan, a practitioner of Voodoo. All of us here honor the Loas. Some here walk my road, trying to find a solution to our terrible state.

Why are you all zombies?

"Zombies?" (He laughs out loud.) We are all not Zombies. The mindless ones that work the fields, harvesting the rancid sugarcane that none can eat, they are the zombies. We are the flesh-bound: our souls are trapped in our dead bodies. Those men on the ground are also fleshbound, but our magic ensures that they will never rise again.

Are you friends with Shango?

No... and I believe for good reason. I cannot remember what causes this horrible curse upon this island. I... we all believe that he is the one that caused this.

After he answers questions, Obba will offer as much hospitality as the dead can offer. While there is no food to be had, there is a small spring of clean water in the back of a cave. Obba does not know why the water is drinkable; he has had no need of it in centuries. Considering the PCs have probably had nothing to drink in two days, it will certainly be welcome.

Obba can also offer moderately comfortable beds made from wood and leaves. The cave is cool and dry, so the PCs will now have their first opportunity to rest safely.

DAYTIME DEVELOPMENTS

During the day, one or more of the PCs will notice a small girl sneaking up on the oldest party member and staring at him. Have the PC wake up to the insane mixture of a pretty Arawak child and a rotted child's corpse. If the PC is startled, the little girl will cry loudly. This should wake up the other PCs, as well as some of the slaves, unless the girl is consoled in some fashion: a hug, a song, pleading for her to be quiet, or something similar (Calm DC15).

Her name is Nalla, and she is very inquisitive. Questions range from 'Do you have any salt?' to 'Why does wind come from out of your nose?' If the PCs explain that this is because Nalla is not alive, she will become very sad but will still talk to them.

She'll answer questions as she can, but since she has the mind of a 6-year-old slave from the 17th century, her concepts are limited. She can freely talk about the overseers, her family (her mother is here, her father was killed by an overseer, and she has a younger brother), and anything else that is of interest to a young child.

She'll finally get bored with talking and run off. She'll ask them to save some salt for her if they find any. She won't hang around to answer any questions about this, though.

Next, Emilene will ask her "suitor" if she can sleep next to him. She knows nothing can come of it, but she's never had the chance to actually be with someone who is willing to protect her in any fashion. If he lets her, she'll lie down politely next to him and just want to ask him questions until he falls asleep. She will also occasionally touch his lips with her fingers; strangely, at these moments her fingers feel perfectly normal.

Finally, a number of escaped slaves come into the cave, carrying crates. One of them drops a crate, and it cracks open, spilling salt. One of the slaves gets a crazed look in his eye, diving upon the salt and eating it. The other slaves try to pull him away, but he regains his composure after a few moments. Embarrassed, he gathers up the salt and helps to carry it away.



If the PCs ask the slaves about the salt, they will be answered with expressions of amazement: the slaves weren't here when the PCs first arrived in the caves, and they have not seen a living person in decades.

The leader of the group, Jupiter, is a lean and desiccated skeleton; his mortal face is quite similar, being painfully thin and malnourished. He has a wide smile but a serious face, and will take the time to talk to the PCs as the rest of the slaves put the salt away.

Who are you?

I'm called Jupiter. I used to be a field hand at the plantation before I escaped.

Why are you stealing salt?

Obba did not tell you? Hmm...we require salt, just as you require food, to live. Without salt, we lose the ties to our bodies. Normally, the soul would fly free, and we would pass on. Due to the curse on this place, though, our ghosts are forced to stay near our bodies. We are in constant pain that grows worse and worse as time passes.

Where are you getting the salt?

We get it from the plantation. The curse is very elaborate: it provides all the things to keep us trapped here. It grows the sugarcane so that the field hands can harvest it. It even replaces gunpowder when it is fired. Sometimes I envy the field hands that still work the sugarcane. They don't know what is going on. Perhaps believing you are a slave is a better curse than knowing you are a zombie.

Is there any way to break the curse?

I do not know. But Obba is wise; perhaps you are a sign he was waiting for. We have not had living people here in for thirty years.

There were living people here recently?

Yes, soldiers. They had guns and green uniforms. They came from the Americas, or so they said. I do not remember much. The curse makes us forget some things. Obba will have more information for you, I am sure.

If the PCs try to talk to the other slaves putting the salt away, they will get similar responses and be referred back to Jupiter. Jupiter will suggest that the PCs get back to sleep, as there will be much to do tomorrow.

OFFERINGS

Obba will insist that the PCs rest during the day, as he will need their help that night. Once night comes, Obba will speak with the PCs:

'I believe there is a way that we can help each other. We have been trapped on his island for hundreds of years; you are trapped here as well. We may be able to help each other escape. If I have access to my magic, I can find a way to break the curse upon this place.

'But the Loas will not ride the dead. They will not take me as a horse. But you still draw breath, and they will ride you if you let them. Through you, we the fleshbound can channel magic. The Loas will accept you, and we will find a way to break this curse.'

If the PCs are reluctant, Obba will point out that the island won't let them leave. Unpleasant things happen to those that try to escape, just like the military expedition that was here thirty years ago. This is not a threat on his part, simply an observation. Obba will also hint that the soldiers must have arrived on the island by some means of boat, as they had equipment with them: **if the PCs help him save the island and his people, he will help them search for the boat.** However, Obba does not know where their guns are, because the overseers took them.

