

CHILL

ADVENTURES INTO THE UNKNOWN



For Ages
12 and Up

Pacesetter

A FRIGHTFULLY
Fun Role
Playing Game

READ ME
FIRST!

CHILL™ Introductory Folder

Stepping into the Unknown

Good evening. You're about to have so much fun, it's frightening.

You are about to enter the world of CHILL, where unknown things sneak, and crawl, and creep, and slither in the darkness of a moonless night. This is the world of horror, the world of the vampire, ghost, and ghoul, the world of things not known, and best not dreamt of. CHILL is a role-playing game of adventure into the Unknown, and your first adventure is about to begin.

WHO CAN PLAY?

Anyone who enjoys being scared can enjoy CHILL. However, it is recommended that players be at least 12 years old. CHILL can be played by a group of two to nine players. A group of four or five players usually has the most fun.

WHAT IS A ROLE-PLAYING GAME?

Remember when you used to play "make believe" as a child? You were a cowboy, an Indian princess, a pirate or a nurse—anyone who appealed to your fancy. In the world of imagination, you became other characters, doing what they did, feeling what they felt.

Sometimes, when other kids joined in, problems came up. You'd shoot the bad guy, but the bad guy wouldn't fall down; there were no rules, and there was no referee to make sure everybody had a good time.

Playing a role-playing game is a more adult way to play make believe. You pretend to be somebody else. In your imagination, you act and feel just like the *character* you pretend to be. The rules of the game, some dice, and a referee help decide whether your character succeeds in what he or she is trying to do. In a role-playing game, the bad guys do fall down when you shoot them; the referee makes sure they play by the rules!

WHAT'S IN THE BOX?

As you begin your journey into the realm of fear, let's take a look at what you'll carry with you—the contents of

your CHILL game. Take a quick look at each item as you read the following descriptions:

This eight-page folder. This folder has four pages of introductory rules and four pages with information about some interesting people. Lift out the four pages with the information about the people, and cut out the eight cards along the heavy black lines. You should now have eight *character cards*. Set these aside; you'll be using them soon.

The 16-page adventure scenario, "Terror In Warwick House." This is the adventure you're going to play in just a few minutes. For now, set that booklet aside, and don't let anyone look through it; seeing it ahead of time will spoil the fun.

The big 64-page Campaign Book. This book contains lots of information for use in later games. For now, turn it over so the CHILL Action Table on the back cover can be seen by everyone.

The 32-page Horrors from the Unknown book. This book tells of strange evil creatures and explains their horrible powers. You'll be using it in later games. There's even a special page for keeping track of creatures during play; copy it for use in later games. Right now, turn it over and place it so everyone can see the CHILL Action Table on the back cover. You should now have two copies of the Action Table in front of you, so everyone can see one when they need to during play.

The game map. Unfold the game map and lay it out on the table. One side is a map of The World of Chill, showing lots of exciting places you'll explore in future games. But for now, turn the map over to the black and white side. This side has the maps of the three floors of Warwick House. These maps are the game board for your first CHILL adventure.

The counters. The 140 cardboard playing pieces represent both your characters and other characters, animals and creatures you will meet during the game. Notice that the counters are also printed on the back: the backs show items of furniture, vehicles, doors, and stairs which you can use during your first game and in

later games. During play, move the counters to show where the characters are. For now, set the counters aside; you'll be using them in just a few minutes.

The dice. The three oddly shaped dice are called ten-sided dice. Each die has ten sides, numbered 0 through 9. The dice can be used in several different ways; these are explained in "Using The Dice."

Additional equipment. Each player will need a sheet of scratch paper and a pencil.

THE CHILLMASTER

One player in the group gets to play a very special role in the game. This player is called the *CHILL Master* (or "CM"). The CM does not pretend to be a character in the same way the other players do. Instead, the CM gets to play all the creatures and people that the other players' characters meet during the game. The CM is also like a referee: he or she applies the rules of the game and helps the other players through their adventures.

Right now, pick one player to be the CM for your first CHILL game. Normally, this will be the player who bought the game. However, if someone in your group has played a role-playing game before, that player is also a good choice for CM.

Now that you have chosen your CM, hand him or her this booklet. The CM can begin learning to be a CM right now, by leading the group through the rest of these introductory instructions!

By the way, from now on, when these instructions talk about the "players" of the game, they'll be talking about all the players except the CM. The CM will always be called "the CM."

THE CHARACTERS

The characters the players pretend to be, or "play," during a CHILL game are very special people indeed! The characters belong to a secret organization dedicated to protecting the world from horrible, evil creatures. This secret organization is named

"Societas Albae Viae Eternitata," which is Latin for "The Eternal Society of the White Way." The society is usually just called "S.A.V.E." (the abbreviation of its Latin name), or sometimes simply "the society."

All members of S.A.V.E. share one great secret: many of the things the civilized world regards as mere myths or legends, things like the vampire, ghost, and ghoul, *really do exist*. These creatures dwell in another dimension or world which S.A.V.E. calls "the Unknown." The mission of S.A.V.E. is to learn all it can about the Unknown, and to stop the creatures from the Unknown when they enter the everyday world of normal people and begin using their horrible powers! In short, the "White Way" of S.A.V.E. stands against the darkness of the creatures' "Evil Way."

Now it is time to pick the characters the players want to play in their first CHILL adventure. Place the character cards where everyone can see them and let each player pick one character. Each player will pretend to be the character described on his or her card. If more than one player wants the same character, have each of those players roll one of the ten-sided dice. The player with the highest die roll gets first choice of characters.

Have each player look at his or her character card. The front of the card shows a picture of the character, tells the character's name, and then gives a listing of the character's *Basic Abilities*. Next to each Basic Ability is a number: this number tells the player how good the character is in that Basic Ability. The numbers themselves are called *Ability scores*. The lowest possible score a character can have in any Ability is 26; the highest possible score is 80.

Let's run through these Abilities quickly. *Strength*, obviously, refers to the character's muscle power. *Dexterity* is hand-eye coordination, very important when you want to fire a gun! *Agility* is the ability to control your whole body and move quickly, leaping, jumping, and doing other difficult things. *Personality* is how the character gets along with others. *Perception* helps characters notice important clues or other things—like the hideous creature

waiting behind the door to jump them! *Willpower* is the character's courage and determination. *Luck* is just that: the random element in life. *Stamina* is how much damage a character can take before he or she is knocked out or (gulp!) killed.

Each of the characters also has several *skills*. Skills have scores just like Basic Abilities do, but the range of skill scores runs from 41 (the lowest) to 135 (the highest). Skills help characters do special things during a game; for example, a character with Martial Arts skill makes a terrific hand-to-hand fighter, while a character with Medicine skill can help that martial arts expert heal up after he tries to karate chop a vampire!

Finally, there are two special scores on the character card: *Unskilled Melee* and *Sensing Unknown*. Unskilled Melee is the score a character uses when he has to fight something hand-to-hand and doesn't have any other skill to use! The character uses his Sensing Unknown score to tell when some evil thing from the Unknown, such as an invisible ghost, is lurking nearby.

Don't worry about trying to remember all these facts right now; as you play your first CHILL adventure, "Terror In Warwick House," the use of Abilities and skills will become more and more familiar. Right now, it's time to learn a little bit about how to use the dice in the game!

USING THE DICE

Take a minute to look at the ten-sided dice. There are three of them, each a different color. They can be rolled just like normal six-sided dice, but they are much more useful! The dice are used in several ways to determine how successful the characters are at doing what the players want them to do.

First, roll one of the dice. The number that comes up on top is the number rolled. If the number rolled is "0," it is read as "10" instead.

Next, roll two or three of the dice together, and add the results, remembering that any "0" rolled counts as "10." During the game, rolls like this

are called "rolls of d10." The small letter "d" stands for "dice," and the "10" indicates that ten-sided dice are used. Often, the abbreviation "d10" will have another number in front of it, such as "2d10" or "3d10." These abbreviations mean to roll two or three of the ten-sided dice and add the results together.

The dice can also be used to "roll percents," that is, numbers between 1 and 100. When percents are rolled, the dice are read differently. One die is always used to represent "tens," and another die is always used to represent "ones". The final result is read as a two-digit number. When rolling percents, a "0" is read as a "0," not as a "10." A roll of "0" on both dice is read as "100."

Right now, the CM should decide which die will be used as the "tens" die in your game, and which will be used as the "ones" die. Let's say the CM decides to make a red die the "tens" die and a white die the "ones" die. A roll of "5" on the red die and "6" on the white die would then be read as "56." A roll of "0" on the red die and "5" on the white die would be read as "05" or just "5." A roll of "5" on the red die and "0" on the white die would be read as "50."

HOW TO PLAY CHILL

We're almost ready to start your first CHILL adventure. But before we do, let's get a basic idea of the way the game works.

A CHILL game is a continual conversation between the CM and the players. The CM, based on the information provided in the adventure scenario, tells the players what their characters can see, hear, and sense. Then players tell the CM what actions they want their characters to take. Now the CM and the players roll dice to see if those actions succeed.

Here's an example of what you might hear if you were to stand beside a table while a group of people were playing a CHILL game:

CM: Okay, Bob, your character is standing just outside the gate of the cemetery. It's about half past midnight. The moon is full, but its light is weak

through the thick, yellowish fog clinging to everything in sight. You know the *thing* you were chasing is somewhere on the other side of that gate. Jane and Mary Beth, your characters are right alongside Bob's.

Jane: Let's go inside. We know it's in there. I have a pistol, so we should be safe enough.

Bob: I'm not sure. What if it's something that bullets won't hurt?

Mary Beth: Oh, come on. Let's at least find out what it is. We can always run away...

Bob: Well...I hope so. Okay, we open the gate as quietly as possible and move into the cemetery. Do we see anything?

CM: Let's have everyone roll a percent. (Each of the players rolls a percent.) Too bad, Bob. You and Jane both rolled higher than your Perception scores. Mary Beth, you rolled lower than your Perception score, so you hear the low growling coming from just behind the tombstone that's about 10 feet off to your right. What do you want to do?

Mary Beth: I'll tell the others, right now! I'm shouting at them, telling them there's something right over there!

CM: Even as you begin shouting, you behold the hideous form of the largest wolf you have ever seen rise slowly from behind the stone. Its gleaming, burning red eyes seem to be staring straight at you....

THE GENERAL CHECK

In our example, the characters rolled a percent, trying to roll equal to or lower than one of their Basic Ability scores, in this case, Perception. Those who rolled higher than the Ability score *failed* to hear the wolf. Mary Beth rolled *equal to or less* than her character's Perception score, and thus succeeded in hearing the wolf before it moved to attack. (Lucky break for the other characters!)

Rolling a percent and comparing it to an Ability score (or in some cases a skill score) is called making a *general check*. Usually, the name of the Ability score or skill score is mentioned when a check is required: Mary Beth made a "general Perception check,"

or "rolled a general check *against* her Perception." The general check is one of the two basic procedures used over and over in a CHILL game.

SPECIFIC CHECKS ON THE CHILL™ ACTION TABLE

The second basic procedure used in the game is called a *specific check*. Specific checks are used when the players need to find a very specific result, such as how much damage a gunshot does to a creature. For example, let's suppose that Jane's character decided to fire her pistol at the wolf. She would make a specific check using her Dexterity score. This procedure is similar to a general check:

Step 1. The player rolls a percent and compares the dice roll to the character's Ability score or skill score.

Step 2. If the dice roll is greater than the Ability score or skill score, the player's character has failed the check. If the dice roll is equal to or less than the Ability score or skill score, the character has made a successful check, and the player should go to Step 3.

Step 3. Subtract the number rolled on the dice from the Ability score or skill score against which it was being checked.

Step 4. Find the difference obtained in Step 3 in one of the ranges of numbers on the CHILL Action Table under the heading "Attack Margin." These ranges of numbers are printed in red. For example, let's say that Jane's character's Dexterity score was 66, and that Jane's dice roll was a 35. The difference between the score and the dice roll is 31 ($66-35=31$). Looking at the Attack Margin ranges on the CHILL Action Table, we can see that 31 lies in the "30-49" range. Jane will find the results of her shot in the "30-49" row on the Action Table.

Step 5. Find the column to be used on the Action Table. The game rules will teach the CM which columns are used for different specific checks. In this example, we are dealing with a pistol shot. The column to use for resolving all gunfire is always found by rolling one ten-sided die (1d10). So in this case, the CM would roll 1d10 to

find the number of the column to use. Let's suppose that in this case the CM rolls a "5." The result will be found on column 5, the column under the blue "5" at the top of the Action Table.

Step 6. Read across the row on the table found in Step 4 and down the column found in Step 5. This is called cross-indexing. The box where the column and the row meet contains one or more letters. These letters are codes for a specific result.

In the example we are using, the CM cross-indexes the "30-49" row with the "5" column, to find the letter code "MK."

Finally, the CM finds the meaning of the letter code. Firing a pistol is certainly "armed combat," so the CM would look at the "Armed Combat Results" key printed beneath the Action Table. There he would find that the "M" result means that the shot has caused a medium wound to the wolf, who loses 4 to 40 points of Stamina! The CM rolls 2d10, adds them together, and multiplies the sum by 2. The resulting number is the amount of Stamina the wolf loses. In addition, the "K" result means that the wolf is knocked back five feet by the force of the bullet, and falls to the ground!

Specific checks on the CHILL™ Action Table are used to find the result of almost every major action in the game. The Campaign Book and the *Horrors from the Unknown* book each contain many different result keys for reading the letter codes on the Action Table.

Don't worry about understanding all the codes right now. All you need to know now is the basic procedure: rolling a specific check and finding the letter code result on the Action Table.

THE ART

The "Art" is the ability to perceive or use the energies of the Unknown world. As you've been told, all players' characters can sense "the Unknown." Creatures from the Unknown can draw on the energies from the Unknown World to cause special effects during an adventure. The form



of the Art used by creatures is called "the Evil Way." The different effects of the Evil Way are called "disciplines."

OPEN THE DOOR....

We're about to begin your first CHILL™ adventure. Make sure each player, including the CM, has a sheet of scratch paper and pencil handy. Be sure each player has his or her character card. Now, pick up the sheet of playing pieces and punch out the counter for each player's character.

These counters are in the upper left corner of the counter sheet. Give each player his or her counter. Have each player place his or her counter on the game map in one of the squares outside the front door of Warwick House. Make sure there are no more than two counters in a single square.

STEP INTO TERROR....

Open the booklet, *"Terror In Warwick House,"* and begin your first CHILL game adventure.

If any of the parts of your CHILL game are damaged or missing, or if you have any questions about the game, please write to:

PACESETTER, Ltd. of Wisconsin
P.O.B. 451
Delavan, WI 53115

Please enclose a self-addressed, stamped envelope.

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BASIC ABILITIES_____

Strength	62	Perception	50
Dexterity	66	Willpower	60
Agility	60	Luck	48
Personality	54	Stamina	62

Unskilled	Sense
Melee	61 Unknown 10

SKILLS_____

Name	Rank	Score
Thrown		
Weapon: Javelin	Teacher	96
Contemporary		
Language: Spanish	Student	70

Pablo "Bubba" Rodriguez _____



BASIC ABILITIES_____

Strength	68	Perception	76
Dexterity	60	Willpower	70
Agility	58	Luck	46
Personality	50	Stamina	48

Unskilled	Sense
Melee	63 Unknown 15

SKILLS_____

Name	Rank	Score
Martial Arts	Teacher	94
Outdoor Survival	Student	79

Paul Wysocki _____



BASIC ABILITIES_____

Strength	40	Perception	64
Dexterity	52	Willpower	62
Agility	50	Luck	44
Personality	60	Stamina	54

Unskilled	Sense
Melee	45 Unknown 12

SKILLS_____

Name	Rank	Score
Biology	Teacher	93
Investigation	Student	72

Cindy Cohen _____



BASIC ABILITIES_____

Strength	58	Perception	64
Dexterity	52	Willpower	60
Agility	44	Luck	38
Personality	54	Stamina	50

Unskilled	Sense
Melee	51 Unknown 12

SKILLS_____

Name	Rank	Score
Anthropology/		
Archaeology	Teacher	92
Revolver	Student	67
Antiques	Student	66

Professor Ellsworth Smythe, III

Pablo "Bubba" Rodriguez

Nationality: American

WOUNDS

PERSONAL DATA

Scratch	()	()	Age:	21
Light	()	()	Ht:	6'4"
Medium	()	()	Wt:	220
Heavy	()	()	Hair:	Black
Critical	()	()	Eyes:	Brown

Pablo is an athletic Mexican-American who is finishing his senior year at Severn College. He has made quite a name for himself as an athlete, and is starting quarterback on the college football team. Pablo was born in San Antonio, Texas. He speaks only a little Spanish, but can understand the language quite well. His athletic size and stature early earned him the nickname "Bubba."

Pablo was contacted by S.A.V.E. and accepted as a member after he had an inexplicable experience with a ghost while touring some ancient ruins in Mexico.

Paul Wysocki

Nationality: American

WOUNDS

PERSONAL DATA

Scratch	()	()	Age:	24
Light	()	()	Ht:	5'10"
Medium	()	()	Wt:	165
Heavy	()	()	Hair:	Brown
Critical	()	()	Eyes:	Green

Paul wears a well-groomed moustache and has thick curly hair. He prefers to wear blue-jeans and a T-shirt unless the situation absolutely dictates other attire.

Paul is a Martial Arts instructor. He keeps his own small school, and also teaches a few classes at Severn College. His friends know him to be something of a solitary individual, but are certain he is absolutely trustworthy.

Paul enjoys camping and all types of outdoor sports.

Cindy Cohen

Nationality: American

WOUNDS

PERSONAL DATA

Scratch	()	()	Age:	22
Light	()	()	Ht:	5'5"
Medium	()	()	Wt:	120
Heavy	()	()	Hair:	Black
Critical	()	()	Eyes:	Brown

Cindy is a graduate student in the Department of Biology at Severn College. She is currently putting the finishing touches on her doctoral dissertation.

Cindy usually wears her hair shoulder length, and is most comfortable in skirt and sweater outfits.

Cindy joined S.A.V.E. after she unquestionably saw a mummy track down and then strangle an archaeologist from Israel while she was visiting that country. Of course, neither the Israeli nor the American governments believed her account. S.A.V.E. contacted her immediately, and she is considered a very promising new member.

Professor Ellsworth Smythe, III

Weapon: revolver

Nationality: American

WOUNDS

PERSONAL DATA

Scratch	()	()	Age:	55
Light	()	()	Ht:	5'9"
Medium	()	()	Wt:	155
Heavy	()	()	Hair:	Gray
Critical	()	()	Eyes:	Gray

Smythe is a professor of Anthropology and Archaeology at Severn College. He is well known on campus for his goatee, wire-rimmed glasses, and habit of wearing old, safari style clothes. The professor smokes a pipe.

Smythe collects and knows how to use antique pistols of all types. He enjoys telling friends the story of the Egyptian Pharaoh's mummy which, through a bizarre set of circumstances, came to be buried in the chapel cemetery at Middlebury College, where Smythe did his undergraduate work.

Smythe took his doctorate from Harvard. He is currently preparing to publish his second book, "Ancient Superstitions in Modern Society."



BASIC ABILITIES_____

Strength 50 Perception 54
Dexterity 62 Willpower 50
Agility 60 Luck 52
Personality 78 Stamina 50

Unskilled Sense
Melee 55 Unknown 10

SKILLS_____

Name	Rank	Score
Acting/Drama	Teacher	91
Disguise	Student	85

Teri Yih_____



BASIC ABILITIES_____

Strength 54 Perception 74
Dexterity 66 Willpower 56
Agility 56 Luck 40
Personality 54 Stamina 56

Unskilled Sense
Melee 55 Unknown 14

SKILLS_____

Name	Rank	Score
Medicine	Teacher	86
Automatic pistol	Student	81

Dr. Robert Samuels, M.D._____



BASIC ABILITIES_____

Strength 62 Perception 50
Dexterity 48 Willpower 52
Agility 66 Luck 54
Personality 64 Stamina 62

Unskilled Sense
Melee 64 Unknown 10

SKILLS_____

Name	Rank	Score
Modeling	Teacher	82
Marital Arts	Student	72

Gina Diamond_____



BASIC ABILITIES_____

Strength 52 Perception 60
Dexterity 58 Willpower 50
Agility 52 Luck 54
Personality 62 Stamina 40

Unskilled Sense
Melee 52 Unknown 12

SKILLS_____

Name	Rank	Score
Journalism	Teacher	86
Photography	Student	74
Revolver	Student	73

Jamie O'Riley_____

Teri Yih

Nationality: American

WOUNDS

PERSONAL DATA

Scratch	()	()	Age:	32
Light	()	()	Ht:	5'3"
Medium	()	()	Wt:	115
Heavy	()	()	Hair:	Black
Critical	()	()	Eyes:	Brown

Teri Yih is a highly talented woman of Oriental background who teaches Acting and Drama at Severn College. Her beauty and extremely pleasant personality make her a favorite with the students.

Miss Yih was contacted by S.A.V.E. after an encounter with a legendary Oriental creature whose exact nature has still not been determined. She now puts her skills as an actress and user of disguises at the disposal of S.A.V.E.

Dr. Robert Samuels, M.D.

Weapon: automatic pistol

Nationality: American

WOUNDS

PERSONAL DATA

Scratch	()	()	Age:	32
Light	()	()	Ht:	6'4"
Medium	()	()	Wt:	210
Heavy	()	()	Hair:	Black
Critical	()	()	Eyes:	Brown

Dr. Samuels is a prominent young Black surgeon. Born in Washington, D.C., Dr. Samuels graduated from Georgetown University and then pursued medical studies at Johns Hopkins, where he graduated with honors.

The doctor sports a moustache and wears his hair stylishly long. His temples are prematurely grey. Overall, his appearance is best described as distinguished.