Assuming the PCs help, Obba will leave them for now, coming back when the preparations for the ritual are ready.

RIDING HORSES

As the sun sets, Obba will take the PCs to a large clearing outside the cave. Read or paraphrase the following:

For once, the sky is clear: no clouds hang overhead and the stars shine brightly. All the people of the caves are dancing, the sorrow of their terrible state eclipsed by expressions of sheer joy. They are dancing and laughing, or sitting and talking among themselves. Drummers play ceaselessly, sitting in precise locations around the makings of a fire. The tower of wood is enormous, nearly twice as tall as a man and covering thirty or more feet.



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In dirt and mealy powder, patterns are drawn on the ground. People dance upon them, shuffling their feet and kicking their legs up. Meanwhile, makeshift tables are covered with what appears to be...food? It's rotting food, but the participants are eating it with relish.

'We light the fire soon,' Obba says. 'From here, the fire and smoke will be seen all over the island. The masters and overseers will come to investigate, and they may attack us and destroy our bodies, leaving us trapped in broken shells. But this is a chance we will all take if it means that we can be free once again, and you can solve this riddle of ours that keeps us bound here. We sought freedom in these caves many years ago for just that reason. Even as the fleshbound, we enjoy freedom every day and every night.

'And now, we will call upon Dan Petro to free us. Hopefully he will find one of you acceptable to ride, and our celebration will call him to us. He will have an answer.'

Obba will answer questions that the PCs have regarding the "party":

So what are we supposed to do?

Enjoy yourselves. This is a party to celebrate our freedom. Dan Petro will come if he likes the party and he will tell us what must be done.

So he's just going to show up?

Not quite. He will pick one of you to ride, possess you, and speak through you.

Possess me!

Yes, possess you, for lack of a better term. It is a gift that you should take with much better feeling, friends. Dan Petro is one who has the finest of spirits, and you will be the life and soul of this party.

After Obba answers their questions, he will continue to explain:

'You will be Dan Petro's horse. He will ride you and give us the wisdom we seek. We also hope he will enjoy the party enough to stay awhile, as it has been so long since I have seen him.

'One last thing: you must remove those amulets

that Shango gave you. Dan Petro will know you are living only if you do not wear them. You will enjoy the party more if you see us all as we were, not as we are now. Keep them safe, as you will have to put them on again. But for now, revel in your life.

'Come, the party is waiting.'

Obba encourages the PCs to mingle with the partygoers. Read or paraphrase the following:

Obba walks over to a pile of timber with a torch in his hand. For the most part, it appears to be rotted wood. Still, he sets the torch to it, and the wood springs to life. He moves to other parts of the construction, setting it ablaze. He dances as he does this, a wild, rapid dance. Embers from his torch spin into the air.

Soon the whole pyre of cracking rotten wood is ablaze. It doesn't burn like rotten wood, though; it burns like fresh timber, popping and sizzling. The flames rise higher, as does the smoke, and soon Obba throws away the torch and joins the crowd of dancing people. He motions for you to join him, and dancers surround you.

If the characters removed their amulets, they will see the slaves as they were before their deaths. Likewise, the slaves will be overawed by the sheer life that they can detect in the PCs and will treat them like popular guests. Everyone will want to dance with them and talk to them; few will allow them to rest. There is always time for one more dance, as the fire burns and burns hotter.

In addition to the dancing, other things are happening:

- ☞ If any of the PCs were friendly with Nalla, she will try to get them to dance with her. She is an excellent dancer and will tease the PCs if they are less than graceful. Still, she and other children will teach the PCs how to dance.
- ☞ A number of the men are having contests of strength and will attempt to draw in especially well-built PCs. Anything from tug-of-war to wrestling to the chopping down of trees is possible; all will be of



interest to these men, who will insist on proving themselves against the living in a friendly manner (all damage will be non-lethal).

- ☞ Several smaller fires have been built, and a number of people are jumping over and through the fires. They will attempt to get the most athletic PCs involved, assuring them that there is water on hand in case of accidents. They will taunt the PCs in question until they do this at least once.

Feel free to include other activities. Should the PCs join in with the festivities, two side effects of the magic of the ritual will take place. Firstly, the PCs will not tire, no matter what they do tonight; secondly, the formerly rotten food and drink will appear normal, taste normal, and not make them ill if they eat it. The food and drink will also be edible if they let themselves be ridden by the Loas.

THE RIDERS COME

As the party progresses, pick the three PCs who seem to be enjoying themselves the most and take them individually to one side. Tell them that Dan Petro is about to possess them, and they can attempt to resist if they would like (DC 20 Will Save). If they fail (either by die roll or by willingly failing), hand them a possession sheet. These possessions would be very amusing for them to act out.

If the Dan Petros actually meet (by possessing multiple people in the same area at once) they will be quite complimentary to each other and the living people. They understand the plight of the people of the island, and say they will find a solution, as they are pleased with the celebration. They will then insist on meeting with Obba privately to discuss the particulars.

Meanwhile, the other PCs are in for a few more surprises. Assign as many of these as you like to the PCs, depending on their behavior during their stay on the island:

- ☞ Ghede will possess any of the PCs who have been kind to a child or who are particularly fascinated by death. Ghede has some interest in the events on this island, especially the fact that no one is truly dead. He might also do a good turn later on for a PC. A PC who has been possessed by Ghede can call upon a one-shot Luck

bonus of +4 to any roll, check or saving throw.

- ☞ Ashadeh Bòcò will ride PCs who are especially passionate, excitable, or who are artistic in nature. Ashadeh Bòcò will also target anyone who engages in the fire jumping games. She too might do a good turn later on for a PC. A PC who has been ridden by Ashadeh Bòcò can count one single critical threat when attacking a target as an automatic critical hit, even if the target is not ordinarily vulnerable to critical hits.

Note that the same Loa can possess multiple PCs at the same time. This section gives the PCs a chance to take a break from their characters and play someone that would be at home in this element.

After the PCs are possessed, feel free to extend the party as much as the PCs would like to roleplay. It's a well-deserved break after the strangeness that they have been forced to go through. When the PCs have enjoyed enough of the party, move on to the next section.

THE MORNING AFTER

For those PCs that did not let themselves be ridden:

At some point last night, you passed out. You do not remember much except the strange behavior of your friends, the drumming, and the dancing. You are so very tired and feel like you missed out on the best part of the evening.

The PC in question will be considered fatigued unless s/he makes a DC 15 Fortitude save. Fatigued characters cannot run or charge. If they take any action that would cause them to be fatigued, they become exhausted.

Read this to the PCs who let themselves be ridden:

You don't remember much from the night before, other than the feeling that you did things you otherwise would not do. Still, you feel refreshed, as though you slept for days. You also feel healthy and full of life.

Continue with the following for everyone:



PLAYERS HANDOUT 1 - POSSESSION SHEETS

DAN PETRO

Dan Petro, the Loa of Freedom, is currently riding you. You are a spirit of dreamers, exploration, and acceptance. You are not grandiose, but are very friendly and engaging. You enjoy interesting conversation with worldly people, as well as your fair share of rum.

Honoring you involves attempting to free anyone that is enslaved. You have a hatred for torture and enslavement, which is why the curse on this island is so disgusting to you. Due to your desire for freedom, you attract trouble wherever you go, although you are certainly not evil. With a living horse to ride, you can now teach Obba and the others the way to break this curse forever.

Of course at a party, far be it from you to be an inhospitable guest...

While Dan Petro is riding you, you gain a +8 circumstance bonus to all Escape Artist skill checks, a +3 enhancement bonus to Reflex saving throws and a +3 dodge bonus to your Armor Class.

GHEDE

Ghede, the Loa of death and fun, possesses you. In some strange fashion, you are also a watcher of life. Despite your focus on fun, you are a guardian of children. You speak in a very nasal voice and revel in contradictions of all kinds.

Ways that people honor you include playing incredible jokes and tricks, and protecting children. Normally rude and mocking (even of yourself), you dance very provocatively, and you will mercilessly torment the target of your jokes. You've decided to crash this ritual of Dan Petro simply because it seems like a good party, and you have your own interest in seeing this curse end: children will not suffer.

Besides, they can't possibly eat all this wonderful food; you favor spicy food such as hot peppers soaked in rum, and whatever else will fire up the heart.

While Ghede is riding you, you automatically heal two hit points of damage per round. You gain a +4 enhancement bonus to all saving throws against poison and a +2 enhancement bonus to Intimidate and Bluff skill checks.

ASHADEH BÒCÒ

Ashadeh Bòcò, the Loa of passion and creativity, possesses you. You are the heart of rebellion. Dancing excites you, as does the roar of the flames: the bigger the better.

Your worshippers honor you by acts of creativity such as building fires of incredible size. When you choose to ride someone, they will find themselves as close to the flames as possible; you love to dance and jump over fires. Firearms and gunpowder excite you, and if you have the opportunity to use them, so much the better. You have come to Dan Petro's party because of the girl Emilene, who has found inspiration in this tortured place for centuries, and for the fire that has been ignited in the hearts of these people wishing to be free.

While you are here, there are fires to jump and dances to dance...

While Ashadeh Bòcò is riding you, you have resistance to fire 5. You gain a +2 insight bonus to all attack rolls when using firearms.

As you wake up, you can see the remnants of the night sky fading away. The sun has not risen; you believe it will be dark for another two hours. Others stir as well, moving past the remains of the pyre.

Obba sits next to what's left of the fire, staring at the flickering flames. It is as though there is nothing else in his world but him and the fire. His staring contest with the flames breaks when he sees you. He stands, and then walks over to you.

'There is much to discuss, and quickly. Don't put those amulets back. I have crafted you new ones that will not let you fall under Shango's sway so easily.'

Obba retreats to his own chambers in the caves. His rooms are decorated with ritual objects, and crates that form makeshift chairs and beds. He offers the best he can at this point-water-and sits.

'I spoke with the manifestations of Dan Petro that came to us last night. They were pleased with our party, despite the risks we took in having it, and wish to help us. They also revealed to me the truth of this place.

'In 1692, my brother Shango and I sought to kill Rochester Windsor to stop the cruelty he inflicted upon us and upon all of our people. My brother had bigger plans, though: he was going to kill the whole family, from mother to children, and burn down his house. As much as I hated those that would take my freedom, this wholesale slaughter would doom us. An uprising would be crushed with incredible force; an "accident," on the other hand, would be tragic but would keep us safe. Those that supported me helped me delay Shango, and the family was warned.