Dr. Samuels is skilled with the automatic pistol. His hobbies include skiing and reading poetry.

Gina Diamond

Nationality: English

WOUNDS

PERSONAL DATA

Scratch	()	()	Age:	25
Light	()	()	Ht:	5'8"
Medium	()	()	Wt:	105
Heavy	()	()	Hair:	Brown
Critical	()	()	Eyes:	Brown

Gina Diamond is a strikingly beautiful woman who has served as a cover model for a number of glamor magazines. She has also had a few film roles, although she as yet has no training in acting. Gina stays in shape with daily Martial Arts exercises.

Gina was born in London, England, and has travelled a great deal in Europe and the United States.

Jamie O'Riley

Weapon: revolver

Nationality: American

WOUNDS

PERSONAL DATA

Scratch	()	()	Age:	29
Light	()	()	Ht:	5'3"
Medium	()	()	Wt:	105
Heavy	()	()	Hair:	Red
Critical	()	()	Eyes:	Green

Jamie is an attractive woman of Irish-American descent. She tends to wear her red hair in a "natural" style, and dresses conservatively.

Jamie first received acclaim as an investigative reporter while working for an Indiana newspaper. Her expose on living conditions of migrant workers caused quite a stir in local politics. Nevertheless, Jamie was laughed out of town and out of her first job when she tried to file a report about a vampire living near Elkhart, Indiana. A story came to the attention of S.A.V.E. envoys in Chicago, who confirmed the existence of the vampire and helped Jamie find her current job with the "Severn Villager."

This active reporter is always within reach of a cup of coffee.

CHILL

CAMPAIGN BOOK



Pacesetter

PROLOGUE

Lord Boulton didn't realize the risk he was taking. He had no room in his mind for such thoughts; the *THING* he was pursuing had seen to that. As Boulton followed *IT* into the long forgotten cemetery, his entire being centered on a single goal: to find and destroy the nameless creature.

IT was just ahead now, a dark shadow flitting teasingly out of reach over the brown waves of dead grass, between the ruins of marble stones. In his mind Boulton could hear the *THING'S* feminine laughter mock him, as if this graveyard meeting could *actually* end in a way that *he*, the famous nobleman and soldier of fortune, had not foreseen.

Boulton did not notice the full moon reflected in the dew drops on the cold, glossed gray gravemarkers. Nor did he notice the upstanding wing of a toppled marble angel lying just in front of him—not until it was too late.

As his shin smacked into the cold, hard stone, Boulton stumbled and fell. Instinctively, his grip tightened on his single-shot flintlock pistol, his only protection from the *THING*. He was in the middle of his fall before he realized his mistake, but there was not time to correct his action; the pistol discharged his only protection into the damp air.

Boulton lay silently on the wet ground, listening intently for any approaching sound. He heard only the pulse of his own blood beating rapidly through his temples: a small sound against the deep and utter silence.

Slowly, and with growing horror, the Englishman began to realize what had happened to him. *IT* had lured him to a place far from sight and earshot—the place where *IT* controlled everything that took place! Boulton's blood ran as cold as the dew beneath him. *IT* had changed the rules. No longer the hunter, Boulton was the prey, stalked by that taunting black shadow. Suddenly, the rows of tombstones seemed to glitter like fangs; the air felt even colder.

The man scrambled to his feet and took one wild running step, only to crash to the damp ground again. He spit the moist earth from his mouth and raised his head, his eyes struggling to adjust to the utter darkness.

A hand touched his face. But he felt no warmth of human reassurance in that other hand, no sense of comradeship against the dark foes of the night. Boulton shrank from the touch. Then scrambled back. Then shouted. For now he could see the hand, rising like a pale, icy plant, from the churning soil of a grave.

Screaming in desperation, Boulton grabbed his pistol by the barrel and hammered the relentless dead thing which held him captive and helpless on the ground. The blows landed wetly, without effect; for the hand, long dead, felt nothing but the commands of the tall shape, blacker than any shadow, which began to form beside the struggling Lord Boulton.

CHILL™



Campaign Book

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PART I: INTRODUCTION

Heh, heh, heh. Scared yet? Not really? Ah, well, you've yet to see what else I have in store for poor Lord Boulton, and for you.

But forgive me. I haven't introduced myself. Call me "Raven." I'll be perched on your shoulder as you walk through the world of your own worst fears, the world of things that go bump in the night or make other, more...interesting sounds. This is the world of **CHILL™: Adventures into the Unknown**, the role-playing game where you get the rare chance to share Lord Boulton's fate (or to avoid it—if you're smart enough, quick enough, brave enough, and lucky enough).

If you've never played a role-playing game before, or if you haven't gone through the 8-page introductory folder and the 16-page adventure scenario, "Terror In Warwick House," you'd better stop reading now. *The introductory material makes it easier to understand the information in this rulebook.* Stepping into the world of a CHILL game without that knowledge could be a grave mistake. If you've finished the adventure scenario, you can begin reading this book now.

Ah, I see you've decided to proceed. Excellent! This book contains all you need to know about character creation, skills, backgrounds, movement and combat, interacting with men, animals, and other creatures, the uses of the Art which open men's perceptions to the world beyond, and ways to create your own horrifying adventures. It's time to begin. You'll have so much fun just reading this, it's frightening... heh, heh, heh...

WHAT YOU ALREADY KNOW

From playing the adventure scenario "Terror In Warwick House" you have already learned a great deal about the CHILL™ game, what it's all about, and how it works. Let's take a moment to go over what you already know.

CHILL is a role-playing game. Each of the players except one, the CHILL Master (or "CM"), plays the role of a character dedicated to investigating and, when necessary, fighting the evil forces of the Unknown. While the game uses a few numbers, such as

Basic Ability scores and skill scores, to help determine what a character can and cannot do, each player brings his or her character to life by pretending to be that character during the adventure.

The CM has many roles and functions in the game. He or she acts as the eyes and ears of the characters, by telling the players what their characters can see and hear. He or she plays the make-believe roles of all the creatures, animals, and people the characters meet during their adventures. The CM also interprets the rules of the game and makes sure they are used consistently and fairly. Eventually, most CMs start creating their own adventure scenarios for their players' enjoyment. Above all else, the CM sees to it that the game is FUN for each and every player.

In a CHILL™ game, each of the players' characters is a member of S.A.V.E., a special, secret organization dedicated to fighting the evil creatures that come from another world or dimension called the "Unknown." S.A.V.E. can provide information, equipment, and support for the characters in their struggle against terrifying evil. However, the organization won't rescue characters who blunder into a dangerous situation through their own foolishness!

The actual play of a CHILL game is like a running conversation between the CM and the players: the CM describes situations, and the players tell the CM what actions they want their characters to take. Both the CM and the players often use the dice to figure out whether the characters succeed at the things they're trying to do.

Sometimes, the CM has the players roll the dice and compare the number rolled to one of their Basic Ability scores or skill scores. If the number rolled is higher than the appropriate score, the character has failed the attempted action. If the number rolled is equal to or less than the score, the character has succeeded. This procedure is used many times in a CHILL Game; it's called a general check. In game lingo, the CM often asks a player to "roll against" a particular score. For example, if the CM says,

"Roll a general check against your Agility," he means "Roll the dice and try to roll a number equal to or less than your character's Agility score."

Many times during play, the CM and the players will want to know more than just whether or not the character succeeded at a given action; they will want to know the specific results of the action. It's not enough to know your gunshot hit that poisonous snake; you'd rather know whether the snake died, or whether it's only scratched—coiled in the high grass, ready for revenge. That's where the CHILL™ Action Table comes in.

The Action Table helps to determine the specific outcomes of the actions of characters, animals, and creatures. In fact, the Action Table resolves almost anything that can or does happen in the game, from determining how much damage a character did to the snake when he shot it to what that nasty bat-thing in the attic is doing while a character is asleep!

Using the Action Table calls for another type of dice roll called a *specific check*. A specific check is just like a general check, but it includes an extra step. First, roll percentage dice to see if an action succeeds, just as you would make a general check. (If the dice roll is equal to or less than the score being rolled against, the action succeeds.) If success is indicated, subtract the result of the roll from the score. For example, if the roll is 50 and the score—your Agility score, let's say—is 70, then the final result is 20.

Now you're ready to use the Action Table. Find the result of the specific check (in our example it's 20) in the Attack Margin column. Then "cross-index": that means you follow the row you just found until you reach a code shared by the appropriate column. The column varies according to the action; you'll learn which column to go to—and how to read the results—as you continue to look over the rules.

A PREVIEW

The rest of this book is a detailed guide to the world of a CHILL™ game. It's designed to be more than a good set of rules; it should be pleasant



reading as well. I'll guide you through the rules, and explain the things you'll need to know:

PART II: CHARACTERS—Everything you'll ever need to know about how to create new characters, what their abilities and skills can be, and how characters can get better and better at what they do during the play of the game.

PART III: SKILLS—Here I'll explain all the specific skills your characters can have, along with how they can use those skills in different ways during play.

PART IV: CHARACTERS IN ACTION—Here's the meat of the game: how your characters move, fist fight, shoot, give and take damage, and heal wounds when the fight is over.

PART V: THE SUPPORTING CAST—All about nonplayer characters (or "NPCs"), which includes every person in the world of your CHILL™ game who is not being played by one of the players. This section tells how all those other guys are going to react to your character, especially when he starts fooling around with wooden stakes in strange cemeteries.

PART VI: THE ART—Here we find out about some wonderful and weird powers your character can acquire. Considering what some of the creatures he's going to meet can do, these should come in pretty handy. This part also contains a little history of the S.A.V.E. organization—the good guys who spend their time and energy fighting those creatures.

PART VII: RUNNING CHILL—This part's for the CM, full of tips on how to run the scariest game in town.

You've probably noticed another pretty booklet in your CHILL™ game, called **CHILL: Horrors from the Unknown**. In there you'll find a whole world of information about the creatures of the Unknown World and the horrifying powers they can use against your poor character. Better read that booklet last, late at night. . . . Or better yet, just let the CM read it; you'll have more fun if your character finds out about those **things** during play.

Well, enough of this preview. The clouds are racing over the moon; the night is growing black, and the creatures are clawing their way up from the depths. Let's step together out into the darkness—into the world of CHILL™.

PART II: CHARACTERS

So far, players have used the character cards that come with the CHILL™ game. They can use the cards as long as they like; the folks at PACESETTER like for players to use the things in the game box. Sooner or later, though, the players will want to create their own characters. After all, the CHILL world is a funny place: a monster lurks in every alley, and a pitfall lies before every step. Chances are, those characters from the cards just won't ...last that long. So in this section of the rules, I'll explain how characters are created.

As you should know from playing your first CHILL adventure, "Terror in Warwick House," it's up to the player to bring a character to life, to decide what the character looks like, what his or her interests and background are, and most importantly, what he or she does in a given situation. But first, the player must detail certain abilities and skills for the character.

In a CHILL game, all player characters possess eight Basic Abilities: Strength, Dexterity, Agility, Willpower, Personality, Perception, Stamina, and Luck. Each of these is explained in detail in the following sections.

In addition to the Basic Abilities, each character can have several skills, and each character will have his or her own unique background.

A character's relative talents in the Basic Abilities, his skills, and his unique background are kept in written form on a piece of paper called a character sheet. The last page of this book contains a blank character sheet. Players are hereby given permission to copy this sheet for use during play.

HOW TO

CREATE A CHARACTER

To create a new CHILL character, get some pencils and a pad of scratch paper, then follow this simple, step-by-step procedure:

1. Make a copy of the character sheet on the back page of this book.
2. Using a pencil, fill in your own name in the space provided. Always use pencil when filling out a char-

acter sheet: many of the numbers written on the sheet will change during play.

3. Roll all three ten-sided dice (3d10) and total the results (add up the three numbers you rolled). Read any zero as "10." Now double the sum, and add 20 to it. Jot down the final sum on your scratch paper. Repeat this process eight times. You should now have eight numbers, none lower than 26, and none higher than 80.

4. Write one of the eight numbers from Step 3 by each of the eight Basic Abilities on the character sheet. Assign these numbers as you wish. The number beside each Basic Ability is the character's Basic Ability score.

5. Add the character's Strength and Agility scores. Divide this sum by two, rounding any fraction up, then write the number obtained in the space labelled "Unskilled Melee Score" on the character sheet. *The Unskilled Melee score is the character's base percent chance to make a successful attack in hand-to-hand combat. It also tells which Action Table column the character normally uses when defending in hand-to-hand combat.* As you can see, it's an important score when the going gets tough.

6. Roll 1d10 to determine the number of skill points the character has, referring to the chart below marked "Skill Points."

SKILL POINTS CHART

Die Roll	Skill Points
1-3	2
4-6	3
7-9	4
10	5

7. Use the character's skill points to choose skills he or she will have. All the available skills are listed and explained in PART III. That section also tells how to figure out a character's *skill scores*. A player should read about a skill and its uses before choosing it for his character. For each skill point, the character may take a "Student" rank in one skill. Or a character may take a "Teacher" rank in a

skill by spending two skill points (the exception to this is Martial Arts, which costs double points per rank). *No character may ever be created with an initial rating of Master in any skill.* Write down the chosen skills, the rank, and the skill score on the character sheet.

8. If a character has a Perception score of 60 or more, and a Willpower score of 50 or more, the player should choose one of the disciplines of the Art he wants the character to have. The Art is explained fully in PART VI. Write down the chosen Art discipline and the score for that discipline on the character sheet.

9. Decide the character's background characteristics. These include the character's age, sex, height, weight, hair color, eye color, education, profession, social status, economic status, personal history, and finally, his or her name. Choose all of these characteristics freely; after all, each player should be able to create the kind of character he or she wants to play! Write this information in the appropriate blanks on the character sheet, or under "Notes" at the bottom of the sheet.

If players have trouble deciding background characteristics at first, they may use the background notes provided below as guidelines.

BACKGROUND NOTES

The following guidelines are intended only to stimulate a player's imagination. He isn't limited to these choices by any means, but they should give him a start.

Age: Player characters can be any age from 12 to 90, but it is best that players make their character's age between 21 and 55. Of course, 200 years old is out of the question (at least for anything human).

Height and Weight: The following chart provides a good guideline for normal character heights and weights: (see table on next page):

HEIGHT

WEIGHT

	<i>Male</i>	<i>Female</i>
4'10"—5'0"	110—140	90—120
5'1"—5'2"	120—140	100—130
5'3"—5'4"	130—150	110—140
5'5"—5'6"	140—160	120—150
5'7"—5'8"	150—170	130—160
5'8"—5'9"	155—175	140—160
5'10"—5'11"	165—185	150—170
6'0"—6'1"	175—195	155—175

Education: Players may choose the highest level of their characters' education, but this decision must be consistent with skills and profession. For example, if a player wants his character to be a college professor, he must decide that the character has at least the equivalent of a modern graduate degree in his area of study; all medical doctors must of course have a medical degree (would you want surgery from one who didn't?). Players may even want to decide the colleges or universities their characters attended (just make sure that the college or university existed at the time in which the adventure is set!); this will add more "flavor" to the character and the game.

Professions: Players may pick the profession they prefer for their character, but that profession must match the character's skills. Characters who have medical skill are doctors, for example; those who have academic skills are probably professors. Professions that characters might want to choose from include medical doctor, lawyer, college professor (specify subject), police officer, detective, journalist, businessman, and skilled worker.

Social and Economic Status: All player characters in a CHILL™ Game have enough income either from their professions or from inheritances to support themselves comfortably and meet any minor expenses. S.A.V.E. provides additional funds as needed (and as the CM deems wise) for equipment and other miscellaneous expenses. Economic wealth plays a very small role in a CHILL game. Against most of the foes the characters face, skill and imagination are of more value than even the most expensive tools of modern technology.

Player characters are also free enough from work responsibilities to go adventuring! This means that their jobs do not consume a great deal of their time. A doctor, for example, probably has partners who can handle his practice, and professors have plenty of free time for "research."

Socially, player characters can move freely in circles like today's middle or upper middle class. Their peers are other professionals. Characters may have some difficulty



meeting people of high social or political standing without using skills that give them access to these levels, such as journalism or high-fashion modeling.

Experienced CMs who are running campaigns set in a time other than the present might decide to allow player characters to be "Lords" and "Ladies." Such titles usually carry certain advantages: for example, a British Lord in the 1890s would be a member of the House of Lords. Such characters would normally have access to society's upper class. They

should not, however, be granted access to high government officials or royalty; player characters must use skills to meet with these people!

Nationalities: Players may choose the national origin and ethnic background of their characters as they please. Player characters born in the United States and other English speaking countries are automatically fluent in English. Player characters who were born and raised in non-English speaking countries are assumed to be fluent in their native language, but must spend at least one of their skill points to acquire skill in English (Contemporary Language). Being a native speaker of English is not always an advantage for the player character, since CHILL adventures take place all over the world.

Personal History: The player should take a little time to work up a personal history for his or her character. This adds depth to the character and makes the character easier to play during the game. The personal history could include any personal likes or dislikes that the character has, as well as how the character came to join S.A.V.E.

Names: The character's name can be anything the player chooses. The best character names are those that reflect the character's nationality and background.

EXAMPLE OF PLAYER CHARACTER CREATION

Player Mike Davis is preparing to play a CHILL game, and has decided to create a new character for himself. Mike begins with a clean character sheet, scratch paper, and pencil. He writes his own name in the appropriate space on the character sheet. Next, Mike rolls 3d10, obtaining a 1, a 5, and a 9—for a total of 15. He doubles this total, obtaining 30, and adds it to 20, for a final result of 50. Mike notes this number on his sheet of scratch paper, and repeats this process

until he has 8 such numbers: 50, 30, 46, 60, 54, 52, 32, and 60.

Mike begins by deciding that he wants to have a character with very high Strength and Stamina. He assigns "60s" to each of these Basic Abilities.

Because he wants his character to be very good in melee combat, Mike decides to assign his next highest score, a 54, to Agility.

After some consideration, Mike decides how to assign his remaining numbers and writes down all of his Basic Ability scores:

Strength	60
Dexterity	30
Agility	54
Personality	32
Perception	52
Willpower	50
Luck	46
Stamina	60

Mike is now ready to determine his Unskilled Melee score. He adds his Strength and Agility and divides by 2, obtaining a result of 57 ($60+54=114$; $114\div2=57$). He obviously has the kind of character you'd want on your side in a fight. Mike notes this number on his character sheet.

Now, Mike is ready to choose skills for his character. He rolls 1d10 and gets a result of 5. Consulting the Skill Points Chart, Mike finds he has three skill points for this character.

He decides to spend one point for Boxing skill, and the second point to raise his Boxing skill from Student to Teacher rating. He notes on the character sheet that his character has Boxing skill, Teacher rating. How good a boxer is Mike? No heavyweight champ, but not bad. Looking at Boxing skill in PART III, Mike finds that his skill score for Boxing at the Teacher rank is equal to his Unskilled Melee score + 30, for a total of 87.

Mike spends his third skill point to acquire Student rank in Outdoor Tracking. This skill is based on the average of Perception and Luck. For Mike's character, this would be the average of 52 and 60, or 56 ($52+60=112$; $112\div2=56$). To this Mike adds 15, as described in PART III: SKILLS, to obtain his skill score of 71.

Finally, Mike is ready to decide on some background for his character. Mike decides his character is a brown-haired, blue-eyed American, 35 years old, 6'0", 175 pounds. The character is a working man who inherited some money from an aunt. He did some boxing during his younger days and became quite good at it. He has always had an interest in things which go beyond the normal understanding of the world. Mike decides to name this character Adam Payton.

THE EIGHT BASIC ABILITIES

Each character in a CHILL™ Game has eight Basic Abilities. A character's score in each Basic Ability ranges from 26, the minimum possible for a normal human, to 80, the maximum possible for a normal human. The average score for a normal human in any Basic Ability is 50. Some creatures may well have scores which exceed the maximum possible for normal humans. This section explains the use of each of the Basic Abilities in the game.

Strength (STR)

Strength is a character's physical power—his or her ability to lift and/or hurl heavy objects, and perform other feats involving physical muscle. A character whose Strength is 26 is the famous "98-pound weakling," while a character whose Strength is 80 could qualify as an Olympic weight lifter.

Strength is used in the game in the following ways:

1. *A character may not lift or move any object that weighs more than 5 times his Strength score in pounds.* Thus a character with a Strength of 80 could lift or move an object weighing up to 400 pounds ($5\times80=400$).

2. *A character's Strength score is his or her percent chance to perform an unusual feat of strength.* Strength checks cover such actions as knocking down a locked door or breaking a thick board.

3. *A character's Strength score is averaged with his or her Agility score to produce the character's Unskilled Melee score.*

4. *A character's Strength score is a factor in determining how well the character can perform certain combat skills.* See PART III.

Dexterity (DEX)

Dexterity is a character's nimbleness of fingers and his hand-eye coordination. A character with a Dexterity of 26 is something of a fumbler. A character with a Dexterity of 80 could become a highly skilled marksman or locksmith.

Dexterity is used in the game in the following ways:

1. *A character's Dexterity score is the character's base percent chance to perform some special action involving hand-eye coordination or manual dexterity.* Dexterity checks cover actions such as catching a thrown object.

2. *A character's Dexterity score is his base percent chance to hit his target when using a firearm or other missile weapon, or when using a thrown weapon.*

3. *A character's Dexterity score is a factor in determining how well the character can perform certain skills, such as Lockpicking, Mechanics, and handling missile weapons.* See PART III.

Agility (AGL)

Agility is a character's ability to coordinate the movement of his or her entire body. A character with an Agility score of 26 is very clumsy; he or she often falls when climbing, and performs miserably in hand-to-hand fighting (you've heard of people who can't walk and chew gum at the same time?). A character with an Agility score of 80 could qualify as a professional acrobat.