'This also gave Windsor a chance to capture my brother and some of his followers. He was tortured day after day, and there was no way for us to free him without risking our own lives. So we asked Ashadeh Boco to free him from his torment. Still, our call for favor did not help him, for he was working magic of his own. Each night, he called upon the spirits, sacrificing his own skin and blood in his quest for help.

'He received it, after a fashion. Our magic interfered with his magic to a terrible end. His call for a curse against Rochester Windsor and "all that was his" resulted in everyone on this island (which he owns) becoming zombies or fleshbound. It robbed us of our memories, and stole from the hougans the power to call upon the Loa. It rotted the island from within, taking life from the smallest insect to the men and women you see here. All their souls-the gros bons anges-were taken from the living and trapped in my brother. His skull is now a govi, a container for the souls of this island. We must find him and perhaps he will help us end it.'

Of course, the PCs will most likely have questions regarding this turn of events:

He's your brother? Why didn't you tell us this before?

I did not remember he was my brother. I did not remember much at all.

Can't we just kill him?

If we must, we will try. But he is very powerful, and it is also my hope to convince him what he did was wrong and must be ended.

What will happen when we break the curse?

I do not know. I assume all the gros bons anges will be free to go to the Outer World. Likewise, those of us that are fleshbound will be freed, myself included.

You'll be dead?

Well, I am dead already. I have more concern for the other zombies with their souls trapped in Shango. While I was an instrument in this curse, unwitting though I may have been, the field hands and those that think they are still alive are the ones that are being punished the most.

We, the fleshbound slaves, have talked about this, and we agree that it must end now, one way or the other. Shango's curse has gone on long enough.

Obba will offer to carve a garde (protective scar) into the PCs' skin. He says it will provide the same protection as Shango's pouches though without the added effect of making them more vulnerable to Shango's magic. The garde is in the shape of the verver (symbol) of Dan Petro.



PLAYERS HANDOUT 2 - POSSESSION SHEET

GUNNERY SERGEANT DAVID SIMMONS, USMC (RET.)

You are currently possessed by Gunnery Sergeant David Simmons, USMC (ret.). It turns out he wasn't "killed" by the woodcutters, but managed to survive in true Marine Corps fashion. Following the ritual to summon the Loas, Shango's memory returned and he summoned a spirit of his own. He used your living body so the spirit would have a "horse," and this resulted in you being evicted from your own body.

This isn't as bad as it sounds, however. Your own body was pretty beat up as it was, and it died soon afterwards.* Being a ghost gives you some advantages, like moving silently and invisibly, being able to scare the hell out of people better than any drill instructor, and the ability to possess others and pass on some of your skills. Lord knows these recruits will need it, because what this Shango heathen has planned is insane. He and his Godless cronies are planning to possess these people in order to leave the island.

Not if you have anything to say about it. You're going to ride on this person until the fight starts, and then all Hell breaks loose. Semper Fi!

While you are possessed by David Simmons, you gain a +2 resistance bonus to saving throws against fear effects, a +2 competence bonus to attack rolls and a +1 competence bonus to damage rolls. You also gain the benefits of the Dodge feat, the Combat Expertise feat, the Firearm Proficiency Feat and the Point Blank Shot feat, if you do not already have them.

** If, at the end of the adventure, you would like your old character back, talk to your GM - they are allowed to be generous, given your predicament.*

Emilene will agree to the garde, and will encourage the PCs to do the same. He will also arm the PCs with what weapons he can: machetes and knives, up to three of which he can enchant with temporary magical properties (the magic weapon spell).

Emilene and Matthew will offer to reload everyone's pistols, as well as teaching the PCs how to load them. Once they are ready, Obba will fetch his own horse, one of the few the slaves keep, and prepare to go with the PCs to confront Shango. Emilene will insist on going with the PCs and will not take "no" for an answer.

Once everyone is prepared, proceed to the next scene.

SEMPER FIDELIS

Before they arrive at Shango's, the PCs receive a pleasant surprise. Gunnery Sergeant David Simmons (from the first scene) has returned, more or less. Too stubborn to die when the woodcutters attacked him, David managed to hold on to life until Shango's memory returned and he summoned David's spirit. Then David's body died, so he now occupies the body of one of

the PCs. Keeping a somewhat level head, he listened to the situation from a secure position. Currently, he is planning a way to stop Shango's evil. This presents a perfect chance for him to help out.

Have everyone make a Will save (DC 20). However, focus on the person who has been the most timid of the characters throughout the scenario. Continue these saving throws until this person fails (David is as stubborn as they come), and then pull the person to the side for a moment and explain that they have been possessed. Give them the David Simmons possession sheet. In character, the PCs will not notice anything until they have to confront Shango.

SOUL OF THE PROBLEM

You swiftly ride towards Shango's caves. There are still a few people looking for Emilene, but you manage to avoid them. You break through to some trees nearer the beach and Shango's cave when a voice echoes around you. It comes from first one place and then another, continuing to move around at it speaks. It is Shango's voice, hollow and more certain of itself.