Agility is used in the game in the following ways:

1. *A character's Agility score is the character's base percent chance to perform any type of difficult movement.* Agility checks cover actions such as leaping from a second story window into the back of a passing cart or truck, swinging or climbing on a rope, or dodging falling debris.

2. A character's Agility score is averaged with the character's Strength score to produce the Unskilled Melee score.

3. A character's Agility score is a factor in determining how well the character can perform certain combat skills. See PART III.

Willpower (WPR)

Willpower is a character's ability to resist fear, pain, persuasion, and special forms of attack by certain creatures. A character whose Will-

1. A character's Willpower score determines which column on the CHILL™ Action Table the character uses when defending against disciplines of the Evil Way (used by certain creatures). See the Horrors from the Unknown booklet.

2. A character uses Willpower in making a fear check when he first sees a creature. The higher the Willpower, the lower the chance that the character suffers from fear. See PART IV.

3. A character whose Willpower score is 50 or higher, and whose Perception score is 60 or higher, can use at least

opinions, and enlist cooperation. A character whose Personality score is 26 should let others talk for him; he isn't likely to be much more popular than the creature he's chasing! A character whose Personality score is 80 is a great social success, gifted at making others feel comfortable, confident, and cooperative.

In the game, Personality is used in the following ways:

1. A character's Personality score is the character's base percent chance to influence or persuade a nonplayer character. At many times in the game, player characters may have to persuade or encourage other people to offer assistance or information. A player character whose Personality score is 80 can plead, bargain, manipulate, and persuade as well as the best lawyer or salesman. See PART V.

2. A character's Personality score helps determine how well that character can perform certain skills, including Disguise and professional skills such as Journalism. See PART III.

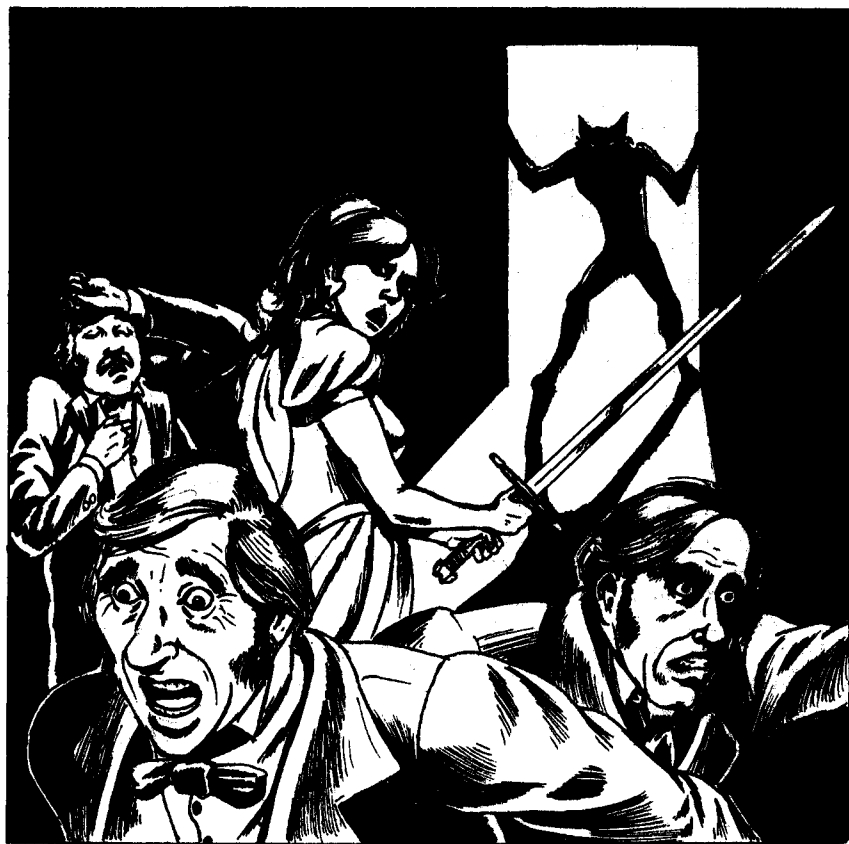
Perception (PCN)

Perception is a character's ability to observe things which are different or unusual about his surroundings, to draw quick conclusions from small details he observes, to understand a general situation quickly, and to respond to that situation. A character whose Perception score is 26 seldom notices anything unusual in his surroundings (until it is too late!) and may frequently be surprised. A character whose Perception score is 80 rivals Sherlock Holmes in his ability to notice details and size up a situation quickly.

In the game, Perception is used as follows:

1. A character's Perception score is his or her base percent chance to avoid Surprise in combat. See PART IV.

2. A character's Perception score is his base percent chance to notice or find unusual details and/or hidden clues or items. Perception checks cover things such as noticing a secret passage or compartment in a room you are



power score is 26 is extremely wishy-washy, easily persuaded, and very likely to panic in the face of danger—a lot of fun to have in your party when you run into a werewolf! A character whose Willpower score is 80 is the type who could lead a cavalry charge against a battery of roaring cannons, ignore the pain from multiple wounds, and never, ever buy anything from a door-to-door flimflam man.

Willpower is used in the game in the following ways:

one discipline of the Art. See PART VI.

4. A character's Willpower score helps determine how well he can perform certain skills, particularly those with a professional nature. See PART III.

Personality (PER)

Personality is the general impression a character makes on others, both humans and creatures. It is his or her general ability to get along, make friends, persuade others of his or her

searching, finding a key under a rug, or noticing a suspicious character slip into the alley ahead of you.

3. *A character whose Perception score is 60 or greater, and who also has a Willpower score of 50 or greater, can use one or more disciplines of the Art.* See PART VI.

4. *A character's Perception score helps determine how well he can perform certain skills.* See PART III.

Luck (LUCK)

Luck represents the totally random factor which can affect any character's life. A character whose Luck score is 26 is not unlucky in game terms; he or she is simply less lucky than a character whose Luck score is 80—the kind of person whose gold pocketwatch stops a near-fatal bullet! Come to think of it, if he has a Luck score of 80, the watch probably still runs.

Only player characters have a Luck score; NPCs and creatures do not have a Luck score and never receive the benefits of one.

In the game, Luck is always used in three ways:

1. *A character's Luck score is the character's base percent chance to avoid death when the character would otherwise be dead according to the rules.* Every player is allowed a "Luck check," a percent roll, when his or her character faces death. If the check is successful, the character is not dead, regardless of the situation. Instead, the character is assumed to be unconscious or in a coma, depending upon the situation. See PART IV.

2. *A character may spend one or two Luck points to reduce his or her chance of being hit by missiles or firearms.* Spending Luck in this way permanently reduces the character's Luck score. See PART IV.

3. *A character's Luck score is a factor in determining how well the character can perform certain skills.* See PART III.

If the CM chooses, he or she may use the Luck score in two other ways:

4. *The CM may use the Luck score as a base percent chance that something*

moderately favorable happens when a character is in great danger of being killed. Mind you, CM, that I said "moderately favorable": the werewolf isn't going to decide that he's tired of fighting and wants to be friends.

5. *The CM may decide that whenever a player character makes a dice roll that equals the player character's Luck score, something small but moderately lucky will happen to that player character.* The player may find a minor clue or lead, or discover a helpful item. The luck should always be minor: remember, the sun is not going to rise at midnight while the character is in Dracula's castle!

Stamina (STA)

Stamina is a character's ability to sustain damage and endure certain types of strenuous activity over extended periods of time. A character whose Stamina is 26 is extremely fragile for a human; damage that scarcely bothers the average person could knock out this pathetic weakling. A character whose Stamina is 80 is the proverbial ox; such a character can take damage which would kill a normal human and still continue to attack for several rounds before dropping.

In the game, Stamina is used in the following ways:

1. *A character's original Stamina score is a measure of the exact number of total points of damage he or she can take before being killed or knocked unconscious.* See PART IV.

2. *A character's original Stamina score controls the rate at which the character can heal damage.* See PART IV.

3. *A character's Stamina score helps determine how well the character can perform certain skills.* See PART III.

HOW TO MAKE

ABILITY CHECKS

Many times during the game, players will use their Basic Ability scores to make an *Ability check* for their character. An Ability check is a percent dice roll used to determine whether a character succeeds at what he or she is trying to do. The player rolls a

percent and compares it to the appropriate Basic Ability score (for example, a character may have to make a "Strength check" or an "Agility check"). If the number rolled is higher than the Ability score, the character's attempted action has failed. If the dice roll is equal to or less than the Ability score, the character's attempted action has succeeded to some degree. The steps in making an Ability check are very simple:

1. The player decides to do something a little out of the ordinary: lift a heavy object, jump over a fence, untangle a rope. The CM decides that there is doubt as to the outcome of that action.

2. The CM decides which Basic Ability the action will test, using the descriptions of the Basic Abilities as guidelines.

3. The CM decides whether the action is simple hit-or-miss (either you find an object or you don't), or whether degrees of success are possible (do you clear the fence gracefully, or clear it, then land in a heap and twist your ankle?). If the action is hit-or-miss, go to step 4; if the action permits degrees of success, go to step 5.

4. If the action is hit-or-miss, the CM or the player rolls percentage dice against the appropriate Basic Ability score. If the result of the roll is less than or equal to the score, the character succeeds; if the result is greater than the score, the character fails. This is a general Ability check.

5. If the action permits degrees of success, the CM rolls percentage dice as in step 4, reading the results differently: again, if the result is greater than the score, the action fails; if the result is less than or equal to the score, the CM follows the procedure explained under "Specific Checks" below.

General Ability Check

The general Ability check is used when the player character decides to perform an unusual action that either hits or misses: the character either makes the jump across the bottomless pit, or the player draws up a new character. Let's go back to Mike

Davis's player character Adam Payton: it seems that Mike has put his character into a tight spot right after filling out the old character sheet!

Player character Adam Payton has been trapped in a cavern after a landslide. A big rock blocks the exit. Adam announces that he wants to try to push the rock far enough out of the way to allow himself to get out of the cave. Obviously, this feat requires physical strength. The CM checks Adam's Strength score, and notes that it is 60. This means that Adam has a chance to lift or move an object of up to 300 pounds ($5 \times 60 = 300$). The CM decides the boulder does not weigh more than 300 pounds, and allows Adam to make a Strength Ability check, usually simply called a Strength check. Adam's player rolls the dice and result is 58. Adam has just barely succeeded; he can roll the boulder aside enough to get out of the cavern. Too bad: we were just about to send in the bats!

Specific Checks

Often during play, the CM may decide that there are several possible outcomes to a character's action. In these cases, a general Ability check is not enough; a specific check must be made. First, the CM has the player roll the Ability check as usual. If the check fails, then the character has failed at whatever he or she is attempting to do. If the attempt succeeds, the CM can determine the degree of success by using the CHILL™ Action Table and the following procedure:

1. Subtract the player's dice roll from the Ability score being checked.
2. Go to the CHILL Action Table and find the range of numbers under the heading "Attack Margin" that contains the value obtained in Step 1.
3. Read across the row from the proper Attack Margin to the result listed under column 2. Column 2 is always used for Ability checks.

The listed result codes and their meanings are:

L = Limited success. The PC just barely succeeds at what he or she is trying to do.

M = Medium success. The PC has about average success at whatever he or she is attempting.

H = High success. The PC's action is extremely successful.

C = Colossal success. The PC does exactly what he or she was trying to do, right down to the last detail. And he or she does it remarkably well.

K = K results are ignored when determining the degree of success of an Ability check.

For example, let's go back to player character Adam Payton, who is in yet another terrible spot:

Adam Payton is perched high up on the roof of a castle turret, under attack from a pack of blood-crazed wolves! He knows he has no chance to fight the wolves off. As luck would have it, a cart carrying a load of hay is passing on the road 30 feet below. In desperation, Payton declares that he will leap from the turret, attempting to land on the hay as the cart rolls by!

The CM has the player controlling Payton roll an Agility check. Payton's Agility score is 56; the dice roll comes up 51! Going to the Action Table, the CM first finds the Attack Margin row to use by subtracting 51 (the successful dice roll) from 56 (Payton's Agility score). The difference is 5. The CM cross indexes the "5-9" Attack Margin row with the "2" column to obtain the result "MK." The "M" means that Payton has had medium success; remember that the "K" portion of the result is ignored in Ability checks.

The CM now uses common sense and reasoning to apply this result to the specific situation. First of all, he knows that Payton would normally take damage from such a fall. (Falling damage is explained fully in PART IV.) He reasons that an "L" success result would mean Payton barely managed to hit the cart, probably on the side, and thus would take full damage from the fall and end up hanging by his hands from the sides of the cart: all in all, he succeeds, but it's not too pretty. An "H" result would mean Payton "hit the hay" but still took a minimal amount of damage; the CM decides that in such a case he

would have Payton roll for falling damage normally, but reduce the resulting wound by one category—from critical to heavy, heavy to medium, and so on. A "C" result would mean Payton landed on the hay like a well-trained acrobat, avoiding any damage; the CM would not require a falling damage roll. The CM decides the "M" result means that Payton first hit the top edge of the side of the cart and took normal falling damage, then flopped to safety in the hay. The CM accordingly has the player roll falling damage for Payton.

Limits On Ability Checks: Impossible Actions

Sometimes, the CM may decide it is humanly impossible for a character to do what the player wants the character to do. Sometimes he may *have* to decide this, because some players will try to get away with anything. In such cases, the CM is perfectly within his power to tell the player that what the player wants the character to do is impossible. The player then should be given a brief time to decide upon a new course of action for his character.

For example, during a game, Mike Davis declares that he wants his character, poor Adam Payton, to leap from a 20-story window to the asphalt pavement below, spinning in the air and firing an automatic weapon as he does so (Mike's getting crazier all the time, isn't he?). The CM points out that any character who drops 20 stories to an asphalt pavement is going to be dead, and that automatic weapon fire could not be controlled under such circumstances. The CM then asks Mike (who should be ashamed of himself) if he would like to try a different action.

CHARACTER EQUIPMENT AND ENCUMBRANCE

The CHILL role-playing game differs from many other such games, in that this game places very little emphasis on weapons and equipment. Apart from a few very well sharpened wooden stakes, there isn't a whole lot of equipment that's going to do

characters much good against creatures from the Unknown! Since all characters are S.A.V.E. envoys, they may take along the standard equipment pack supplied by the organization. Characters should not be allowed to have equipment that is not yet available in the year in which the specific adventure is set: 19th century player characters cannot take automatic rifles on their search for Dracula, because the guns do not exist in that century. (Furthermore, they wouldn't do the characters any good, anyway!) Beyond this simple restriction, as a general rule, the CM should allow characters to take along any *common* items they want and can afford.

Weapons and machines are quite limited in the CHILL™ game. A listing of the weapons allowed in the game is included in the explanation of combat in PART IV. The CM may allow additional weapons as he or she chooses. Almost no country in the world will allow characters to march about with heavy weaponry or roam around in military vehicles! The CM should use his or her judgement in these matters, bearing in mind how authorities of all nations view citizens or foreign visitors that carry a private arsenal.

Vehicles such as autos are assumed to be privately owned by the player characters; special vehicles for exotic terrain can be rented by S.A.V.E. as needed.

S.A.V.E.

Standard Equipment Pack

First aid kit (Bandages, carbolic acid or antiseptic)
Lantern (Oil fuel, burns 4 hours)
Revolver and ammo (Optional)
Cane or walking stick
Wooden stake (Just in case...)
Silver bullets (Just in case...)
Camera and film (Only S.A.V.E. will believe it isn't trick photography)
Tape recorder (After 1920)
Paper and pens
Portable typewriter (After 1930)
Reference books (For professional skills)
Medical bag (For doctors)

Encumbrance

The CM must decide if a character is trying to carry too many bulky items or too much weight to move effectively (some characters will try to slip by with an entire hardware store on their backs). Characters the CM decides are encumbered in any way must spend at least one round putting down their items and preparing for combat when attacked. Such characters may also suffer movement penalties, but these are left entirely to the discretion of the CM.

CHARACTER ADVANCEMENT

As player characters participate in adventures, they gain knowledge of the Unknown, and become experienced. This knowledge and experience is measured in *Insight Points* (IPs for short).

Characters use Insight Points to improve their skill scores, gain new skills and Art disciplines, and increase their Basic Ability scores.

The CM awards Insight Points (IPs) to the players in two instances: 1) At the conclusion of each gaming session, he or she can use IPs to reward good role-playing. These are called bonus Insight Points. 2) At the end of a complete adventure scenario, the CM awards IPs to reflect points the characters earned by defeating or destroying creatures from the Unknown. These are called standard Insight Points.

Bonus Insight Points

The CM gives out bonus IPs at the end of a gaming session to reward players for running their characters well. In this way, the CM encourages the kind of play that makes the game more fun for everyone. A character may earn bonus points for coming up with a particularly good idea or ingenious plan that worked, for risking his life on behalf of the party, and/or for doing an outstanding job of role-playing—for actually pretending to be the character so well that the character comes to life for the CM and the other players.

Bonus Insight Points, when awarded, should be given by 5's or 10's, up to a maximum of 50 points for one gaming session.

Awarding these points is entirely up to the CM's judgement.

Standard Insight Points

Standard IPs are divided among the player characters in a party at the conclusion of a complete adventure scenario. For example, the adventure scenario in this boxed version of the CHILL™ Game, "Terror in Warwick House," is a single, complete adventure scenario. (Of course, it may prove especially complete for some—human life can be *so* frail. . .)

Characters receive standard IPs as follows:

1. For each creature from the Unknown destroyed in an adventure, the party receives a number of IPs equal to the creature's Evil Way score (EWS) multiplied by the number of Evil Way Disciplines it has. If the creature has any unique disciplines, (or other unique characteristics as judged by the CM) its total IP value is doubled. IP values have already been computed for the creatures listed in the *Horrors from the Unknown* booklet.

Example: A party of PCs destroys two common ghosts. A common ghost has an EWS of 135, and a total of four disciplines, one of which is unique. Its IP value is thus $1080 (135 \times 4 = 540; 540 \text{ doubled is } 1080)$. The party destroyed two ghosts for a total of 2160 IPs. These IPs are divided equally among the members of the party. Thus, if there are five PCs in the party, each character receives $2160 \div 5 = 432$ IPs.

2. For each creature from the Unknown that is defeated or kept from its intentions, but not destroyed, the party receives one-half of the creature's IP value.

3. For each major animal, or human servant of a creature from the Unknown, that the party overcomes, destroys, drives away, or successfully avoids, the party receives 50 Insight Points. Major animals include large carnivores



and especially dangerous or poisonous beasts. For example, wolves and mambas are major animals; rats and spiders normally are not. The party receives points for avoiding major animals and human servants only if they actually see or hear them during the course of play. For example, suppose a werewolf lives in a castle and has hired 30 guards. The party would receive Insight Points only for those guards actually encountered during play.

4. Some creatures have no EWS, but they're pretty nasty anyway! The IP value of such a creature is 100 times its Fear statistic. At the end of the scenario, full IP value is awarded for the destruction of such creatures; one-half the IP value is awarded for defeating the creature, thwarting its intentions or driving it away.

USING INSIGHT POINTS

Players should record Insight on their character sheets. At the end of each adventure scenario, the player should

total up all bonus points and all standard points. This grand total of IPs is the number of points the player can spend to improve his or her character. The character subtracts any IPs he spends from this grand total, writing down the remainder to include in the grand total at the end of the next adventure scenario.

Characters can spend IPs in three ways:

1. To buy new skills or to increase one rank in skills they already have. A character can attain Student rank in as many skills as he or she desires and can afford. Student rank in any skill costs 500 IPs.

Raising a skill rank from Student to Teacher costs 750 IPs, and raising a skill rank from Teacher to Master costs 1,000 IPs. A character cannot gain more than one rank in any given skill at the end of a single adventure scenario. For example, a character cannot spend 1,250 IPs for Teacher rank in a skill he did not have before the adventure; he can only attain

Student rank. A character can raise any number of existing skills one rank, provided he or she can pay the IP cost.

2. To increase their Basic Ability scores. It costs 500 IPs to raise any single Basic Ability score one point. A single Basic Ability score may not be raised by more than 5 points at the conclusion of any one adventure scenario. Basic Ability scores can never be increased above 80 (you don't really want to take advantage of those poor little creatures, do you?). Notice that increasing a Basic Ability score by one point can change many skill scores, because the base for the skill score is raised (see PART III). For example, increasing the Strength and/or Agility scores by one point will raise a character's Unskilled Melee score.

3. To buy new disciplines of the Art. (Remember, a character must have a Perception score of at least 60 and a Willpower score of at least 50 to receive disciplines.) Each new discipline costs 1000 IPs.

Characters are free to spend their IPs within these guidelines.

PART III: SKILLS

Hello again. Now that players have begun to create their own CHILL™ characters, they're going to want to make them a little more special than the eight Basic Abilities permit. After all, any normal human has the eight Basic Abilities (and let's hope that player characters are normal humans!), but people obviously differ quite a bit in the types of special things they can do. Some become professional acrobats while others are accountants; some, perhaps, are both, although it's hard to figure out your income tax from atop a trapeze. Special abilities are represented in the CHILL game by skills, and considering what the CHILL world has in store for characters, they'll need all the skills they can get!

SKILL SCORES

A character's score in each skill is based on one or more of his or her Basic Ability scores. *If the base score for a skill involves more than one Ability score, the base skill score always equals the average of the Ability scores.* When this average is computed, any fraction is rounded up. The specific Basic Ability scores that determine each skill are given in the skill lists and descriptions below. For example, a character's skill in Investigation is based on the average of his Perception, Willpower, and Luck scores. A character whose Perception score is 26 is obviously not going to become the world's greatest detective!

That doesn't mean training and practice don't count; they do. That's why a CHILL character can rise through three ranks in each skill. He or she starts using the skill at the Student rank, then moves up to Teacher, and finally to Master. When a character reaches each new rank in his skill, he increases his chance to succeed in using that skill by adding a number called a "modifier" to his score. The updated total is called the character's *skill score*. Note that the modifiers are cumulative; that is, when you're a Student, you add 15 to your base score, and when you become a Teacher, you add another 15 points.

At Master rank, you add an additional 25 points, so your base score has been increased by 55 points.

Skill Rank Modifiers

1. Student:	+15
2. Teacher:	+15
3. Master:	+25

Example: Our friend Adam Payton wants to acquire the skill Investigation. His base for this skill is his Perception score (52) plus his Willpower score (50) plus his Luck score (46), divided by 3—which equals $50(52+50+46=148; 148\div3=49.3, \text{rounded up} = 50)$. As a character newly acquiring the skill, Adam has only Student rank, so his skill score is 65 ($50+15=65$). When he reaches Teacher rank in this skill, Adam can raise his score to 80 ($65+15=80$). Finally, at Master rank, Adam will have a skill score of 105 ($80+25=105$).

In many cases a skill score can rise above 100. This is perfectly all right; the game system plans for it. With a little luck, you may even impress your enemies!

Willpower and Stamina Loss

As you will discover in PART IV, characters sometimes lose points from their current Willpower and Stamina scores. Please note: these Willpower and Stamina decreases do not affect skill scores. However, disease and illness do sometimes affect skill scores. PART IV describes all of these modifications in detail.

USING SKILLS

Characters use skills just as they do Basic Abilities. When a player wants his character to use one or more skills, he or she must roll a skill check: if the player rolls a percent equal to or less than the skill score, the character uses that skill successfully.

There are two types of skill checks, just as there are two types of Basic Ability checks. The first type of check, called a "general skill check," determines whether the character succeeds at what he is trying. The second type

of check, called a "specific skill check," uses the CHILL Action Table to determine a degree of success. The description of each skill states which type of check it requires (two "common" skills—Long-distance running and Swimming—require no check at all, however). If a specific skill check is called for, the skill description also explains the degrees of success in that skill.

Characters may attempt to "call a shot" when using a skill. That is, they can declare the exact result they want to achieve when using that skill: they can specify the exact place they want their gunshots to hit, a particular piece of evidence they want to find through investigation, or a particular detail about the animal or creature they are tracking. Characters may achieve these "called" effects by rolling a "C" result on the Action Table. Of course, they can do this only if the result they want—known as the "called shot"—is possible: no amount of "C" results will discover evidence that isn't there, or help a character to follow the trail of a creature who leaves no tracks!

One important difference separates specific skill checks from Basic Ability checks: Basic Ability checks are read in the column under the blue "2" on the CHILL Action Table; specific skill checks are read in the column under the blue "3."

Skill Use Restrictions

Normally, characters can use their skills any time they want to during play, over and over again. However, the CM should use his or her common sense to limit some skill use. The research skills explained below (such as History or Biology) should be used only once to acquire immediate knowledge or to do research about a particular subject. If the character fails in the use of the skill, he cannot try to use that skill to obtain information on the same subject for the rest of the adventure scenario.

Of course, other skills (such as combat skills) can be used over and over again, regardless of failure results.

Combat Skills

Combat skills are a special type of skill requiring a specific skill check. Combat skills differ from the others: PART IV explains how to make specific checks for combat skills. (Look under the section marked "Combat.")

UNSKILLED ATTEMPTS TO PERFORM SKILLS

In some cases, a player will want his or her character to attempt an action which applies to an established skill, even though the character does not have the skill in question. Normally, the CM should not allow this: for example, surgery could be most uncomfortable in the hands of a character who has no medical skills! However, the CM may permit the following exceptions:

1. Player characters can use weapons with which they have no skill. In such cases, the characters use their Unskilled Melee score or Dexterity score, as explained fully in PART IV.

2. The CM may let a character try to use a skill he or she does not possess, but with a very small chance of success. The CM should allow such an exception only in cases which involve extreme danger to the player character. The CM calculates the character's base score for the skill in question, without adding any modifier for Student, Teacher, or Master rating. He then divides this base by 10, and drops all fractions. The result is the character's percent chance to perform an action requiring the skill. If the action requires a specific check, a successful roll indicates the character has achieved an "L" result, regardless of the outcome indicated on the Action Table.

USING THE SKILLS LIST

The CM must be familiar with the list of skills below. In this way, he or she can prevent PCs from using simple Ability checks to perform an action that requires a skill.

A character's base score in any skill is the average of the character's scores

in the Basic Abilities listed next to that skill. (The actual skill score is obtained by adding the appropriate rank modifier to the base score—you'll learn about that shortly.)

An asterisk (*) indicates that a character can have this skill only if he already has another particular skill. Specifically, characters cannot acquire Police Forensic Pathology or Psychiatry without first having attained a certain rank in Medicine, and cannot acquire Legend/Lore without first attaining Master rank in either History or Anthropology/Archaeology and Teacher rank in the other of these two skills. These requirements are explained in the specific skill descriptions.

The double asterisk (**) indicates that this skill costs twice the normal amount of IPs to acquire.

COMBAT SKILLS

Unarmed Melee Skills

Boxing (STR+AGL)+2
Wrestling (STR+AGL)+2

Special Melee Skills

Martial Arts** (STR+AGL+
DEX+WPR)+4

Armed Melee Skills

Blackjack (STR+AGL)+2
Dagger/Knife (STR+AGL)+2
Longsword (STR+AGL)+2
Mace/Club (STR+AGL)+2
Polearm (STR+AGL)+2
Rapier (STR+AGL)+2
Shortsword (STR+AGL)+2
Spear (STR+AGL)+2
Sword, 2-handed (STR+AGL)+2

Missile Weapon Skills: Guns

Musket DEX
Pistol
Antique DEX
Automatic DEX
Revolver DEX
Rifle/Shotgun DEX
Automatic DEX

Missile Weapon Skills: Bows

Crossbow DEX
Longbow DEX
Shortbow DEX

Missile Weapon Skills: Thrown Weapons

Axe/Tomahawk DEX
Boomerang DEX
Dagger/Knife DEX
Javelin DEX
Spear DEX

PROFESSIONAL SKILLS

Acting/Drama (PCN+
WPR+PER)+3
Anthropology/Archaeology (PCN+
WPR)+2
Antiques (PCN+LUCK)+2
Art criticism (PCN+WPR)+2
Biology (PCN+WPR)+2
Geography/Cartography (PCN+
WPR)+2
History (PCN+WPR)+2
Hypnotism (PCN+PER)+2
Investigation (PCN+WPR+
LUCK)+3
Journalism (PER+WPR+
LUCK)+3
Language, Contemporary (PCN+
WPR)+2
Language, Ancient (PCN+
WPR)+2
*Legend/Lore (PCN+WPR)+2
Mechanics (PCN+DEX)+2
Medicine (PCN+WPR+PER+
LUCK)+4
Modeling (PER+WPR+LUCK)+3
Photography (PCN+DEX)+2
*Police Forensic Pathology (PCN+
WPR+PER+LUCK)+4
*Psychiatry (PCN+WPR+PER+
LUCK)+4
Outdoor Survival (PCN+WPR+
LUCK)+3
Tracking (PCN+LUCK)+2

COMMON SKILLS

Disguise (PER+DEX)+2
Explosives (PCN+DEX)+2
Filching (PCN+DEX)+2
Gambling (PCN+LUCK)+2
Graphology/Forgery (PCN+
DEX)+2
Lockpicking (PCN+DEX)+2
Long-distance running (current STA)
Swimming (current STA)

COMBAT SKILLS

Combat skills fall into four main categories: unarmed melee, armed melee, special melee, and missile weapons. Specific skills are given within each category—characters have a great deal to choose from!

Unarmed Melee Skills

Unarmed melee skills are, quite simply, skills that characters can use in unarmed combat. With such skills, characters can maneuver with a little more polish and pizzazz than the everyday bar-room brawler. When characters use an unarmed melee skill, all normal combat results are applied in addition to any effects of the skill, except as noted otherwise in the skill description.

Boxing: *Base* = $(STR+AGL) \div 2$. *Specific check.* A character using boxing skill can make one additional melee attack per round for each rank he has in the skill: a character with Student rank in Boxing receives two attacks per round when using this skill; a character whose skill is Teacher rank receives three attacks per round, and a character whose skill is Master rank receives four attacks per round. In addition, any "K" result obtained by a character using Boxing skill indicates that the defender may have been knocked out. The defender must make an immediate general check against current Stamina. Failure of the check means the defender is immediately knocked out for 1 to 100 minutes (the CM rolls percentage dice to determine how long the defender is unconscious); when unconscious, the defender's current Stamina drops to zero immediately.

Wrestling: *Base* = $(STR+AGL) \div 2$. *Specific check.* A character using Wrestling skill and getting an "H" result catches his opponent in a partial hold. This hold inflicts normal "H" unarmed combat result damage each round until one of two conditions are met: 1) the defender wins initiative and makes a successful melee attack, thereby breaking the hold, or 2) a

third fighter—human or otherwise—successfully melee-attacks the aggressor, thereby forcing him to break the hold. Note: As long as he is held, the defender can make no action except trying to break the hold. When he tries to do so, he attacks with a -20 modifier (in addition to any other modifiers in effect). As for the aggressor, he doesn't have to make a new attack each round to maintain the hold; until it is broken, the hold stays in effect automatically.

A "C" result has the same effect, only better: now all attack rolls of the held



opponent are at -40. (Of course, a "C" result could also be interpreted as a called shot instead.) All "K" results inflicted by a character using Wrestling skill indicate that both he and his opponent have tumbled to the ground and rolled 5 feet in the direction he faced when he made the attack.

Characters using the Wrestling skill may make strangling their opponent a called shot. The "C" result above applies, along with the strangling result explained in Part IV. (Of course, some creatures

are impossible to strangle—they have no necks, and simply never breathe in a way average humans can understand.)

Special Melee Skill

Martial Arts is a special melee skill which can be used unarmed at Student rank, and either unarmed or armed at Teacher and Master rank.

Martial Arts: *Base* = $(STR+AGL+DEX+WPR) \div 4$. *Specific check.* A character who has Martial Arts skill can make one additional melee attack per round for each rank attained: a Martial Arts Student can attack twice per round, a Teacher three times per round, and a Master four times per round. Further, a character with Martial Arts skill may make a called shot to achieve any type of wound damage, and inflict such a wound on any "C" result. This wound damage takes the place of the "crushing damage" normally inflicted by an unarmed combat "C" result.

At Teacher rank, a character may elect to enter melee armed with nunchakus. Of course, all such attacks are treated as armed melee attacks for reading combat results.

At Master rank, a character can use shurikens as a thrown weapon up to a range of 30 feet. This usage is an exception to the general rule which prohibits a character from using both missile and melee attacks in the same round. Each shuriken thrown counts as one attack. Shurikens can be thrown during the missile attack step of the round or during the defensive missile fire step. Results of strikes with shurikens are read as armed combat results.

The cost in Insight Points to acquire Martial Arts skill is double the cost of all other skills. When creating a new character who has Martial Arts skill, the player must spend two skill points per skill rank. (Remember that newly created characters cannot begin their careers with Master ranking.)

Armed Melee Skills

Base = $(STR+AGL) \div 2$. *Specific check.* Armed melee skills are skills with hand-to-hand weapons—very reassuring in some of the dark alleys of a

CHILL™ adventure. All armed melee skills *except Blackjack* work identically. Skill with a melee weapon simply increases the character's percent chance to strike with that weapon (see PART IV). The following are separate armed melee skills:

Blackjack (see below)
Dagger/Knife
Longsword
Mace/Club
Polearm
Rapier
Shortsword
Spear
Sword, two-handed

Blackjack: All armed combat results apply normally when a character uses this skill. However, a character skilled in this weapon may make knocking the defender unconscious a called shot. On a "C" result, the character makes the called shot, and the defender immediately falls to zero current Stamina.

Missile Weapon Skills

Base = DEX. Specific check. Considering what they're up against, I can't blame characters for wanting to fight from a distance. That's where missile weapons skills come in handy. There are three types of missile weapon skills: firearms skills, bow skills, and thrown weapon skills. Within each of these categories, there are several separate skills. For example, there are six types of firearms in a CHILL game, and skill with each type counts as a separate skill.

All missile weapon skills increase the base percent chance to strike with the specific weapon when the skill is used. Skill with a firearm or bow does not give a character skill in using the firearm or bow as a thrown or melee weapon!

All missile weapon skills are based on the character's Dexterity score. Add the appropriate rank modifier to the Dexterity score to obtain the skill score.

Firearms: Each rank in a firearms skill allows the character one addi-

tional missile attack per round, up to the maximum rate of fire allowed for the weapon. For example, a character who has a Master rank skill in Revolver could fire up to four shots in a single round. Each of the following is a separate firearms skill:

Musket
Automatic pistol
Antique pistol
Revolver
Automatic Rifle/Submachine Gun
Rifle/Shotgun

Bows and Arrows: There are three separate bow and arrow skills:

Crossbow
Longbow
Shortbow

In addition to increasing accuracy, the skill increases the rate at which the character can reload the weapon and be ready to fire again. Note that all these weapons can be fired only once in a single round; multiple rounds are needed for reloading.

BOW RELOADING TABLE

Rank	Rounds to Reload Bow		
	Long	Short	Cross
Unskilled	5	5	12
Student	4	4	10
Teacher	3	3	8
Master	2	2	6

Thrown Missiles: Each weapon chosen represents an additional skill. A skilled character may use any available small, shaped objects as missiles—for example, small rocks. In addition, he may choose one weapon from the following list:

Axe or Tomahawk
Boomerang
Dagger/Knife
Javelin
Spear

PROFESSIONAL SKILLS

A character uses professional skills in the practice of his or her profession. Professional skills possessed by a



newly created character help determine his or her personal history and background. Characters can always gain new professional skills as they gain Insight Points; these newly acquired skills represent the character's experience in dealing with the Unknown and his or her efforts at self-education.

Research Skills

Certain professional skills are designated as research skills in the descriptions below. *Each research skill has two uses:*

1. *Knowledge*: what the character already knows about the subject in question, and

2. *Research*: the character's knowledge of where to look for more information and the knowledge he can gain by such research.

Whenever a player checks for "knowledge" or "research," he must make a specific check; both research skill uses require it. The two keys below explain how to interpret the results of each check on the Action Table.

Knowledge Results Key

L = *Limited knowledge*. The character knows one characteristic, or important point about the item or event in question.

M = *Medium knowledge*. The character knows two important things about the item or event in question.

H = *High knowledge*. The character knows three important things about the item or event in question, and knows its general background.

C = *Comprehensive knowledge*. The character knows the full background and all particulars about the item or event—everything that could be known by a careful study of the subject. Additional information could still be obtained, but only from unknown or undiscovered sources.

A "K" result has no bearing.

Research Results Key

L = *Limited knowledge*. The character knows of only one place to gather additional information. Eight hours

of *uninterrupted* study produces only one important piece of information.

M = *Medium knowledge*. The character knows of only two places to gather additional information—both containing the same resource material. Four hours of *uninterrupted* study at either of these places produces one important piece of information; eight hours produces two items of important information. Additional research at the second location simply duplicates the information found at the first location.

H = *High knowledge*. The character knows three different places to gather additional information—each containing the same material. Research in any one of these places produces one item of important information per two hours of research, up to a maximum of three items in six hours. Additional research at the other two places simply duplicates the information found in the first location.

C = *Comprehensive knowledge*. The character knows every place to gather additional information, and the specific location where the best information can be found. Research at any location produces one item of information per hour, up to all that may be known about the subject. Research at the best location discovers all that may be known about the subject in only three hours of research.

"K" results have no bearing.

Using Research in the Game

When research skills are used in the game, the CM should *make the skill check secretly* and record the result, giving out information as appropriate during play.

Before the game begins, the CM should prepare information *which is useful to the scenario* and can be gathered by scholarly research, and note the locations where such information can be obtained. Usually these locations are libraries or archives in universities or government offices. These need not be located near the PCs; they could be anywhere in the world which is logically consistent,

given the subject matter. Private collections of books and documents are also possible research locations.

The CM should also define the limits of research. First of all, the information a scholar might know or discover should be useful in the game. For example, the character who has Archaeology skill will use it to learn something about the mummy that is attacking his party in the scenario—not about various artifacts around a tomb (unless, of course, one of those artifacts can tell him something about his enemy!).

Furthermore, even a "C" result could at best let the character discover that there is some long-lost hidden tome, inscribed stone, or other item which contains the ultimate solution to the problem under study. These can be used as devices to keep the characters on the right track in an adventure, or to keep them moving from place to place. The search for such an item might well be a complete adventure in itself. Finally, even the best dice roll cannot uncover information that does not exist!

Example: Player character Prof. Donald Carson is investigating a series of weird events that center on an old house in a village in Germany's Black Forest. Prof. Carson has a Teacher rating in the research skill History. Carson declares he wants to use his skill for immediate knowledge and makes a specific skill check, obtaining an "H" result: he is entitled to three useful pieces of information.

The CM informs Prof. Carson: 1) that the village was first inhabited in the 1350s by peasants fleeing the major cities to avoid the Plague; 2) that houses of the type under investigation were first built in the late 1500s; 3) that the village was devastated during the Thirty Year's War in 1648.

These are three specific facts which all have a bearing on the ultimate solution to the problem confronting the party. The CM also gives Carson any general background information about the village which would commonly be obtained by study.

Now Prof. Carson wishes to find out where he could do more research on the subject. A specific skill check



produces a "C" result. The CM tells Carson that the best information lies in the archives of a small city only thirty miles from the village, and names several other libraries where information might be obtained. Carson goes to the archives to do research; because of the "C" result, he is entitled to any other available information. The documents in the archives show that a minor nobleman built the house on top of a graveyard after murdering the protesting village priest. There is even an old plan of the original house, made before it was burned in 1648, showing that there was a secret tunnel leading to a series of cavern rooms beneath the foundation. Professor Carson may get to the bottom of the mystery—and maybe even a little below the bottom.

Professional Skill Descriptions

Acting/Drama: *Base* = $(PCN+WPR+PER) \div 3$. *Research skill. Specific check.* This skill has three uses:

1. Knowledge of drama and theatre; uses the Knowledge Results Key.
2. The ability to research subjects such as history of the theatre and dramatic literature; uses the Research Results Key.
3. Actual acting ability.

The skilled character can "play the part" of another character; how convincing the act is depends on the character's specific skill check. The first time the character pretends to be someone else, he or she must roll a specific skill check. A new check should be rolled at least once every four hours of continuous use of the skill, or whenever the CMs judges that the specific situation involves great danger, stress, or anything that might throw the actor "out of character." Check results are:

L = Limited success. Those observing the character begin to have doubts as to his or her authenticity. Those who make a successful general Perception check realize that the character is not the person he or she claims to be.

M = Moderate success. Same as "L" result, but the observing characters must make their Perception check with a -20 modifier.

H = High success. Observing characters have a few doubts, but must make a general Perception check with a -40 modifier.

C = Complete success. Observing characters completely believe the acting character's "performance."

Anthropology/Archaeology: *Base* = $(PCN+WPR) \div 2$. *Research skill. Specific check.* A character using this skill can date and identify the products and locations of primitive human cultures and make some intelligent guesses about the use of strange items such as talismans, statuettes, etc. The character can also identify most types of fossils. In addition, the character knows the techniques of archaeology: how to conduct a "dig" for artifacts, and how they should be stored, preserved, and transported safely. The skill also includes limited knowledge of legends, myths, folktales,

and lore. However, this knowledge is strictly limited to knowing that "the such-and-such tribe has a legend about such-and-such a creature, which says that the creature can be destroyed by this or that." This skill use should not be confused with the Legend/Lore skill. Each use of Anthropology/Archaeology skill requires a specific skill check, with results taken from the Knowledge or Research Results Keys.

Antiques: $Base = (PCN + LUCK) \div 2$. *Research skill. Specific check.* Characters using this skill can identify antique items such as jewelry, furniture, clothing, household objects, and other common things. Use of the skill requires a specific skill check. The type of information obtained includes the place and date the object was created, and whether the object is typical or unique in some way.

Art Criticism: $Base = (PCN + WPR) \div 2$. *Research skill. Specific check.* Characters can use this skill to determine the age and probable place or origin of paintings, statues, musical compositions, illuminated manuscripts, and architectural plans. The character can often determine the name of the artist and detect attempts at fraud. Each use of the skill requires a specific skill check, following an examination of the object in question. Results are read as appropriate from the Knowledge or Research Results Keys.

Biology: $Base = (PCN + WPR) \div 2$. *Research skill. Specific check.* Characters can use this skill to identify, classify, and know major characteristics of plants and animals, predict normal animal behavior, and have practical knowledge of the uses to which plants and animal products may be put. Each use of the skill requires a specific skill check; results are read as appropriate from the Knowledge and Research Results Keys.

Geography/Cartography: $Base = (PCN + WPR) \div 2$. *Research skill. Specific check.* Use of this skill enables a character to have immediate knowledge or obtain research concerning the land, major terrain features, normal

weather, native crops and animals, means of travel, and general cultural level of an area. The skill can also be used to read maps of any complexity. Use requires a specific skill check; results are read as appropriate from the Knowledge and Research Results Keys.

History: $Base = (PCN + WPR) \div 2$. *Research skill. Specific check.* History is the study of the story of man, from the earliest civilizations to the present. In the game, historical knowledge includes knowledge of specific events and famous individuals, the major beliefs of major civilizations, the patterns of daily life, and the developments in politics, science, technology, education, religion, and other factors that influence or change life from era to era. Historians can evaluate documents from the past, determining how accurate and authentic they are (when these documents deal with the Known World). Each use of the skill requires a specific check; results are read as appropriate from the Knowledge and Research Results Keys.