'I know what happened, too. Your friend David wasn't dead, and other spirits were more than willing to tell me the truth of things once they had a horse to ride. Destroy my skull, brother? There is a better way to end this curse. All we have to do is possess the bodies of living beings and then destroy our own bodies. The gros bon ange will be free, and you and I can leave this place. All it will cost is the bodies of your friends for a short time as the magic fades from here, and then you and I can find suitable "hosts" once we are among the world again.

Obba shakes his head: 'I don't believe so, Shango. I would not trust you with them. Your rashness brought ruin to this place once. I will not let it happen again. Our time is done and this must end.'

In response to Obba, a form materializes in front of you. It is translucent, but is obviously Shango's gros bon ange. 'Take them alive!' he calls out to no one in particular, 'And I shall put your souls in their bodies before we end this. This curse is over, but on my terms, Obba. You betrayed me to our masters. Now I will end this.'

Several forms emerge from the woods-the other hougans that were in the cave with Shango. They are armed with clubs and start moving forward with grim intent. Shango starts to float towards you.

At this point, roll Initiative. The hougans will attempt to subdue the PCs, dealing non-lethal damage, so that they will have hosts for their souls. To this end, they will use clubs, rather than cast spells, if possible (assume their rituals have exhausted their spellcasting ability for the day). Meanwhile, Shango will seek to touch PCs to drain them of Charisma. If he reduces a PC to 0 Charisma, the PC will pass out and be easily possessed.

Shango and his hougans need the PCs alive in order to escape the island, and will only seek to kill in extreme circumstances. Shango will not directly attack Obba, however.

Meanwhile, Obba will not directly fight Shango, preferring to use his magic to keep the party alive and protected. If an opportunity presents



itself, he will attack the hougans with spells or in melee. Should a PC be reduced to 0 or less hit points but not die, Obba will attempt to temporarily remove the PC's soul so that it can manifest as a ghost and continue to fight. Use the ghost template, but do not grant the PC any of the special abilities other than manifestation.

Emilene's major goal is to protect her suitor, even so much as to draw attacks in order to do so. Shango will pay her no attention unless he is directly attacked, and then he will attempt to move away, focusing on living PCs first and then any ghosts if possible.

To overcome Shango, the PCs must disrupt his spirit (by reducing it to zero hit points) and destroy his body the same way.



FRIGHT NIGHT - VOODOO ISLAND

Shango, Projected Ghost, 5th Level Human Cleric:

Medium Undead (augmented humanoid) (incorporeal); HD 5d12; hp 32; Init +0; Spd fly 30 ft. (perfect) (6 squares); AC 15 when manifest (+5 deflection bonus), touch 10, flat-footed 15; Base atk/grapple +3/+3; Atk incorporeal touch +3 melee (1d4 Charisma drain); Full atk incorporeal touch +3 melee (1d4 Charisma drain); Space/Reach 5 ft./5 ft; SA draining touch, malevolence, manifestation, spells, rebuke undead; SQ damage reduction 5/slashing, darkvision 60 ft., rejuvenation, turn resistance +4, undead traits; SV: Fort +4, Ref +1, Will +9; Str 10, Dex 10, Con -, Int 12, Wis 16, Cha 18; Skills and Feats: Concentration +8, Diplomacy +12, Knowledge (arcana) +9, Knowledge (voodoo) +9; Craft Wondrous Item, Extra Turning, Iron Will

Note: In this form, Shango is a projected gross-bon-ange. He must manifest in order to attack physical targets or use his spells against them. At the start of this encounter, he is manifested.

Draining Touch (Su): When Shango hits a living target with his incorporeal touch attack, he drains 1d4 points of Charisma from the target. On each such successful attack, he heals 5 points of damage to himself.

Spells: 0 level: *cure minor wounds, guidance, light, mending, resistance*; 1st level: *cause fear, detect undead, hide from undead, remove fear, sanctuary*; 2nd level: *augury, cure moderate wounds, lesser restoration*; 3rd level: *bestow curse, prayer, wind wall*

Houngans (4): Medium Undead; HD 2d12+3 (16 hp); Init -1; Spd 30 ft. (6 squares); AC 11 (-1 Dex, +2 natural), touch 9, flat-footed 11; Base atk/grapple +1/+2; Atk slam+2 melee (1d6+1) or club +2 melee (1d6+1/x3); Full atk slam+2 melee (1d6+1) or club +2 melee (1d6+1/x3); Space/Reach 5 ft./5 ft; SA none; SQ damage reduction 5/slashing, darkvision 60 ft., undead traits; SV: Fort +0, Ref -1, Will +5; Str 12, Dex 8, Con -, Int 10, Wis 14, Cha 1; Skills and Feats: Toughness

Obba, 5th Level Human Cleric: Medium Undead; HD 5d12; hp 32; Init +0; Spd 30 ft. (6 squares); AC 10, touch 10, flat-footed 10; Base atk/grapple +3/+3; Atk slam +3 melee (1d6) or axe +3 melee (1d6/x3); Full atk slam +3 melee (1d6) or axe +3 melee (1d6/x3); Space/Reach 5 ft./5 ft; SA spells, turn undead; SQ damage reduction 5/slashing, darkvision 60 ft., undead

traits; SV: Fort +4, Ref +3, Will +9; Str 10, Dex 10, Con -, Int 12, Wis 18, Cha 14; Skills and Feats: Concentration +8, Diplomacy +10, Knowledge (arcana) +9, Knowledge (voodoo) +9; Craft Wondrous Item, Extra Turning, Lightning Reflexes

Spells: 0 level: *create water, cure minor wounds (2), guidance, resistance*; 1st level: *bleed, cure light wounds (2), remove fear, sanctuary*; 2nd level: *magic weapon (3)*; 3rd level: *dispel magic, searing light, cure serious wounds*

INVINCIBLE GHOSTS?