Hypnotism: $Base = (PCN + PER) \div 2$. *General check.* Use of this skill enables a character to hypnotize another normal, living human character. The character to be hypnotized must agree and go along with the hypnosis attempt; *no character can ever be hypnotized against his or her will.* A hypnotized character is under the direct control of the character using the hypnotism skill. This character can cause the hypnotized character to:

1. Remember anything which has happened at any time in their life. This use of the skill is a counter to the Steal Memory discipline of the Evil Way (see the *Horrors from the Unknown* booklet). Upon awakening, hypnotized characters forget what they remembered during hypnosis;

2. Act as though he or she feels, or does not feel, any specific emotion or pain;

3. Reveal the name (if known) and general nature of any creature using the Influence discipline of the Evil Way (see the *Horrors from the Unknown* booklet) against the hypnotized char-

acter. If the CM chooses, the hypnotist may contact the creature using the Influence discipline through the mind of the hypnotized character. The creature itself, however, will not be hypnotized;

4. Act upon a suggestion planted during hypnosis which can be triggered by a later event. For example, a hypnotist may suggest to a character that when he next encounters a particular creature, he will report the sighting to the nearest S.A.V.E. headquarters immediately. The hypnotist should *never* use the suggestion to endanger or humiliate a character;

5. Forget some specific event.

Hypnotism can never, under any circumstances, force a character to do something that he or she would find unethical or self-destructive. S.A.V.E. regards hypnosis as a weapon to be used against the creatures of the Unknown. Any player character who abuses this skill will be dismissed from S.A.V.E.

Investigation: $Base = (PCN + WPR + LUCK) \div 3$. *Specific check.* A character using this skill has practical knowledge of the techniques commonly used by police and detectives to conduct normal investigations. This knowledge includes only the techniques common to the time of the adventure scenario: for example, if the scenario takes place before 1925, use of fingerprints to identify culprits would not be known. After 1925, a character using this skill can dust for fingerprints and check those prints in police records (assuming those records could be made available!). Use of this skill requires that the character state the general topic under investigation: for example, the way a crime was committed, the possible motive of a suspect, or the presence of witnesses. Then the CM rolls a *secret* specific skill check for the character, reading the results as follows:

Failure = The character wastes 12 hours and fails to learn anything significant.

L = *Limited success.* The character learns one major fact or finds one major witness in 1d10 hours of investigation.

M = Moderate success. The character can uncover two major facts or witnesses in 1d10 hours.

H = High success. The character can uncover three major facts or witnesses in 1-5 hours of investigation (1d10÷2, round up).

C = Complete success. The character can uncover four or more (CM's judgement) major facts or witnesses, and many details as well, in 1-5 hours.

Use this same results key to determine the results of specific investigative techniques the character may think to use, such as fingerprinting a room or tracing license plates. The result key can indicate the number of important facts discovered, if, of course, there *are* facts to be discovered! This skill is of little use in finding out the nature of creatures from the Unknown, and cannot be used as a substitute for Legend/Lore. It can be very valuable, however, in piecing together NPC movements, determining when events took place, or what witnesses saw (or think they saw).

The CM should never reveal the results of the check rolled for this skill until the investigator has spent the indicated amount of time. This investigation time may be interrupted, but must be spent before the character gets any results at all. Of course, any success result assumes that some success is possible; no witnesses can testify or give evidence if there were no witnesses to the event!

Journalism: *Base = (PER+WPR+LUCK)÷3. Research skill. General and specific checks.* A character using this skill can know about contemporary events as they would be reported in the major news media of the period of the adventure scenario; he also can conduct research in the files of news media of all types. This knowledge can save player characters a great deal of time; for example, a character who has Journalism skill uses his or her skill score as a percent chance to know the names of key officials in a foreign government, or the details of some recent mysterious event as reported in the press. Using the skill in this way requires only a general check.

Using this skill also gives the character at least a loose affiliation with some newspaper or news organization (including TV or radio, when existing). The character also receives the proper press credentials. A character who shows his press credentials gains a +10 modifier to Personality when dealing with law enforcement officials, political figures, and the like.

Finally, this skill can be used in a manner similar to Investigation, but only to conduct interviews with local people concerning recent mysterious happenings. These interviews require a specific skill check, and produce the same results as those given under Investigation. However, the time required to get results doubles in all cases, because characters must talk to dozens of people to gain useful information.

To add flavor to the game, player characters who have this skill can also use their skill score as a base percent chance to have their adventures published as a novel, or as an article in some magazine, journal, or newspaper (provided S.A.V.E.'s rules of secrecy are not violated). Of course no important NPC will believe these accounts!

Language, Contemporary: *Base = (PCN+WPR)÷2. Specific check.* Characters who wish to read, write, speak, or converse in any language other than their native tongue need this skill. Each specific contemporary language counts as a separate skill. For example, a character who has skill in Spanish and French has two Contemporary Language skills. The character may choose any specific language, but should note the chosen language on his or her character sheet.

A character who has any rank in this skill does not need to make a dice roll to carry on a normal conversation in the language, nor is any check required to read a newspaper or simple popular novel, etc. A specific check is required for any conversations involving technical subjects (especially the Unknown), or for reading, writing, or conversing in a dialect or non-contemporary form of the language. For example, a character with German language skill could get along almost

anywhere in Germany without making a check, but would still have great difficulty even with a simple conversation in sections of Austria where the language is pronounced differently from "standard" German. This skill does not enable a character to read, write, or converse in any ancient form of the language. As a rule of thumb, the CM should assume that manuscripts more than 500 years old are written in an ancient form. For example, Shakespeare's plays are barely 400 years old, and most contemporary speakers of English need a glossary to read them with understanding.

When rolling specific checks for Contemporary Language skills, interpret the results according to the following key:

L = Limited understanding. The character can pick out less than 1/3 of the words in the document or conversation, and gains only a few, single words as clues to the meaning.

M = Medium understanding. The character recognizes about 1/2 of the words or phrases in the document or conversation, and can understand bits and pieces—a few sentences and phrases.

H = High understanding. The character recognizes 2/3 of the words or phrases being used and gains a general understanding of the topic discussed and the speakers' attitude toward it. The character does not understand details and specific points.

C = Comprehensive understanding. The character fully understands and can translate the language being used.

Language, Ancient: *Base = (PCN+WPR)÷2. Specific check.* Characters who have this skill can automatically read and translate Latin, Greek, Egyptian hieroglyphics, and Hebrew; no percent roll is needed. In addition, the skilled character can often translate obscure ancient writings. Initial attempts to read an unknown ancient language on sight are resolved by rolling a specific skill check and consulting the language skill results given above under Language, Contemporary.

If the character fails this on-sight translation, he or she must study the results for eight hours in order to try the translation again.

Legend/Lore: $Base = (PCN + WPR) \div 2$.
Research skill. Specific check. Characters cannot have this skill unless they rank high in History and Anthropology/Archaeology; they must have Teacher rank in one and Master rank in the other.

Legend/lore enables a character to have the same immediate information and research capability concerning myths, legends, and folklore that Anthropology/Archaeology provides. However, Legend/Lore is much more powerful, for it also allows a character to determine how much of a given legend, myth, or piece of lore contains actual factual material about creatures from the Unknown or practices of the Evil Way. In essence, this skill enables the character to "see through" the legend to the kernel of truth behind it, if there is any truth behind it at all. Each use of this skill requires a specific check, either for immediate knowledge or research. The results of research, however, are modified as follows:

Failure = The character cannot determine how much of the legend is fact.

L = Limited success. The character can determine one definite fact in the legend.

M = Moderate success. The character can determine two definite facts from the legend, or one definite fact plus the knowledge that one specific major part of the legend is false.

H = High success. The character can determine three definite facts from the legend, or two definite facts plus the knowledge that one specific major part of the legend is false.

C = Complete success. The character can determine exactly what is true and false in the entire legend.

The CM will have to create legends for his or her adventure; these legends should have both true and false information. When interpreting these results, the CM should concern him-



self with major facts or aspects of a legend. He should not count unimportant details among the definite facts learned by use of the skill.

Mechanics: $Base = (PCN + DEX) \div 2$.
Specific check. Use of this skill lets a character repair machinery and mechanical devices as complex as an automobile. The character can also make minor repairs on complex items, including simple electronics. He or she can build simple devices like pulley assemblies or simple traps, if materials are available. Each use requires a specific check on the following key:

Failure = The character wastes 1d10 hours and is unable to repair or make the desired device.

L = Limited success. The repair or construction takes 1d10 hours to complete, and the device functions properly for an additional 2d10 hours (in the case of most machinery) or for 1 use (in the case of constructed traps, or mechanisms triggered or sprung in some way).

M = Moderate success. The repair or construction takes 1-5 hours ($1d10 \div 2$, rounded up). The device functions properly for 3d10 hours or for 1-5 uses.

H = High success. The repair or construction takes 1-5 hours. The device functions properly for 2d10x2 hours of use or for 1d10 uses.

C = Complete success. The repair or construction takes only 3d10x2 minutes. The device is completely repaired. A constructed device works normally for as long as desired.

The CM must use his judgement in limiting the types of devices which can be built, and deciding the time it takes to repair a device. Some simple repairs require at most a few minutes and may not even require Mechanic skill at all; for example, any player character should be able to change a lightbulb or change a flat tire. The results given in the key above are *general guidelines* for the CM, not hard and fast rules.

Medicine: *Base* = $(PCN+WPR+PER+LUCK)\div 4$. *General check.* A character who has this skill is a medical doctor—a vital member in any group of PCs! This skill enables the character to do the following:

1. Treat wounds—no skill check needed.
2. Diagnose and treat diseases—general skill check required to succeed.
3. Diagnose and provide antidotes for poisons—general skill check required.
4. Promote healing of Stamina lost to wounds at double the normal rate (as explained in PART IV)—no skill check required.
5. Determine whether characters are dead or alive, and determine the approximate time and cause of death if within one full week—general skill check required. Not to be confused with the skill Police Forensic Pathology.

In addition, characters with Teacher rank in Medicine can acquire the skill Psychiatry, and characters with Master rank in Medicine can acquire Police Forensic Pathology.

Modeling: *Base* = $(PER+WPR+LUCK)\div 3$. *General and specific checks.* Characters can use this skill in a variety of ways to improve their chances at interacting with NPCs. The skill represents not only modeling, but skill in improving one's own appearance and that of others, good taste in clothing, knowledge of proper, polite behavior in formal settings, and the general ability to be socially charming. Specific game uses of the skill are:

1. The character may use this skill score rather than the Personality Basic Ability score when rolling reaction checks for NPCs (see PART V).
2. A character who has this skill can make a general skill check to obtain appointments or interviews with important NPCs whom the party could not otherwise normally contact. These NPCs include celebrities, heads of state, and important NPCs as defined below.

3. The character may make a specific check against this score to determine the reaction of a group of important NPCs to the party as a whole, if the character using this skill acts as a “spokesman” for the party. This check is used to determine initial reactions and general attitudes only. This check can replace any previous attitude determined by a situation check as described in PART V. When making such a check, results are interpreted according to the following key:

Failure = Use the normal situation and reaction check process in PART V instead.

L = Limited success. The group finds the party of characters, and especially the character using this skill, to be charming and pleasant, but exercises normal caution in dealing with them.

M = Moderate success. The group finds the character and the party charming, and agrees or cooperates with any normal requests that don't seem illegal or unusual.

H = High success. The group finds the character and the party charming, and goes out of the way to take actions that are helpful to them, provided such actions are not unusual or illegal.

C = Complete success: The group will “bend the rules” to do anything they can, short of obvious lawbreaking, to help the character and the party. *For purposes of using this skill, “important” NPCs hold high political power, control great wealth, head major companies, etc.*

Photography: *Base* = $(PCN+DEX)\div 2$. *General and specific checks.* This skill has two major uses:

1. A character who has this skill can take photographs or make films. These photos and films will be of great value to S.A.V.E., but of course will be proclaimed fakes by the rest of the world if they involve creatures from the Unknown or uses of the Evil Way. Such photos often provide important clues, however, to PCs who study them. Using the skill to take photos or make films requires only a general skill check. Failure means

that the character did something wrong: the lighting was wrong, the development process used wasn't correct, etc.

2. The skill can provide immediate knowledge of how a given photograph was taken, approximately how old it is, what type of camera, film, and print paper was used—plus whether the photo or film incorporates fake special effects or is actually a genuine photo or film of some remarkable occurrence. This use of Photography skill requires a specific check, which is read just like an information check for a research skill. Use the Knowledge Results Key.

Police Forensic Pathology: *Base* = $(PCN+WPR+PER+LUCK)\div 4$. *Research skill. Specific check.* A character must have Medicine skill at Master level before acquiring Student level in this skill.

A character can use this skill to perform an autopsy on a body and determine the physical cause of death, if any. The character can also recognize any physical evidence which may be left on the body concerning the murder or death. The skill can be used both for immediate knowledge after a mere ten minutes spent examining the body, usually on the site, and as a research skill for the actual autopsy. When the skill is used for research, the research check determines how much information the autopsy yields, as well as the how long the autopsy takes.

The following evidence might come from an autopsy: the time of death; an unusual chemical in a character's bloodstream; wounds too small to be seen by the naked eye; microscopic bits of cloth or thread on the body which did not come from the victim's own clothing; whether or not the body was moved after death (and how long after death); the nature of any blows or weapons used against the person before or after death, and the general direction from which they were struck. This skill may determine that the cause of death is “unknown”: a sure clue that “the Unknown” is involved!

Psychiatry: *Base* = $(PCN+WPR+PER+LUCK)\div 4$. *General check.* A character must have Medicine skill at Teacher rank before acquiring Student rank in this skill.

This skill can be used to diagnose NPCs who are apparently insane—telling wild stories, hallucinating, or simply babbling what seems to be nonsense. The psychiatrist must spend 1-5 hours ($1d10\div 2$, round up) with the “insane” character in order to make a general check, which the CM rolls secretly. If the psychiatrist fails the check, he sees no evidence that the patient is anything but insane. Success in the check reveals whether the NPC has had contact with or been affected by a creature from the Unknown, or is just insane, or both.

If a player character has this skill, the CM can flavor the plot of the adventure by creating a madman or two: whether completely insane or terrified by some evil from the Unknown.

Outdoor Survival: *Base* = $(PCN+WPR+LUCK)\div 3$. *Specific check.* Using this skill, a character can find fresh food and water in hostile environments, avoid poisonous or spoiled foods outdoors, construct primitive shelters, make fires and take other steps to avoid freezing, and perform other tasks involved with surviving outdoors when normal supplies and comforts are gone. Use requires a specific skill check, interpreted as follows:

Failure = The skilled character and all with him suffer full exposure damage (see PART IV).

L = Limited success. The skilled character finds enough food, water, and shelter for one character for one day.

M = Moderate success. The skilled character finds enough food, water, and shelter to serve two characters for one day.

H = High success. The skilled character finds enough food, water, and shelter to serve four characters for one day.

C = Complete success. The skilled character finds enough food, water, and shelter to serve all members of the party for one day.

Roll a specific check for this skill no more than once per day.

Tracking: *Base* = $(PCN+LUCK)\div 2$. *Specific check.* Use of this skill lets a character follow the tracks or trail of an animal or creature outdoors, if, of course (in the case of creatures), there is a trail to follow. The skill requires a specific check when the tracking begins, and a new specific check each time the trail is interrupted, as explained below:

Failure = The character cannot pick up the trail; the trail is covered, or else carefully and cleverly hidden.

L = Limited success. The character can follow the trail for up to 1 mile, at which point the trail is interrupted. If the character searches for an interrupted trail, he will find it again in 1d10 hours.

M = Medium success. The character can follow the trail for up to 2 miles, at which point the trail is interrupted. If the character searches for an interrupted trail, he will find it again in 1-5 hours.

H = High success. The character can follow the trail for up to 10 miles, at which point the trail is interrupted. If a character searches for an interrupted trail, he will find it again in 1d10 minutes.

C = Complete success. Despite bad weather and any clever efforts by the animal or creature, the character can follow the trail to its ultimate end.

The CM should roll these checks and give the results to the tracking character only as they occur. Rain or other bad weather may, if the CM judges, cancel any successful result except a “C”.

COMMON SKILLS

Common skills include skills that don't fit in any other category, but all of them can be very useful to a party! Each common skill has its own special results key, in case special checks are needed.

Disguise: *Base* = $(PER+DEX)\div 2$. *Specific check.* A skilled character can use make-up, clever masks, and other

techniques to disguise himself as someone else. The skill does not include acting ability, but can be very powerfully combined with Acting skill! A character using Disguise can pass for another specific person, if he doesn't have to say more than a few words. Any extensive impersonation involving conversation or speech making requires Acting skill as well as Disguise. Use of this skill requires a specific check interpreted as follows:

Failure = The disguise fails completely; perhaps the make-up or mask has started to melt, the wig has slipped, the phoney moustache hangs askew, or someone has simply seen through the disguise. The CM should not reveal failure results until the disguised character has been noticed as an imposter by an NPC.

L = Limited success. The character is disguised well enough to pass for another person, but observers have some doubts and are allowed a general Perception check to see through the disguise.

M = Moderate success. Same as “L” result, but the Perception check is made with a -20 modifier.

H = High success. Same as “M” result, but the Perception check is made with a -40 modifier.

C = Complete success. The disguise is completely successful, fooling all observers.

The CM should make a new check at least once every four hours while a character continues to use Disguise. The CM should roll these checks secretly, only informing the character of the results as they become obvious during play.

Explosives: *Base* = $(PCN+DEX)\div 2$. *Specific check.* This skill allows a character to handle, transport and use materials such as black powder, dynamite, nitroglycerin, and other common explosives safely. Characters will usually use explosives for demolitions, for gaining access to caved-in caverns or mine shafts, or for other similar uses. Explosives should not be used as a common weapon; doing so may result in the gravest possible legal

consequences for the PCs! Each demolition set by a skilled character demands a specific check. All explosions create catastrophic damage within a radius of the blast (see PART IV); the skilled character must specify exactly the radius and any special effect he desires before the skill check is rolled. Interpret results according to the following key:

Failure = One of two outcomes, depending upon dice rolls. A roll of 01-50 indicates that the charge simply does not go off; the charge should be considered unstable—it may go off any round after attempted detonation (10% chance per round, rolled secretly by the CM). A roll of 51-00 indicates that the charge goes off, but that much too much explosive has been used. PCs within 150 feet of the blast suffer catastrophic damage, as explained in Part IV. Other negative effects might include damage to neighboring buildings, fires started by the explosion, making a cave-in worse instead of better—all at the CM's judgement.

L = Limited success. The explosion goes off as planned, but too much explosive was used. The radius of the area subjected to catastrophic damage is extended 100 feet.

M = Moderate success. The explosion goes off as planned, but the radius of the area subjected to catastrophic damage is 50 ft. greater than intended.

H = High success. The explosion goes off as planned, and the radius of the area subjected to catastrophic damage is 25 ft. greater than intended.

C = Complete success. The explosion goes off as planned, and creates exactly the desired effect.

Filching: *Base* = $(PCN+DEX)\div 2$. *Specific check.* A skilled "filcher" can pick pockets, snatch a small object from a table or mantle without anyone noticing—and do other sneaky things. S.A.V.E. forbids Filching unless its use furthers a crucial investigation, helps save lives, or accomplishes some other task needed for the good of mankind. Use of the skill requires a specific skill check. *When a character uses the skill to remove an item which is held, carried by, or in the pocket of an NPC, read the results column that lies*

below the Perception score of the NPC. In all other cases, just make the usual check, consulting column 3. Results of checks for this skill are:

Failure = The character is seen attempting to take the item, or the pickpocket victim notices the attempt and grabs the item, along with the pickpocket's hand.

L = Limited success. The character takes the item, but NPCs notice it missing within 1d10 minutes. All involved NPCs immediately suspect the character.

M = Moderate success. The character takes the item, but NPCs notice it missing within 2d10 minutes. All involved NPCs immediately suspect the character.

H = High success. The character takes the item, but NPCs notice it missing in 3d10 minutes. The character is not a suspect.

C = Complete success. The character takes the item; it won't be missed for 1d10 hours unless circumstances of play dictate otherwise. The character is not a suspect.

The above results are guidelines for the CM; he or she must interpret specific results to suit the situation in the game.

Gambling: *Base* = $(PCN+LUCK)\div 2$. *Specific check.* This skill can be used by PCs in situations where gambling is appropriate or useful, especially to gather information; S.A.V.E. knows that creatures from the Unknown sometimes seek the aid of criminals to accomplish their objectives, and those who can take human form are often attracted to places that promote vices such as gambling. The skill is intended to lessen a character's gambling loss, not to promote gambling as a means to increase wealth in the game. Remember, wealth is largely irrelevant in a CHILL™ Game!

A skilled character who wishes to gamble must declare the amount of the stakes he or she will risk. Stakes must be declared in \$10's, \$100's or \$1,000's (or the equivalent in the currency of the adventure's setting). The character must then make a specific

check for each 30 minutes (or shorter period) spent gambling. The results of this specific check are interpreted as follows:

Failure = The character loses 10 times the stated stakes.

L = Limited success. The character loses only 5 times the stated stakes.

M = Moderate success. The character wins 2 times the stakes.

H = High success. The character wins 5 times the stakes.

C = Complete success. The character wins 10 times the stakes.

Graphology/Forgery: *Base* = $(PCN+DEX)\div 2$. *Specific check.* A skilled character can compare two or more samples of handwriting and determine whether they were written by the same person. In addition, the character might obtain additional information as detailed in the results key below. Furthermore, the character can forge the handwriting of the person whose sample he studies. Each use of the skill requires a specific check. Use of the skill to obtain information requires 3d10 minutes of game time before the check is made; use of the skill for forgery requires 1d10 hours before the check is made. Skill checks are interpreted as follows:

Failure = The character learns nothing from the handwriting; any forgery attempt is so bad that it doesn't fool anyone.

L = Limited success. The character can determine if the handwriting sample is genuine or a forgery. If the character attempts a forgery, those who read the forged document must make a general Perception check to detect the forgery.

M = Moderate success. The character can determine whether a document is genuine or forged, and can further determine the age of the writer within 10 years and the sex of the writer. If the character attempts a forgery, those who read the forged document are allowed a general Perception check with a -20 modifier to detect the forgery.

H = High success. Same as an "M" result, but the character can also determine the writer's general state of



mind at the time the document was written; for example, the character would know if the writer was calm, excited, angry, afraid, tense, or exhausted at the time he wrote the document. If the character attempts a forgery, those who read the document must make a general Perception check with a -40 modifier to detect the forgery.

C = Complete success. The character can determine everything included in the "H" result, and form a general idea about the personality of the writer; for example, the character could tell if the writer was usually a calm, gentle, kind person, a tense person who was extremely busy, or an evil person filled with hatred. If the character attempts a forgery, the forgery is a complete success.

Other characters who have Graphology/Forgery skill can always detect a skilled character's forgery by successful use of the skill.

Lockpicking: *Base = (PCN+DEX)÷2.* *General check.* The skilled character can pick and open locks and simple safes using combinations or keys. Use of the skill requires only a general check. Failure indicates that the character cannot open that particular lock until he or she has increased his or her rank in this skill.

Long-Distance Running: *Base = current STA.* No player character can run longer than 30 minutes without this skill.

The skill does not require a skill check: instead, find the range of scores containing the character's Long-distance running score at the top of the CHILL™ Action Table (the score equals current Stamina plus modifiers). The column number below equals the number of hours the character can keep running and the speed in miles per hour which the character can run for that amount of time. To find out how the character can run, just square the column number (multiply the column number by itself). For example, a character whose running skill score is 73 could run at a speed of 5 miles per hour for 5 hours, covering a total of 25 miles.

A character who has run the maximum number hours allowed by his or her skill score cannot run any further (except for short runs during combat) until he or she gets a good eight hours' sleep.

Swimming: *Base = current Stamina.* Swimming skill enables a character to swim long distances. Characters do not need to have Swimming skill in order to swim distances up to one

mile, although longer distances require it. Swimming does not require a skill check: locate the character's Swimming skill score in the ranges of numbers at the top of the columns on the CHILL™ Action Table. Find the number of the column beneath the score and multiply by three. The result equals the number of miles the character can swim in 24 hours, if no storms or strong opposing currents hamper his progress.

Characters cannot swim for more than 24 hours without rest; those forced to do so must make a Luck check. A successful Luck check indicates that the character finds some means of support (for example, a floating board or log). Failure means the character can only float or drift for an additional 24 hours. At the end of this period, the character must make a successful Luck check. Success indicates the character finds a floating object or drifts ashore; failure indicates the character drowns. Characters need at least eight hours of rest on land before attempting a second long-distance swim.



PART IV: CHARACTERS IN ACTION

Now it's time for the basics: the characters are all dressed up in their new skills, and they have someplace particularly nasty to go, right? So here, the hardy (or should I say the fool-hardy?) will learn the basics of time, rounds, combat, and healing—the backbone of the entire CHILL™ game. The CM should be thoroughly familiar with these four basic concepts; players will be very concerned with them all (especially. . . healing. Heh, heh, heh).

GAME TIME

Just as time passes for people in the real world, so it passes for characters in the world of a CHILL game. The CM must keep track of two different kinds of time: real time and game time. The time that passes in the real world for the players and the CM is real time. The time that passes for the characters in the game is called game time.

Quite often, the amount of real time that passes is different from the amount of game time that passes. Let's say a party of characters encounters a vampire and a few zombies. It might take 30 minutes of real time for the players to make a battle plan and put the plan into action. But only a few minutes of game time pass for the characters during the fight. An encounter that takes half an hour to resolve in real time might represent only a few minutes (or seconds) of game time.

The CM controls the passage of game time, depending upon what the characters are doing. When characters are involved in typical things like travelling, research, and so forth, game time passes quickly. When they are searching a room, fighting a creature, or vainly struggling to escape from it (accidents do happen, and sometimes to the nicest people), game time passes more slowly.

It's usually best for the CM to handle game time in day-long sections, assuming the characters aren't involved in an activity requiring precise measurement of time (such as combat). Generally, characters should be allowed only two or three major activities (such as travelling to a distant location or

researching a particular problem) during a twelve-hour period. If they are allowed more than this, the pace of the game may be too slow to hold the interest of some players.

Given these guidelines, it becomes easy to keep track of events in an adventure, from gaming session to gaming session. For example, the CM might start a session by saying, "The last time we played, it was Thursday night in game time. Your party had just defeated three zombies. Well, now it's Friday morning. What do you want your characters to do today?"

Time and Distance Guidelines

Players will find many occasions to travel lengthy distances. Quite often, their travel time has a bearing on the outcome of the adventure. The table below provides some guidelines on normal travel times. Use travel tables

only when the distance is considerable; don't use them to determine movement during combat. Movement during combat is discussed in "Combat Procedure."

Remember that travel often takes longer than indicated on the chart below. Players may run into delays purchasing tickets, missing scheduled departures, finding fuel, etc.

Both weather and terrain may affect travel times (there's nothing more fun than driving through a dense fog, is there?). The CM controls the weather as he or she chooses. Terrain is determined by the place where the characters decide to journey (you can't put mountains in Nebraska). Use common sense when dealing with potential difficulties affecting travel. For example, in a dense fog, a car might travel at a very slow rate, while a plane would be grounded due to limited visibility.

NORMAL TRAVEL TIMES

Method	M.P.H.	Miles/Day	Comments
Walking	3	24	Assumes 8 hours/day with time for rest each day
Running	—see	skills—	
Horseback	5	40	Assumes 8 hours/day
Horse Carriage	2–5	30	Assumes decent roads
Tramp Steamer	10	240	Assumes continuous travel; speeds vary from 1–12 miles per hour
Modern Ships	12	280	Assumes continuous travel; speeds vary from 1–20 miles per hour, with 8–15 miles per hour being average
Modern Cars	50	400	Assumes good roads and 8 hours travel. Two or more characters can drive continuously.
Small airplane	100	800	Assumes 8 hours with refueling available
Commercial planes:			
Prop planes	250	2000	Maximum nonstop flight
Jet liners	500	4000	Maximum nonstop flight
Supersonic	2000	8000	Maximum nonstop flight

The tables below outline possible modifications to travel times according to the terrain and weather. Weather and terrain effects are cumulative; if travel time is doubled due to bad weather and tripled due to terrain, the trip will take *five times* as long.

ROUNDS

When the characters meet a creature, search an area containing a creature, or do anything else that requires careful measurement of game time, the CM must use a precise unit of game time. This unit is called the round.

A round of game time equals 5 seconds of time for the characters. You must use rounds when the characters are fighting something. You must also use rounds when they flee from a fight, whether it's potential or already in progress.

One minute equals 12 rounds. When the characters are doing something that requires precise measurement of game time, but is not either a fight or potentially a fight, use minutes to measure game time. For example, if the characters are trying to follow a creature to its lair (or doing some other foolish thing), you might use minutes until they actually confront the creature.

Shift from minutes to rounds as the situation demands during play.

SEQUENCE OF PLAY DURING A ROUND

A lot of things can happen in five seconds of a CHILL game (most of them delightfully horrible): terrorized characters flee their companions' sides, others stand frozen in surprise, and a few fire their weapons. Characters, animals, and creatures "call shots," declaring the effect they want their attack to have. Everyone quakes in the face of the Unknown, and creatures use the Evil Way, their particularly nasty form of the Art. The *Sequence of Play* controls the order in which all these things occur.

If you faithfully follow the Sequence of Play, you will be able to determine the outcome of each action in the round quickly. Additionally, the

WEATHER AND TRAVEL TIME

Weather Type

Heavy Rains

Heavy Snow (6" or more)

Blizzard Conditions

Dense Fog

Effect on Travel

Double travel time while rains continue; affects most ground vehicles, but not aircraft

Triple travel time while the snow is falling; double travel time while snow is on the ground unless the characters have special equipment for travelling on snow

Normal travel not possible; characters outdoors may suffer damage from exposure to cold and winds; aircraft grounded

Most normal travel not possible; foot or vehicle travel time is quadrupled; aircraft not in flight grounded

players will focus their attention on the ghastly situation they face, instead of worrying about rules questions.

Sequence of Play

All activities during a round *must* occur in this order:

1. CM Declaration: As CM, use common sense and game circumstances to determine the actions of creatures, animals, and NPCs under your control. Then state out loud any physical actions players can see. Remember to declare any "called shots" (called shots are explained below, under the section on combat procedure). Roll situation or reaction checks (see PART V) to determine what a creature, animal, or NPC will do, if its behavior is in doubt.

Do not declare any actions the players cannot see or otherwise sense, especially a creature's use of the Evil Way. If a creature is going to use the Evil Way during the round, make a note of this fact, but do not reveal it to the players. *A good CM will not take advantage of this situation to change a creature or animal's intended action later in the round.*

2. PC Declaration: The players now declare all actions (including resting, treating wounds, or...running away) that their characters will take during the round. Players controlling NPCs also announce the actions of the NPCs. *"Called shots" must be declared during this step.*

Once a player declares an action, it cannot be changed later in the round. A character may be unable to complete an action because of a combat result, but any declared action must be attempted if at all possible.

Characters allowed multiple attacks need only declare the first attack. The following attacks, and "called shots" for those attacks, may be declared after the results of the prior attack are determined.

3. Initiative: Simply put, initiative means "who gets to go first"—in this case, it can mean which *side* gets to go first. The CM rolls 1d10 for the creature(s) opposing the PCs. One player (chosen by the other players) rolls 1d10 for the party. The side rolling the highest number wins initiative for the round. (If both sides roll the same number, roll again.) In the steps that follow, the side winning initiative is called Side A. The side which lost initiative is called Side B.

Certain creatures always win initiative, and certain creatures always lose initiative (see Creature Descriptions). In these cases, the CM can simply declare who has initiative without requiring any die rolls.

4. Side A Uses Art: Side A—the side that won initiative—now resolves all uses of the Art (or the Evil Way) that it declared (or noted) in the beginning of the round. This occurs in any order the CM wishes. Should any dispute arise about which character (or creature) can use the Art (or the Evil Way) first, the CM may declare that the character (or creature) with the highest Willpower score resolves its use of the Art first. A simple die roll can be used to resolve any ties. Results of Art (or Evil Way) use are applied immediately, including any damage or wounds caused. Players record any damage and wounds to their characters on the character sheets.

PCs using the Art are prohibited from any other action this round. Creatures allowed multiple attacks can use the Evil Way and make other attacks in the same round.

5. Side A Fires Missiles: Side A resolves any missile attacks it declared. Missile attacks are resolved one at a time in any order the CM wishes. Again, in case of disagreement, resolve attacks according to the highest Willpower score.

Any character (or creature) with multiple missile attacks should resolve all its missile attacks at once, before another character's missile attacks are resolved. A character or creature on Side A may voluntarily hold back one (and only one) missile attack for use during "Side A Defensive Missile Fire." Wounds and damage are applied and recorded immediately. (Wounds and damage will be explained later.)

6. Side A Moves: Side A moves. The counters or figures representing Side A's characters, animals, and/or creatures are moved on the map or table accordingly.

7. Side B Defensive Missile Fire: Characters (or creatures) on Side B who declared missile attacks this round may make one (and only one) missile attack each. This attack counts against the number of missile attacks the

character (or creature) is allowed during the round. Wounds and damage are applied and recorded immediately.

8. Side A Melees: Melee is hand-to-hand fighting, with or without weapons (e.g., knives or clubs). Side A resolves all of its declared melee attacks in any order the CM wishes. Again, disputes may be resolved by having the highest Willpower score go first. Each character, animal, or creature resolves all of its melee attacks before the next one begins. Wounds and damage are applied and recorded immediately.

9. Side B Uses the Art: Side B repeats Step 4 above. (It is now the active side, taking the place of Side A.) Effects, wounds, and damage are applied and recorded immediately.

10. Side B Fires Missiles: Side B repeats Step 5 above. Any missile attacks characters (or creatures) on Side B made in Step 7 are counted against the number of missile attacks allowed in this step. Wounds and damage are recorded immediately.

11. Side B Moves: Side B repeats Step 6 above.

12. Side A Defensive Fire: Side A repeats Step 7 above. A character (or creature) on Side A may fire a missile during this step only if it held back one of its missile attacks during Step 5. Wounds and damage are recorded immediately.

13. Side B Melees: Side B repeats Step 8. It is the active side. Wounds and damage are recorded immediately.

14. Stamina Loss and Recovery: All players note any Stamina recovered by rest. Any additional Stamina loss required by wound results is rolled and recorded. Other notes are made as needed.

Play continues with a new round, or combat ends. Combat ends when all the members of one side are killed, unconscious, or driven off. When combat is over, play reverts to minutes or days for keeping game time.

VISIBILITY

Several things can happen to change a character's declaration for a round: one of these is obviously a combat result that stops a declared movement, attack, or use of the Art. Two other situations can change a character's declared action in a round: fear checks and surprise checks. Both of these situations depend largely upon visibility.

Visibility refers to the distance a character, animal, or creature can see. Visibility is an important factor in determining when certain checks (such as fear and surprise) are necessary, and when combat with missile weapons occurs.

Visibility depends upon the weather, the terrain, and the availability of light. Adverse weather conditions, poor lighting, and certain types of terrain all affect what the character can see. The tables on the next page provide a few guidelines for visibility, but the CM's judgement is final.

Visibility for Animals and Creatures. Many animals depend upon senses other than sight, such as hearing and smell (they're also much more *sensible* than humans, if you want this Raven's opinion!). Animals are not always affected the same way as characters. By the same token, they may be affected by unseen things, such as loud noises or overpowering odors. The CM should use his or her discretion in these matters.

Creatures from the Unknown do not normally suffer the same restrictions of the senses that affect humans and animals. (They're not afraid of the dark!) In general, creatures can see or sense normally under any conditions.



LIGHT AND VISIBILITY

Light Source	Range of Illumination or Visibility
Candle or Torch	One room or 30 feet outdoors; illumination will be shadowy and flickering, subject to being blown out by the wind
Lantern, oil	One room or up to 60 feet outdoors; illumination will be steady but shadowy; some lanterns may be hooded to provide a beam of light; in this case only the area to the front of the lantern is illuminated
Campfire	30 foot radius outdoors
Flashlight	A large flashlight with good batteries will provide a beam of illumination to 75 feet
Auto lights (modern)	Auto lights set on bright will provide a loose beam of light to 300 feet
Moonlit night	300 feet outdoors
Cloudy or moonless night	30 feet outdoors
Unlit house, night	5 feet

WEATHER AND VISIBILITY

Type of Weather	Effect on Visibility
Clear	Visibility to horizon; human-sized objects recognizable at 1 mile; individuals at about 900 feet
Light Precipitation	Cuts range of light sources at night by one-third
Heavy Precipitation	Cuts range of light sources at night by two thirds; outdoor vision in normal daylight is cut by one-half
Blizzard or Monsoon	Visibility cut to 45 feet in daylight, 10 feet at night; light sources worthless at night
Light Fog	Outdoor daylight vision limited to 600 feet; night vision limited to 50 feet regardless of light
Heavy Fog	Outdoor daylight vision limited to 300 feet; night vision limited to 25 feet regardless of light
Dense Fog	All visibility cut to 5 feet

TERRAIN AND TRAVEL TIME

Terrain Type	Effect on Travel
Clear	No effect on travel time
Moderate	Double travel time
Heavy	Triple travel time
Rough	Quadruple travel time
Blocked	Not passable without heavy or special equipment

Notes:

Clear: Clear terrain includes areas such as good roads and open plains.

Moderate: Moderate terrain includes bushlands, light forests, broken or plowed fields, muddy ground, and poor roads

Heavy: Heavy terrain includes full forests, hills, streams, and deep muck

Blocked: Blocked terrain includes cliffsides, high mountains, glaciers, deserts, and polar regions.

Rough: Rough terrain includes jungles, badlands, mountains below the snow line, and swamps.



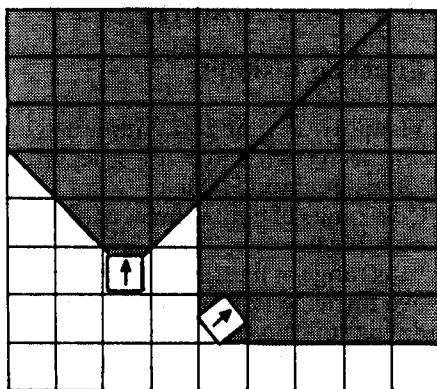
TERRAIN AND VISIBILITY

Type of Ground Cover	Normal Visibility
Light Forest	300 feet
Full Forest	100 feet
Dense Forest	50 feet
Dense Jungle	10 feet

Notes:

Outdoors, terrain may affect visibility by blocking the line of vision; characters can't see through hills and mountains, etc. In addition, vegetation may affect visibility as shown above.

Under no circumstances will visibility ever drop below 5 feet. Visibility modifiers are not additive; if two or more modifiers apply, use the modifier which results in the smallest range of visibility.



Fields of Vision. Normally, a character can see anything directly in front of him, as the accompanying diagrams show. As the diagrams illustrate, a character may turn during movement, thus seeing something he or she could not see before.

Characters can inform the CM that they are "watching behind" as they move, increasing their field of vision to 360 degrees (full circle). Those who do this are essentially moving ahead one or two steps, turning around and looking, then moving ahead a few more steps, etc. Characters watching behind must deduct 10 feet from the distance they can walk, and are not allowed to run. Allow "watching behind" only when the characters (not just the players) have reason to keep a careful watch on their surroundings. Use a general Perception check to resolve any question about whether a character has reason to keep a careful watch on the environment.

CURRENT STAMINA AND WILLPOWER

Stamina and Willpower are two special Abilities: unlike the other six, they can be depleted and regenerated during game play.

For instance, when a character is wounded during combat, he loses Stamina (his Stamina score becomes lower). And when a character is afraid, he loses Willpower. In both cases, the character may eventually regain the lost points, but the Ability value will never rise above his original base score.

The term "current" is used before "Stamina" or "Willpower" to refer to

the up-to-date Ability score. Do not confuse current values with the base values for either Ability. Current Stamina and Willpower do not affect skill scores, except for Long-distance Running and Swimming. Please note, however, that whenever you make a check for Willpower or Stamina, you must use the current Ability score.

Keep track of current Stamina and Willpower in the places especially marked for them on the character sheet. Do not keep track of a current score by erasing the base score, which you should have recorded on top, next to the other Basic Abilities.

FEAR CHECKS

A fear check is a specific Willpower check required of both player characters and NPCs when they meet or sense creatures of the Unknown. In some cases, characters must also make a fear check when they meet animals. Fear checks are always rolled against *current* Willpower. A fear check must be made at the instant it is required, regardless of the Sequence of Play. If a character is moving, he or she must halt until the fear check is resolved.

A character must make a fear check instantly when:

1. The character sees or otherwise definitely senses the presence of a creature or potentially hostile animal. For purposes of this rule, animals are not considered potentially hostile as long as they present no threat to the characters. A squirrel will not normally cause a character any alarm; a snarling wolf will cause a character to make a fear check.

2. The character (or player) reacts fearfully to some unexpected or dangerous circumstance in the game. This check is entirely at the CM's option. For example, a player that screams in fright during an encounter might have to make a fear check for his or her character. Or, if the CM mentions that a door creaks upstairs in a haunted house, and the player reacts with fear, he or she might have to make a fear check for the character.

Be careful not to abuse this last rule. Don't require a fear check when there is no indication that the players or their characters are concerned.

Characters are required to make a fear check only once during an encounter for seeing or sensing a specific type of creature.

Animals do not make fear checks; instead, roll their reactions as normal animal reactions (explained in PART V).

Which Column

Applies to Fear Checks?

When a character must check for fear after seeing a creature or hostile animal, consult the Action Table column indicated by the creature or animal's Fear statistic. (See the *Horrors from the Unknown* booklet.) Resolve fear checks of unknown origins (such as when a player reacts to a mysterious noise or odor, not recognizing the source of that noise or odor) on column 3.

When characters encounter more than one type of creature at the same instant, the characters make their fear check on the column that gives them the least advantage.

The number of identical creatures or hostile animals may demand a column adjustment when making a fear check ("the more the scarier," I always say). Consult the table below when characters make fear checks involving large numbers of creatures or animals. These modifiers only apply if there are sufficient numbers of the same type of creatures; large numbers of creatures which are not similar to each other have no effect on fear checks.

No. Creatures	Modifiers
Less than twice the number of party members	Usual CHILL Action Table
Twice, but less than three times the number of party members	All characters must make checks one column higher than usual on CHILL Table
Three, but less than four times the number of party members	All characters must make check two columns higher than usual on CHILL Table

If there are four times as many creatures as party members, they must make their check three columns higher than normal, and so on. Column 10 is as high as these adjustments go.

Characters receive helpful modifiers when they make fear checks against creatures they have encountered before. If a character has encountered a creature already, he or she makes the fear check one column lower than the creature's Fear statistic. *A character does not need to make a fear check when facing a type of creature he*

Willpower" on the character sheet. The character must flee immediately; if the character fails a fear check during movement, the character must flee for the rest of his or her movement. The character must flee at sprinting speed if possible. In some cases (if a character is trapped in a room or on a rooftop), the CM may decide a character would more logically hide or take some other action. After one round, the character may act as the player desires. Willpower lost to fear check failure is regenerated

SURPRISE CHECKS

A *surprise check* is a general Perception check used to determine whether a character can respond immediately to an unexpected attack or situation. When a surprise check is required, the character must make it immediately. If the check is required during movement, the movement must be halted until the surprise check is resolved. *A character must make a surprise check the instant:*

1. The character sees or otherwise senses the immediate presence of a character, animal, or creature he or she did not expect. (See "Multiple Checks," below.)
2. The character is attacked from ambush or concealment.
3. Under any other circumstance the CM decides requires a surprise check, according to the CM.