A ghost may seem to be an invincible opponent to a group with only a few minor magical weapons. Still, there are several ways to stop Shango, even without a great deal of magic:

1. As a manifested ghost, weapons can disrupt Shango, even if they aren't magical. They are still subject to a miss chance, however.
2. An inventive PC may remember Jupiter's comment about the soul falling free of the body of a fleshbound if they do not eat salt. If a PC runs to the cave and finds Shango's body, he can put salt into Shango's mouth. Shango will then be forced to make a Fortitude save (DC 20) each round or be forced to retreat to his body. This will also stun him for one round and make him unable to leave his body for an additional 1d6 rounds. When he is back in his body, he will pull no punches and will attempt to kill the PC who returned him to it.
3. The person possessed by David will be able to attack the ghost with melee weapons (including unarmed attacks) as though s/he is wielding a magical weapon, with no miss chance.
4. If any PCs were killed during the scenario, Obba can attempt to summon back their souls. He will attempt to do so if they are killed either by Thomas and his men, or in the final battle. The ghosts can freely interact with Shango and fight him as though he were solid.
5. Fire will still hurt Shango, subject to the miss chance.

With a little thinking, the PCs will have an easier time of surviving Shango.



VICTORY

When Shango's ghostly form fades and his physical body is reduced to zero hit points, there is still work left to be done. Obba has a ritual that will unbind the gros bons anges from Shango's skull and finally break the curse. Before he does so, he will offer several things:

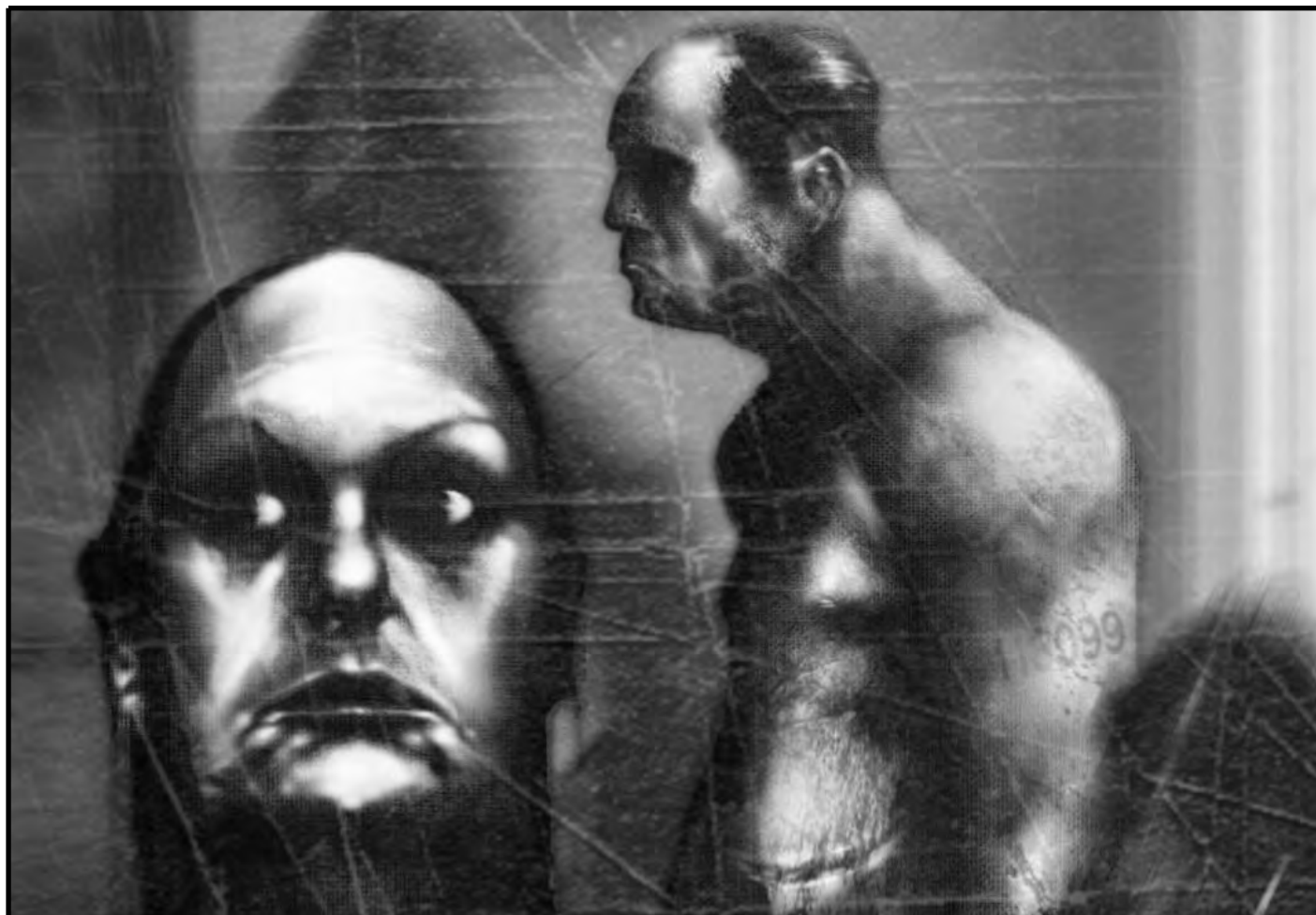
- ☞ If any PCs are dead, Obba will offer to bind their bodies to another PC, so that when the curse is broken, they will not be pulled away to the Outer World. They had their lives taken from them unfairly, and this will give them a chance to find another body one day.
- ☞ If a PC has become especially attached to Emilene, he will extend the same offer to her, either binding her to the PC or to a govi (normally a red clay container). Emilene will be more than willing to do this if her "suitor" permits her. Likewise, he extends the same offer to David Simmons.