Generally, players should check for surprise only in threatening circumstances. Characters shouldn't have to make surprise checks every time they see another character on the street!

The surprise check itself is a simple general Perception check. Characters who pass the check may continue their declared actions for the round. Characters who fail the check may take no further action that round; they remain stationary for the rest of the round in the location at which they made the check. A surprised character has an Unskilled Melee score of 0 while surprise lasts, and can use neither combat skill nor the Art. A surprised character still makes a defense roll when attacked by missile fire, and may use Luck to modify that roll.

Note: creatures normally make surprise checks the same way and with the same results as characters.

MULTIPLE CHECKS

Often characters may have to make both a fear check and a surprise check. These checks may be made in any order the CM desires. *If a character fails both the fear and the surprise checks, he follows the effects of the fear check.*



or she has helped destroy or drive off. On the back of their character sheets, players should record the creatures they have encountered, and which of those creatures they have defeated.

Fear Check Results

Failure. The character immediately loses 2d10 points of current Willpower and flees in panic. This loss is recorded by adjusting the "current

normally as explained later under "Damage and Healing."

S = Scared. The character loses 1d10 points of Willpower and flees for one round, as above.

L = Lily-livered. The character loses 1d10÷2 points of Willpower and flees for one round, as above.

M = Mildly frightened. The character loses 1d10÷2 points of Willpower, but does not flee.

H, or C = Courageous. The character suffers no adverse result from the fear check.

In unusual circumstances, characters may have to make more than one fear and/or surprise check in a single round. Characters who have failed a surprise check, or who are fleeing as a result of a fear check, are simply frozen in place in sheer terror for one round when forced to make a second check. Treat them as surprised characters for all purposes. In addition, these characters immediately lose 1d10 points from current Willpower. These points may be regenerated normally.

DISTRACTIONS

In extreme circumstances, player characters may attempt to trick or distract an opponent during combat. Most creatures from the Unknown are much too intelligent to be fooled by human trickery. On rare occasions, however, tricks or distractions may work. When players become desperate or foolish enough to resort to trickery, apply these rules:

1. The PC attempting the distraction must deduct one point from his or her Luck score point immediately. It cannot be regenerated or replaced.

2. The PC then describes the nature of the distraction exactly: throwing an item to the side of the creature, making a distracting noise, or using some other strategy. This must be done during the Declaration step of the round, before rolling initiative. The CM must agree that the distraction stands some chance of working; if the CM feels the player's idea has no chance of working, he or she doesn't have to allow the action.

3. The distraction takes place during the appropriate step of the round. The creature must make a surprise check to determine the effect. All results of a surprise check apply normally.

4. NPC's, animals, and creatures never attempt distractions; this clever device is for player characters only.

COMBAT PROCEDURE

All forms of physical attack are called *combat*. The basic procedure used to determine whether or not an attack

succeeds is called the *Combat Procedure*. Use the *Combat Procedure* each time a character, animal, or creature attempts any type of physical attack during a missile fire or melee step in a round (see Sequence of Play).

Combat Procedure Steps

1. **Attack Declaration:** The attacker specifies exactly what he, she, or it is attacking, and states the method of attack. The attacker must also declare any "called shots." Called shots are explained below.

Note that all attackers must specify their first attack during the Declaration step of the round. They can wait until they have seen the results of the first attack to declare any more attacks they might be entitled to. Defensive fire attacks can be declared at the beginning of the Defensive Missile Fire step.

2. **Base Chance Determination:** Determine the attacker's base chance to make the attack successfully:

Missile attacks. The base chance equals the attacker's skill score with the weapon being used. If the attacker does not have skill with the weapon, the base chance equals the attacker's Dexterity score.

Melee attacks. The base chance equals the attacker's skill score with the melee weapon (or attack form) being used. If the attacker is fighting without the benefit of a melee skill, the base chance equals the attacker's Unskilled Melee score. The base chance for a creature or animal's attack is listed as the Attack Number in its description (see *Horrors from the Unknown* booklet).

3. **Strike Number Determination:** Determine the attacker's Strike Number (the attacker's exact percent chance of success). To determine the Strike Number, add (or subtract) any modifiers called for by the situation to the attacker's base chance determined in Step 2. Modifiers reflect special circumstances which may apply in the combat. They are explained below.

4. **Defender Luck Use:** If this is a missile attack and the defender is a player character, the player may state aloud that he or she wants to use up to

two points from the character's Luck score to modify the results of the attack. In the excitement of combat, the player may forget that his or her character has this option; it is perfectly all right for the CM to remind the player. Add the number of Luck points spent to the character's die roll when determining his or her defense column (see Step 7: Defense Column Determination). Again, the 10 column is as high as this adjustment can go. Any Luck points the character spends are immediately and permanently subtracted from the PC's Luck score. Only player characters may use this option, and they may never spend more than two Luck points in this fashion.

5. **Roll To Strike:** The attacker rolls a percent. If the number is greater than the Strike Number, the attack fails. If it is equal to or less than the Strike Number, the attack succeeds and play proceeds to the next step.

6. **Attack Margin Determination:** Subtract the number rolled on the dice from the Strike Number. The difference is called the "Attack Margin." Find the Attack Margin in the ranges of numbers along the left-hand side of the CHILL Action Table. This establishes the row from which you will read the final combat result.



Attack Type	DEFENSE COLUMN CHART Defense Column
Missile Attack	Defender rolls 1d10 and adds any Luck spent to the die roll. Resulting number is number of the Defense Column (10 maximum).
Melee Attack: Defender has declared use of a melee skill as action for the round	Use the column beneath the range of numbers that contains the defender's skill score
Melee Attack: Defender is surprised or fleeing due to fear check	Column 1
Melee Attack: Defender doing none of the above	Use the column beneath the range of numbers that contains the defender's Unskilled Melee score.

7. Defense Column Determination: Determine the defender's defense column. This column will be cross-indexed with the row obtained in Step 6 to determine the final combat result.

The type of attack and the defender's situation influence the defender's defense column. Use the Defense Column Chart above to determine the defense column.

8. Result Application: The CM cross-indexes the row obtained in Step 6 with the defense column obtained in Step 7, and reads the result. See "Combat Results." The combat result is immediately applied to the defender. Any wounds or damage are recorded immediately.

Called Shots

Attackers may attempt "called shots." That is, they may specify an exact result they want to achieve when making an attack. This result can include hitting a specific area on the defender's body, obtaining a desired result, and inflicting a specific amount of damage. The amount of damage an attacker can inflict as a result of a called shot can never exceed the maximum listed on the Action Table for that form of attack.

For example, a character firing a gun might say, "I'm trying to shoot the defender in the hand to make him drop his weapon. I just want to disarm him, without causing a serious wound." This is an acceptable called shot.

The CM may make called shots for

animals or creatures, but these must be consistent with the animal's or creature's attack form.

Called shots cannot be used to achieve results not normally possible. For example, a character couldn't use his Boxing skill to try for a headlock, or use his Pistol skill to knock out an opponent.

The attacker must achieve a "C" result on the Action Table to succeed at his or her called shot. The effect the attacker specified occurs immediately. If the attacker did not specify a called shot, interpret the "C" result as explained in "Combat Results" below.

The CM should use his judgment to determine the limits placed on called shots in the game. As a guideline, don't allow called shots that affect more than one area of a defender's body. A character couldn't fire one shot to disarm an NPC carrying a pistol in each hand!

Be prepared to deal with the effects of called shots in game terms. For example, an NPC shot in the hand should have to make a general Willpower check to use that limb, and perhaps a Dexterity check to carry something with the arm or hand.

MOVEMENT DURING COMBAT

I've found that most characters are a bit more practical than creatures admit. They rarely stand toe to toe with a creature and duke it out, which is unfortunate: it's rough on creatures

to have to chase their meals! This section discusses movement during combat rounds.

Keeping Track Of Movement

If you use the CHILL counters, or miniature figures, you'll find it's easy to keep track of the movement of characters, animals, and creatures. You can use counters with the map provided in the game box, or you can use miniatures on the tabletop. Either way, you'll find that the graphic representation of the action makes playing much easier.

The maps provided in the CHILL game use a square grid and a 5-foot scale. This means that the distance from the center of one square to the center of any bordering square represents 5 feet. Future CHILL products will continue to use square grids for maps of buildings and developed areas, although some of these will use a 15-foot scale (in which the distance from the center of one square to the center of any bordering square represents fifteen feet).

Future CHILL products will use hexagonal grids for maps of outdoor areas. These grids are made of six-sided shapes called "hexagons" or "hexes." Both squares and hexes are called "spaces" in the CHILL game.

For miniatures, use this scale: 1 inch equals 5 feet. To keep track of character movement during combat, move the counter representing the character, animal, or creature to the proper location on the map (or tabletop in the case of miniatures) as the character, animal, or creature moves.



Movement Rates

Of course, a character does have limits on how far he can move in one round. These limits depend upon the type of movement the character declared.

CHARACTER MOVEMENT IN ONE ROUND

Movement Type	Distance in Ft	5' Space per Round	15' Space per Round
Crawling	15	3	1
Walking	25	5	1.5 (2)
Running	75	15	5
Sprinting	150	30	10
Swimming	15	5	1.5 (2)
Climbing	5	1	1 per 3 rds.

Chart Notes:

Sprinting: This is all-out running, as fast as possible for the character. Sprinting lowers a character's current Stamina by 3 points each round. Characters who are sprinting may take no other action that round.

Swimming: The actual rate may vary as you desire, depending upon currents, tides, and other effects.

Climbing: This is the rate for scaling mountains, bluffs, and cliffs, not for climbing stairs.

Numbers in parentheses can be used every other round, alternating with "1" on alternate rounds.

Actions That Slow Characters

A character often wants to do other things while moving, such as looking around to see what's chasing him, dragging a chair into the path of whatever is chasing him, and finally firing in desperation at the hideous thing. These actions affect a character's movement as shown on the Character Movement and Action Chart.

Obstructions To Movement

Characters walking, running, or sprinting may encounter many obstacles which will slow them down,

especially indoors. These obstacles simply reduce the distance the characters may move during one round. Use the following chart as a guideline:

Obstacle	Effects/Comments
Door, open	-5 feet
Door, closed	-10 feet
Stairs	-10 feet
Vehicle	-15 feet
Furniture	-10 feet
Placed obstacle	-10 feet

All subtractions are from walking distance. Triple the deduction shown if the character is running, and multiply the amount by six if the character is sprinting. The chart assumes the character is attempting to move through or over obstructions, which requires a general Agility check. Failure indicates the character has fallen and ended his or her movement for the round. Of course, a character may try to move around an obstacle instead.

Characters may encounter or place special obstructions such as oil, nails, broken glass, etc. Corporeal beings

attempting to move on surfaces covered with such obstructions must make a general Agility check each round. Failure in these circumstances results in a fall and a deduction of 1d10 points from current Stamina.

Multiple Characters In One Space

When using the maps and counters to keep track of movement, it is best to allow no more than two characters to occupy a single space on a 5-foot scale map. Characters engaged in melee should normally occupy adjacent spaces. (Some combat results or special movements may result in hostile beings occupying the same space.) The CM may allow more than two beings of the same side to occupy a single space at your discretion. For example, almost any number of tiny creatures could occupy a space, as could any number of incorporeal creatures (who, after all, take up no space!)

Obviously, characters can occupy the same space as furniture (chairs, couches, beds): humans do so enjoy sitting and lying on things, even though perching is much more elegant.

CHARACTER MOVEMENT AND ACTION CHART

Action	Effect/Comments
Firing firearm or throwing missile	Deduct 5 feet from total walking movement for each missile fired or thrown before movement. Deduct triple this amount from running distance.
Firing bow	No movement allowed in same round.
Standing up	Deduct 10 feet from total walking movement, 30 feet from total running movement. Sprinting not possible in the same round.
Placing obstacle	Deduct 5 feet from total walking movement, 15 feet from total running movement; limit one obstacle per round.
Watching behind	Deduct 10 feet from total walking movement; running and sprinting not allowed.

Notes:

Placing Obstacle: Quickly grabbing something (such as a chair) directly ahead and flipping it behind to foil pursuit.

Watching Behind: Keeping a watch behind while moving forward.

The same holds true when characters are in a vehicle or on horseback.

Any conscious character or corporeal creature can force any character or animal to stop as it enters his or her space (or moves within one inch when using miniatures). This need not be declared ahead of time; it is simply announced when the situation arises. No dice roll is required. Animals will not normally try to stop another being, but hostile, enraged animals may do so just like any conscious character (at the CM's discretion).

Leaping and Jumping

When a character wants to leap over an obstacle or jump up and grab something, the character's chance to perform the action equals the character's Agility score. Note that most humans cannot reach an object higher than 10 feet, and cannot make a running leap much over 15 feet (still keeping their balance). As a general guideline, subtract 25% from the character's Agility score for each foot over these maximums the character is attempting to jump or leap. The check is a general Agility check.

Special Movements

Doubtlessly, characters will attempt other special or complicated movements during combat. The CM must first decide whether or not such movements are possible. If the CM believes the movement is humanly possible, he or she should allow the character to roll a general Agility check. The CM may increase or decrease the character's Agility score according to the situation for purposes of this check.

Movement In Vehicles

Humans have this thing about machines. Sooner or later they're going to lose all common sense, jump into a vehicle of some sort, and start a dangerous, nerve-tormenting high-speed chase.

When a vehicle is travelling at 10 mph or faster, use the table below to determine the distance it covers in one round.

VEHICLE SPEED CHART			
Speed	Ft/ Round	5' spaces	15' spaces
10 mph	75	15	5
20 mph	150	30	10
30 mph	225	45	15
40 mph	300	60	20
50mph	375	75	25
60 mph	450	90	30
70 mph	525	105	35
80 mph	600	120	40
90 mph	675	135	45
100mph	750	150	50

Vehicles travelling less than 10 mph move 1.5 spaces per round for each m.p.h. For example, a cart moving 4 mph will travel $1.5 \times 4 = 6$ spaces (or 30 feet) in one round.

Most characters, including all player characters, have the basic capability to drive the land vehicle most common to their era. For example, characters of modern times can automatically drive an automobile. A character's basic capability to drive a vehicle of any type is the average of the character's Perception and Dexterity scores.

Characters in vehicles sometimes have accidents. You should require a general check against the character's driving capability when:

1. The character fails a surprise check while operating a vehicle.
2. The character fails or obtains an "S" or "L" result on a fear check while operating a vehicle.
3. The character operates the vehicle (including horse-drawn vehicles) at an unsafe speed (see the table below).

Characters who fail surprise or fear checks while driving need not "flee in terror," nor quit operating the vehicle. Instead, they must make a general check against their driving capability.

The CM should decide when characters are operating vehicles at unsafe speeds. The following guidelines are suggestions:

SAFE SPEEDS FOR VEHICLES

Situation/ Condition	Max Safe Speed
Rush hour downtown	20 mph
Moderate city traffic	30 mph
Sharp curves	40 mph
Highway driving	60 mph
Light fog	40 mph day/ 30 mph night
Heavy fog	30 mph day/ 20 mph night
Dense fog	10 mph

Driving checks should be required every fifth round the character maintains an unsafe speed during combat.

Failure of a general driving check indicates an accident. Tailor the details of the accident to the situation; the driver may have hit another car, run off the road, or swerved to avoid another vehicle and hit a building. When an accident occurs, each passenger must check for damage as follows:

1. Each character rolls a percent and subtracts it from 100. This difference is then used as the Attack Margin on the CHILL Action Table to determine damage from the accident.

2. To determine the defense column on the Action Table, begin with column 10 and move one column to the left for each 10 mph of speed over 10 mph. For example, an accident at 10 mph would use the 10 column to determine damage, and an accident at 50 mph would be checked on the 6 column. Accidents at 100+ mph stay on the 1 column.

3. Cross index the Attack Margin row from Step 1 with the defense column from Step 2. Treat the result as an Armed Combat result (explained under "Combat Results" later in this section).

MISSILE COMBAT

Any object thrown or fired toward a target is a "missile." Examples of missiles include thrown rocks, arrows, bullets, javelins, and shurikens. Characters make a missile attack whenever they throw or shoot an object at a target.

General Missile

Attack Restrictions

1. Sighting: Characters and creatures cannot attack targets they cannot see (see "Visibility"). Characters can turn to face targets that were not originally in their field of vision at the beginning of the round, as long as the CM agrees they had some way of sensing the target's presence.

In heavy pedestrian and/or vehicle traffic, or in cases where characters are trying to glimpse at a creature moving through dense forest or jungle, the CM may require attacking characters to make Luck checks to determine whether a bystander or object is blocking line of sight. In other cases, the CM should judge whether the line of sight is blocked.

2. Missile and Melee: A character cannot make a missile attack and a melee attack during the same round. A character using a missile weapon may not use a melee skill even in self-

defense during the same round. The character may use his Unskilled Melee score when defending in melee.

3. Skilled and Unskilled Missile Attacks: All characters may use missile weapons whether or not they have a skill with that weapon. Characters using a missile weapon without skill use their Dexterity score as the base chance to hit.

Characters who have skill in using a particular missile weapon use their skill score when firing or throwing that weapon. Note that skill with a firearm doesn't give a character skill in throwing the firearm!

Missile Attack Modifiers

The actions of the attacker and/or defender may modify an attacker's base chance to hit. Such modifications are called Missile Attack Modifiers. The table below lists these modifiers.

MISSILE COMBAT MODIFIERS

Target's Declared Action		Attacker's Other Actions	
Walking	-10	Walking	-10
Running	-20	Running	-20
Sprinting	-30	Sprinting	-30
Falling/Diving	-40	Falling/Diving	-40
Going to cover	-20	Going to cover	-20
Behind cover	-30	In slow vehicle	-10
		In fast vehicle	-30
In slow vehicle	-10	Charged or meleed this round	-40
Prone	-10	*Aiming a single shot	+10
Flying	-30	Firing a burst	+30
Swimming	-30	Second shot in a round	-10
**Invisible	-40	Third shot in a round	-20
***Partially invisible	-10	Fourth shot in a round	-30
		Getting up, and/or turning more 90 degrees	-20
		Drawing this round	-20
		Firing more than one weapon	-20
		Range modifier	Varies
		Drowsy	-10

*Applies only to characters skilled with the firearm, and who choose to fire only one shot this round.

**Either a naturally invisible creature or one made invisible by use of an Evil Way discipline.

***A creature is only partially invisible if it is wearing or carrying an object

Notes: All modifiers are added (or subtracted) together, except as noted.

Falling/Diving: An attacker may fire only when leaping intentionally from a height of 10 feet or less; the attacker may not fire while unintentionally falling. In either case, the attacker suffers normal falling damage.

Going to cover: A character is "going to cover" if he or she does not begin the round behind cover and ends the round behind cover, or moves from one covered location to another covered location and is fully visible at any point along the move. Use the modifier for running or sprinting instead of this modifier if the character was running or sprinting to go behind cover.

Behind cover: Use this modifier if the target keeps at least half of its body behind cover for the whole round.

In slow vehicle: Any vehicle moving 20 m.p.h. or less is a slow vehicle. Note that a target in such a vehicle will probably also be behind cover.

In fast vehicle: Any vehicle moving faster than 20 m.p.h. is a fast vehicle. Note that a target in such a vehicle is probably also behind cover.

Prone: This modifier applies only if the attacker is not 10 feet or more higher in elevation than the defender. Otherwise, the defender gains no benefit for being prone.

Being charged or melee attacked: Any character being charged or melee attacked this round, regardless of initiative or any previous results, suffers this modifier on all missile attacks during the round.

Firing burst: A burst is a special type of fire from an automatic weapon. Bursts are explained in detail in the section on weapon descriptions.

Drowsy: Characters may become drowsy as a result of lack of sleep, as explained under "Willpower and Sleep," or as a result of the Evil Way discipline *Sleep*.

Range Modifiers

Range is the distance between an attacker using a missile weapon and the target. Determine the range in one of the three ways below:

1. When playing without a map (such as when using miniatures), measure the distance between the figures in inches. Multiply the distance in inches by five. The result will be the range in feet between the attacker and the target.

2. When using a map with hexes, simply count the spaces between the attacker and the target. Don't count the space the attacker is in, but do count the space the target is in. If the map scale is 5 feet to the space, multiply by 5; if the map scale is 15 feet to the space, multiply by 15. The result is the range in feet.

3. When using a map with squares, use one of the range sticks printed on the counter sheet. If the map scale is 5 feet to the space, use the range stick marked "5 feet." If the scale is 15 feet to the inch, use the range stick marked "15 feet." Use the range stick just like a ruler, measuring from roughly the center of the attacker's space to the center of the target's space. The reading you obtain will be the range in feet.

If you prefer, you may simply count the spaces between the attacker and the target, as you would on a hexagonal map. When using a map with squares, counting spaces is not as accurate as using a range stick, but it may be more convenient.

In rare instances, an attacker may fire a ranged weapon at a flying (or elevated) target. In such cases, the CM may simply estimate the range. If you wish, you may compute the exact range, using the formula for a right triangle ($A^2 + B^2 = C^2$ where A is the horizontal distance, B the vertical distance, and C the range.)

After determining the range, look at the weapon description and apply the appropriate range modifiers to the attacker's base chance to hit. No weapon may hit a target beyond its maximum range.