- ☞ He will teach one PC the rudiments of Voodoo so that s/he can become a hougan. He only has the time to teach one PC as he must unbind the souls from Shango's skull before Shango's ghostly form returns.

Once all the preparations are complete, Obba will bring the other hougans to help him with the ritual. It is relatively short, but the result is spectacular: the breaking of the curse on St. Cyril Island.

AFTERMATH

With Shango's skull destroyed, all of the gros bons anges are free to return to their bodies. Since their bodies have only remained intact because of the power of the curse, this is a brief reunion. The bodies of the zombies and fleshbound drop to the ground lifeless, and their souls pass on to their final reward. The curse on the vegetation and water begins to slowly fade over the course of weeks.



FRIGHT NIGHT - VOODOO ISLAND

Even with the major threat to the PCs over, there are still some concerns:

- ☞ The PCs are without food. The honey that was stored in the Windsor house is in limited supply, and everything else is still rotten. Thus, the PCs will not be able to spend much time on the island. They need to leave now or they face starvation.
- ☞ The PCs still have to find a way off the island. Locating the boat that Obba told them about will not be difficult, but feel free to move it slightly from where it should be in order to scare the PCs a bit more. The craft is a military patrol boat that was part of Operation Market Time during the Vietnam War, a 50-foot Swift fast patrol craft (PCF). Thanks to Obba and his people, it is currently resting in dry-dock. While some effort will be needed to get it back onto the water, it is certainly seaworthy. The gasoline for the ship is still useable-perhaps a gift from the Loas?
- ☞ Although freed from the curse, the whole island has over a thousand dead human bodies on it that will continue to decay. Most of the bodies are in the slave houses by the Windsor estate. PCs who are close to the bodies for whatever reason will have to make Fortitude saves (DC variable based on number of bodies and time they have been left to rot) to avoid being Nauseated (see page 26 for rules on fear and Nausea)
- ☞ The island contains a great many valuable goods, from period glassware and other artifacts in excellent condition to Emilene's macabre paintings. Packaging it will take some effort, but there is more than enough room aboard the patrol boat to carry the treasure.
- ☞ If Emilene, David or any PCs let themselves be put into a govi, care will have to be taken to protect it and keep it out of the hands of those who could use it maliciously. Likewise, if they are sharing a body with one of the PCs, precautions will have to be taken in the future to either find a more permanent host (perhaps a body whose soul was destroyed) or to safeguard against such things as exorcisms.

Once the PCs leave the island, it will fade away into sea mist. Freed from the curse, the only solid traces of the island will be what the PCs have in the boat.

FURTHER ADVENTURES

Voodoo Island is not over after the PCs leave the island. There are many other plot hooks, and many adventures that can happen in the future:

- ☞ If a PC decides to learn Voodoo from Obba, s/he will have a new Loa to call upon: Obba, the Loa of Revealing Mysteries. Obba is readily accessible to his hougans but will demand great deeds of generosity from them as well.
- ☞ Likewise, it is possible that Shango has escaped his fate and has become a Loa in his own right. A whole campaign can be based around the PCs thwarting Shango's followers and denying him the power their worship gives.
- ☞ There may be some ghosts that need to find bodies. While Voodoo magic has little in the way of raising people from the dead other than as zombies, it is said that the Incas had rituals to remove souls from bodies and put another one in its place. (See the upcoming Incan Horror adventure by Hogshead Publishing). The PC and NPC ghosts could also temporarily possess others for a variety of reasons, good or evil.
- ☞ The PCs just came off the island with a great deal of wealth. They have a military grade patrol boat with working weapons. Of course, modern-day pirates might try to board them, leading to an incredible fight to keep their wealth. The PCs might also decide to take up some piracy of their own.
- ☞ Finally, how are the PCs going to smuggle all these artifacts into a country? Marine Patrols of various countries might take issue with a military craft loaded down with antiques and assume they are part of a smuggling operation.





FRIGHT NIGHT VOODOO ISLAND



CHARACTER NAME _____ PLAYERS NAME _____

CLASS _____ LEVEL _____

GENDER _____ AGE _____ HEIGHT _____ WEIGHT _____ SKIN _____ EYES _____ HAIR _____

ABILITY SCORES	BASE SCORE	BASE MODIFIER	TEMP SCORE	TEMP MODIFIER
STR STRENGTH				
DEX DEXTERITY				
CON CONSTITUTION				
INT INTELLIGENCE				
WIS WISDOM				
CHA CHARISMA				

HP Hit Points	INITIAL
Wounds	
BASE SPEED	
BASE ATTACK	

AC
ARMOUR CLASS

ARMOUR MODIFIER	+	DEX MODIFIER	+	MISC. MODIFIER	+	AC BONUS	=	TOTAL
-----------------	---	--------------	---	----------------	---	----------	---	-------

INITIATIVE

DEX MODIFIER	+	MISC. MODIFIER	=	TOTAL
--------------	---	----------------	---	-------

SAVING THROWS

FORTITUDE (CONSTITUTION)	REFLEX (DEXTERITY)	WILL (WISDOM)				
BASE SAVE	+	ABILITY MODIFIERS	+	MISC. MODIFIER	=	TOTAL

MELEE
(ATTACK BONUS)

BASE ATTACK BONUS	+	STRENGTH MODIFIER	+	MISC. MODIFIER	=	TOTAL
-------------------	---	-------------------	---	----------------	---	-------

RANGED
(ATTACK BONUS)

BASE ATTACK BONUS	+	DEXTERITY MODIFIER	+	MISC. MODIFIER	=	TOTAL
-------------------	---	--------------------	---	----------------	---	-------

WEAPON		TOTAL ATTACK BONUS	DAMAGE	CRITICAL
RANGE	SIZE	AMMO	TYPE	PROPERTIES

WEAPON		TOTAL ATTACK BONUS	DAMAGE	CRITICAL
RANGE	SIZE	AMMO	TYPE	PROPERTIES

WEAPON		TOTAL ATTACK BONUS	DAMAGE	CRITICAL
RANGE	SIZE	AMMO	TYPE	PROPERTIES

SKILL NAME	KEY ABILITY	ABILITY MOD	MAX RANKS		TOTAL
			RANKS	MISC MOD	

<input type="radio"/>	Appraise	Int	-	+	+
<input type="radio"/>	Athlete	Dex	-	+	+
<input type="radio"/>	Balance	Dex	-	+	+
<input type="radio"/>	Bluff	Cha	-	+	+
<input type="radio"/>	Calm	Cha	-	+	+
<input type="radio"/>	Climb	Str	-	+	+
<input type="radio"/>	Computer Operation	Int	-	+	+
<input type="radio"/>	Concentration	Con	-	+	+
<input type="radio"/>	Diplomacy	Cha	-	+	+
<input type="radio"/>	Disable Device	Int	-	+	+
<input type="radio"/>	Drive: Car	Dex	-	+	+
<input type="radio"/>	Drive: Motorboat	Dex	-	+	+
<input type="radio"/>	Escape Artist	Dex	-	+	+
<input type="radio"/>	Forced Entry	Dex	-	+	+
<input type="radio"/>	Gather Information	Cha	-	+	+
<input type="radio"/>	Hide	Dex	-	+	+
<input type="radio"/>	Intimidate	Cha	-	+	+
<input type="radio"/>	Jump	Str	-	+	+
<input type="radio"/>	Knowledge (Business)	Int	-	+	+
<input type="radio"/>	Knowledge (Occult)	Int	-	+	+
<input type="radio"/>	Listen	Wis	-	+	+
<input type="radio"/>	Medical Assistance	Wis	-	+	+
<input type="radio"/>	Move silently	Dex	-	+	+
<input type="radio"/>	Open Lock	Dex	-	+	+
<input type="radio"/>	Profession: Marine Engineer	Wis	-	+	+
<input type="radio"/>	Profession: Purser	Wis	-	+	+
<input type="radio"/>	Research	Int	-	+	+
<input type="radio"/>	Search	Int	-	+	+
<input type="radio"/>	Sense Motive	Wis	-	+	+
<input type="radio"/>	Sleight of Hand	Dex	-	+	+
<input type="radio"/>	Speak Language		-	+	+
<input type="radio"/>	Spot	Wis	-	+	+
<input type="radio"/>	Survival	Wis	-	+	+
<input type="radio"/>	Swim	Str	-	+	+
<input type="radio"/>	Tumble	Dex	-	+	+

EQUIPMENT WEIGHT

EQUIPMENT	WEIGHT

FEATS

- Acrobatic
- Adaptive
- Adrenaline Rush
- Agile
- Alertness
- Blind Panic
- Blood of Slaves
- Bright Idea
- Burglar
- Combat Experience
- Desirable
- Dirty Fighting
- Dodge
- Driven
- Emergency Medic
- Empathic
- False Sincerity
- Great Fortitude
- Improved Initiative
- Investigator
- Iron Will
- Lightning Reflexes
- Marksman
- Martial Artist
- Negotiator
- Nerves of Steel
- Nimble Fingers
- Persuasive
- Power Attack
- Reason to Live
- Reassuring Presence
- Reserves of Stamina
- Skeptic
- Skill Focus
- Slippery
- Smart
- Sportsman
- Stealthy
- Superstitious
- Trusted
- Toughness
- Weapon Finesse

BACKGROUND FEATS

- Educated
- Ex-Con
- Observer
- Office Worker
- Outdoorsman
- Spiritual Seeker



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