Firing Into Melee

When somebody throws or fires a missile weapon at a target involved in melee, there is a considerable risk that the shot will hit the wrong target (perhaps even a close friend, and

wouldn't that be a shame?). To hit a target involved in a melee, the attacker must obtain a "C" result on the CHILL™ Action Table. Any other result that would normally succeed only indicates that the attacker hit one of the beings in the melee. Assign an equal chance to each being in the melee and roll a percent to see which being the attacker hit!

Automatic Hits

An unconscious, bound, or otherwise helpless human or animal may be automatically shot and killed by an attacker firing any firearm or throwing any thrown missile weapon at point blank range. PC defenders still get a Luck check in these circumstances; if successful, the attacker believes the PC is dead and takes no further action to harm that PC.

MELEE COMBAT

Hand-to-hand fighting with or without weapons is called Melee combat (it's also called "playing rough" by some folks!). Melee with weapons is called armed melee; melee without weapons is called unarmed melee.

Melee Restrictions

1. Characters may not make missile and melee attacks during the same round.

2. Surprised characters or characters fleeing after a failed fear check may not make melee attacks.

3. Creatures allowed multiple attacks may make both missile and melee attacks in the same round. Those with disciplines of the Evil Way may use their disciplines while in melee.

4. To make a melee attack, a character, animal, or creature must be within 5 ft. of the intended defender(s) at the beginning of its Melee Step of the round.

Melee Skills And Options

Characters can acquire skills in both armed and unarmed melee. Skills in armed melee (imagine! actually practicing using a weapon to do harm!

My own claws will do fine, thank you!) are defined by the weapon being used. For instance, to use a Longsword in armed melee, a character must have a Longsword skill. A Shortsword skill would do a character holding a Longsword no good at all.

Skills in unarmed melee (Boxing, Wrestling, and Martial Arts) are defined by the form of the skill.

Attackers not using a specific melee skill use their Unskilled Melee score as their base chance to hit their opponent in both armed and unarmed Melee.

Attackers using a skill use their skill score as their base chance to hit their opponent.

Characters making Unskilled Melee attacks can punch, brawl, or club/slash. An attacker making an Unskilled Melee attack must specify which option he or she is using.

A punch is simply an attempt to strike the defender with bare fists.

Brawling includes such actions as grabbing, kicking, biting, gouging and crude (unskilled) wrestling. Both punching and brawling are unarmed Unskilled Melee attacks.

Clubbing/slashing is an armed melee attack in which the attacker tries to strike the defender with a weapon with which he has no skill. The attacker must use his or her Unskilled Melee score as the base chance to hit with the weapon.



Melee Attack Modifiers

The attacker's situation may affect his base chance to hit in melee combat. The table below lists some common situations that affect a character's chance to hit.

MELEE ATTACK MODIFIERS

Situation	Mod.
Attacker on ground	-40
Attacker getting up	-20
Attacker moved to close this round	-20
Attacker charging with long weapon	+20
Attacker attacking from behind	+20
Defender lost initiative and is fleeing	+10
Defender invisible	-40
Defender partially invisible	-10

Chart Notes:

On ground: This modifier applies when the attacker begins the round on the ground and does not stand before making the attack.

Getting up this round: This modifier applies when the attacker began the round on the ground and stands before making the attack.

Moved to close this round: This modifier applies if the attacker did not begin the round within 5 feet of the defender and the defender did not declare any movement for this round. Ignore this modifier if the attacker is charging with a long weapon.

Charging with long weapon: This modifier applies if the attacker moved at least 25 feet in the same round before attacking. The attacker must be armed with a spear, lance, polearm, rifle with a mounted bayonet, or other thrusting weapon at least 6 feet long. If the defender won initiative and is fleeing faster than the attacker is charging, do not apply this modifier.

Attacking from behind: This modifier applies to any attack from behind the defender (The CM should resolve any questions about whether the attack comes from behind.) If the attacker wins initiative and begins the round next to a defender who declares he or she will flee, the attacker can automatically use this modifier.

A defender who wins initiative can only be attacked from behind if surprised, or if trapped by two or more attackers.

Defender lost initiative and is fleeing: This modifier applies when the defender declares he or she will flee and loses initiative. Note that in many cases this modifier and the modifier for attacking from behind will both apply.

Unless specified otherwise, all melee attack modifiers are cumulative—added or subtracted together.

Running From Melee

As you may have noticed, the modifiers above make running from melee a very risky prospect. Indeed, one might draw the conclusion that if a mortal is foolish enough to start a fight with a creature, he'd better be foolish enough to finish it. A character desiring to flee must state his intention during the round's Declaration step, before rolling initiative. If the character's side wins initiative, the character flees and the attacker can't do anything about it.

On the other hand, if a fleeing defender loses initiative, the attacker gets the benefit of two modifiers! Looks like the creatures have you coming and going... heh, heh.

Attackers cannot declare pursuit of a defender during the same round the defender begins to flee. Instead, their attack sweeps harmlessly through thin air, where the defender used to be standing!

Special Melee Situations

Many special situations may arise in melee combat. Use the guidelines below to resolve these situations:

1. Multiple Attackers: No more than three attackers can strike one human-sized defender at the same time. In cases involving creatures larger or smaller than a man, the CM determines the number of attackers that can strike a single defender in a round. As a guideline, assume that up to six attackers can strike an animal the size of a horse, and that up to a dozen rat-sized creatures can attack a standing human in a single round.

2. Automatic Hits: A bound, unconscious, or otherwise helpless defender

may be automatically hit (at CM's discretion). The effect desired from the blow must be specified by the attacker. The result is automatically a "C" result.

3. Knockouts: A defender reduced to zero Stamina (and who does not have a critical wound) is knocked unconscious, as explained in "Damage and Healing." Knockouts are not allowed as specific called shots unless the attacker is using Boxing or Blackjack skills.

4. Holds: Holds are allowed as called shots in Unskilled Melee only when the attacker is brawling. A "C" result indicates a successful hold (if the hold was the called shot!). Defenders in a hold may not move or take any other physical action until they break the hold. The hold does normal "C" damage on the round it takes effect, and 1d10 damage each round thereafter. The attacker does not have to roll to maintain the hold. A character, animal, or creature breaks a hold upon gaining initiative and making a successful melee attack. The only called shot allowed while a character is being held is "breaking a hold." However, normal melee damage is caused by the attack that breaks the hold. The hold can also be broken if a non-held character, animal, or creature strikes the holding character. A variation of the holds procedure is described under the Wrestling skill.

5. Strangling: Treat strangling as a special type of hold (see above). Strangling is similar to a hold in all respects except two: 1) it cannot be used against creatures, and 2) the defender must pass a check against current Stamina during the final step of each round until the strangling hold is broken. Failure indicates the defender falls unconscious and his or her current Stamina drops to zero immediately. (If the defender has a critical wound, he dies when his or her current Stamina reaches zero.)

COMBAT RESULTS

There are two basic kinds of combat: armed combat and unarmed combat. Results obtained from the CHILL™ Action Table are interpreted differently for each.

All missile combat is armed combat. Animal or creature melee attacks are also considered armed combat, unless the

animal's or creature's description says otherwise (see *Horrors from the Unknown* booklet). Melee attacks by characters may be armed or unarmed. Attacks with weapons are considered armed, while all bare-handed attacks are considered unarmed.

Unarmed Combat Results Key

S = Scant damage: Defender loses 1 to 2 points of Stamina. There is no other effect. (Roll 1d10; result of 5 or less = 1 point, 6 or more = 2 points.)

L = Light damage: Defender loses 2-20 (1d10x2) points of Stamina. There is no other effect.

M = Medium damage: Defender loses 4-40 (2d10x2) points of Stamina. There is no other effect.

H = Harsh damage: Defender loses 6-60 (3d10x2) Points of Stamina. In addition, the defender must mark a scratch wound box. (The damage is still as shown, not scratch wound damage. The damage counts as non-wound damage for purposes of restoration and healing.)

C = Crushing damage or called shot: the defender loses 6-60 (3d10x2) points of Stamina. In addition, the defender must mark a light wound (see note on damage under "H" above). If the attacker called the shot, use the specific results he or she declared when calling the shot instead.

K = Knockdown: Defender knocked back 5 feet and falls to ground. This result applies in addition to other results. Any uncompleted actions the defender declared for this round are cancelled, and the defender may take no other actions this round. The defender remains on the ground until specifically stating that he or she is standing.

Note that the special effects of certain melee skills apply in addition to normal combat results.

Armed Combat Results Key

S = Scratch: Defender loses 1-2 points of Stamina. (Roll 1d10; roll of 5 or less = 1 point, roll of 6 or more = 2 points.) The defender must mark a scratch wound box.

L = Light Wound: Defender loses 2-20 (1d10x2) points of Stamina. The defender must mark a light wound box.

M = Medium Wound: Defender loses 4-40 (2d10x2) points of Stamina. The defender must mark a medium wound box.

H = Heavy Wound: Defender loses 6-60 (3d10x2) points of Stamina. The defender must mark a heavy wound box. Worse yet, the defender loses an additional 2-20 (1d10x2) points of Stamina at the end of every round (including this one, my little friends!) until the wound is treated.

C = Critical Wound or Called Shot: Treat a critical wound as a Heavy Wound, except the defender must mark the critical wound box instead of the heavy wound box. If the attacker called a shot, use the results he or she declared instead.

K = Knockdown: Defender knocked back 5 feet and falls to the ground. The Defender must make a general Dexterity check to retain grasp on any hand-held item. Any uncompleted

actions the defender declared for the round are cancelled. All defenders knocked down remain on the ground until they stand up during a subsequent round. Knockdown results apply in addition to other results.

Any minimal action taken to deal with the immediate effects of a critical or heavy wound is counted as treatment of the wound. Treatment does not promote healing of the wound; it only stops continued loss of Stamina. Treatment normally takes two rounds. Stamina loss stops the same round treatment is completed. Characters receiving any form of *Restoration of Stamina* by means of the Art are considered to have been treated.

WEAPON DESCRIPTIONS

The CHILL™ game allows characters to have many different kinds of weapons. The tables below list common weapon types characters can have. In the case of missile weapons, they also list certain relevant statistics.

MISSILE WEAPONS

MISSILE WEAPONS		Range and Modifier									
Weapon:	PB +20	C +10	S 0	M -10	L -20	VL -30	EX -40	Ammo	ROF	RL	
Musket	10	60	225	300	375	450	600	1	1	4	
Antique pistol	5	10	20	30	45	75	--	1	1	4	
Automatic pistol	5	15	25	35	50	65	75	8	4	1	
Revolver	5	15	30	75	100	125	150	6	4	2*	
Rifle	10	60	300	600	900	1350	1800	1-10°	1-4°	1	
Automatic rifle	10	60	300	600	900	1350	1800	1-20	1	1	
Shotgun (double barrel)	5	10	25	75	125	175	225	2	2	1	
Shotgun (pump action)	5	10	25	75	125	175	225	5	4	2	
Crossbow	10	25	100	300	400	500	600	1	1	++	
Longbow	10	25	100	300	400	500	600	1	1	++	
Shortbow	5	10	50	100	150	200	300	1	1	++	
Dagger/knife	5	10	15	20	25	30	45	NA	NA	NA	
Spear	5	10	15	20	25	30	50	NA	NA	NA	
Axe/Tomahawk	5	--	10	15	20	25	30	NA	1	NA	
Boomerang	5	10	50	100	150	200	300	NA	1	NA	
Javelin	10	25	50	75	100	150	200	NA	1	NA	
Shuriken	5	10	15	20	25	30	--	NA	1	NA	

*--Can reload up to three bullets per round.

°--Magazine loads vary, 5 is average; carbines can be fired 1 to 4 times per round; bolt action rifles no more than 4 times per round.

++--See Bow and Arrow skills description, PART III.

Range = PB= Point Blank; C= Close; S= Short; M= Medium; L= Long; VL= Very Long; EX= Extreme. The number shown is the maximum distance in feet for the given range of the weapon. For example, point blank range for a musket is 10 feet or less; PB range for a shotgun is 5 feet or less.

Modifier = Modifier for the given range.

AMMO = Number of rounds in magazine or clip.

ROF = Maximum number of shots per round for user with Master rank skill with the weapon.

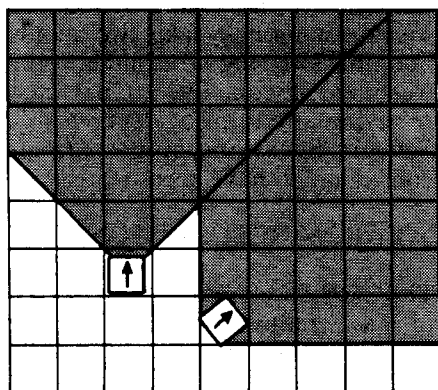
RL = Reloading time in number of round.

NA = Not applicable.

Automatic Weapons

Automatic rifles have two modes of fire: single-shot and burst. Automatic weapons firing single-shots have an ROF of 4. A burst drains 10 bullets from the automatic weapon's clip. Bursts can be fired only once per round.

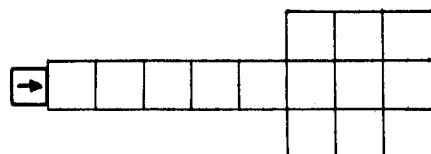
A burst covers the entire area an attacker specifies, within the guidelines illustrated in the Burst Diagram.



The attacker rolls only once to see if he or she hits the target(s), but each defender makes a separate defense roll. An attacker firing a burst receives a flat +30 modifier, and all modifiers based upon the "Target's Declared Action or Situation This Round" are ignored. All other modifiers apply normally.

Shotguns

Like automatic weapons, shotguns can hit more than one target in an area. A hit with a shotgun means all targets in the spread pattern (see accompanying diagram) have been hit; each defender makes a separate defense roll. When firing a shotgun, the attacker uses the set of modifiers for the character most likely to be hit (out of all targets in the spread).



An attacker who misses with a shotgun misses all targets in the spread pattern.

Arrows

Arrows for any type of bow are usually carried in quivers of 12 or 20. Cross-bow bolts are usually carried in quarrels of 12.

Melee Weapons

Blackjack
Brass knuckles*
Dagger/Knife
Mace (club)
Nunchaku
Polearm
Spear
Sword (any)

* Brass knuckles may be used along with punching, or the skill Boxing. All combat results inflicted by characters using brass knuckles are treated as Armed Combat results. Brass knuckles are illegal in many countries.

It is possible to use almost any solid object as a melee weapon.

DAMAGE AND HEALING

Damage refers to any physical harm a character, animal, or creature suffers. Damage occurs as a result of combat or other game events, such as falls, fires, collapsing buildings, or any other "accidents" a clever creature can arrange.

Damage is measured in terms of Stamina points. A character's original Stamina score represents the amount of damage a character can withstand before falling unconscious or dying (which, I might add, is just as uncomfortable as characters fear. Heh, heh, heh).

There are two different kinds of damage: *wound damage* and *non-wound damage*. Wound damage represents serious injuries such as deep cuts, ruptured organs, and broken bones. Even the slightest wound involves a cut or other opening, and critical wounds can be fatal. Non-wound damage is normally nothing more than a few bruises, and seldom involves any serious internal injury.

Recording Damage

Make sure to record all damage immediately after it occurs. Players should record damage to their characters in the space provided on their character sheets. The CM should record damage to NPCs, animals, and creatures on a "Creature Sheet" (p. 32, *Horrors from the Unknown*).

When any character, animal, or creature is damaged, determine first whether the damage is wound damage or non-wound damage. Armed combat causes wound damage. Unarmed combat causes non-wound damage. "H" and "C" results cause both. The type of damage is obtained from the results key. In any questionable case, the CM's ruling is final and binding.

To record non-wound damage, deduct the damage received from the defender's current Stamina. (If the defender has not been damaged yet, his or her current Stamina equals his or her original Stamina.) Record the result in the space marked "Current Stamina" on the record sheet.

Record wound damage in a similar way:

1. Subtract the number of Stamina points lost from the defender's current Stamina score and record the new current Stamina.

2. Record the amount of damage the wound caused in the column on the record sheet marked "Stamina Lost To Wounds." Simply add new damage to the total already recorded here. (It is not necessary to keep track of the amount of damage each wound causes, only the total amount of Stamina lost to wounds.)

3. Place a checkmark in a wound box on the character sheet corresponding to the type of wound. If a light wound caused the damage, check one of the two light wound boxes; if a medium wound caused the damage, check one of the two medium wound boxes, etc. If all boxes for a particular wound type are already checked, record any new wound of the same type by marking the first available box for a *more severe* wound. For example, if a character with two

light wounds takes another light wound, check a medium wound box. If both medium wound boxes are already marked, check a heavy wound box, and so on. The number of Stamina points lost is not affected by which box the player must check.

4. Once the wound box marked "Critical" is marked, no additional wound boxes are marked, regardless of damage inflicted on the character, animal, or creature.

5. At the end of the round, remember to record any additional Stamina loss from heavy or critical wounds.

Effects Of Damage

Damage brings the sufferer closer to unconsciousness or death. When a being's Stamina drops to zero, the being dies or falls unconscious.

Unconsciousness: When any being's current Stamina drops to zero, and the being has no critical wounds, the being immediately falls unconscious for 1 to 100 minutes (the CM makes a percent roll secretly; the result is the number of minutes the being remains unconscious). Any being knocked unconscious may attempt no further action until conscious again. Unconscious beings may be awakened by being doused with cold water, gently shaken, or other such action. An unconscious being automatically regains one Stamina point upon awakening.

Unless treated, an unconscious character's heavy wound becomes a critical wound the instant the character regains consciousness. (See the next section for what happens to unconscious characters with critical wounds. It's not the most pleasant reading.)

Death: That's right. Any being with a critical wound dies the instant his or her current Stamina reaches zero. (Of course, death bothers some more than others...)

Player characters (and player characters only) can make a Luck check at the instant of death. A successful check indicates the character entered a coma instead of dying. The character has zero points of Stamina

remaining, and will remain unconscious for 1d10 days (the CM should roll this number secretly). During this time, the character heals normally, but does not awaken.

Special Kinds of Damage

Of course, I can think of many different ways to inflict damage upon unsuspecting characters (not that I'd do anything to harm *you*). The end result is still unconsciousness or death, but there are some interesting variations on the theme.

Fire: Fire can cause burns or smoke inhalation. Direct burns occur when a character, animal, or creature catches fire. Direct burns automatically cause one medium wound per round until the flames are extinguished (some creatures, however, take no damage from fire). Smoke inhalation occurs whenever characters or animals must breathe smoke from a fire, such as when they're trapped inside a burning house. Smoke inhalation causes one light wound per round. Creatures don't take damage from smoke inhalation; in fact, most of them don't mind breathing smoke at all (another of their nasty habits, although it doesn't stunt their growth!).

Falling Damage: Characters falling more than 10 feet take falling damage. To find the Attack Margin row on the Action Table, treat the fall as a missile attack with a base chance of 100 percent. To arrive at the the Strike Number, however, add 1 to the base chance (100) for each foot the character fell over 10 feet. (Add 1 if the character fell 11 feet, 2 if he fell 12 feet, etc.) Then roll percent dice and compute the Attack Margin as you would make any specific check. The falling character rolls 1d10 to determine his or her defense column. Use the Armed Combat Results Key.

Catastrophic Damage: Catastrophic damage occurs as a result of explosions, collapsing buildings, avalanches, and other disasters creatures can sometimes create. Handle catastrophic damage as follows:

1. Determine the relative danger of the catastrophe, using the guidelines below.

2. Treat the catastrophic situation like a missile attack.

3. Read the Action Table result as an Armed Combat result.

Catastrophes vary greatly in their ability to inflict damage. Begin with a base chance of 100 percent. Add modifiers to this base chance as you see fit, keeping in mind that the characters are quite likely to take heavy or critical damage with a base chance of 100. If the characters' situation gives them a reasonable chance of surviving, subtract a little from the base chance. On the other hand, if they've blundered into a situation where death is highly probable, add a lot to the base chance. For example, if the characters were caught in a forest fire, the Strike Number should be about 95. If they were on the top floor of a collapsing skyscraper, the Strike Number should be about 175.

Exposure Damage: Characters who are outdoors in bad weather for 24 hours are subject to exposure damage. To determine exposure damage, roll once every 24 hours (starting with the first full 24 hours) as if the character were being attacked; use a Strike Number of 99, and read the results on column 5. Stamina loss is treated as loss to wounds.

The CM may require rolls more frequently if circumstances dictate: for example, if characters have no warm clothing.

Outdoor Survival skill can help avoid exposure damage.

POISONS

Poisons may come into play in the CHILL™ game. Usually, this occurs when a character is bitten or stung by a poisonous animal or creature. Characters rarely use poisons, and player characters should not be allowed to use poisons. Caution any player characters wanting to use poisons that S.A.V.E. has forbidden its members to resort to such foul measures for their own protection. If any player characters insist on using poisons, they will certainly be expelled from S.A.V.E.—and creatures just aren't forgiving to former S.A.V.E. envoys!

All poisons presented in the game are rated from 1 (the weakest) to 10 (the strongest). Characters and animals exposed to poisons must make an immediate specific *current* Stamina check. Use the defense column corresponding to the strength of the poison to determine the results. Interpret the results as follows:

FAILURE = *Fatal poisoning*: Defender immediately becomes violently ill and dies in 1d10 rounds unless given an antidote or restored by a character who has the Restore Stamina discipline of the Art.

S = *Serious poisoning*: Defender immediately becomes violently ill and dies in 1d10 minutes unless restored as above or given antidote.

L = *Limited poisoning*: Within 1d10 minutes, character becomes violently ill and incapable of action for 1d10 days (unless restored as above or given antidote).

M = *Moderate poisoning*: Within 1d10 minutes, character becomes violently ill and incapable of action for 1d10 hours (unless restored as above or given antidote).

H = *Harmless poisoning*: Within 1d10 minutes, character becomes violently ill and incapable of action for 1d10 minutes (unless restored as above or given antidote).

C = *Controlled poisoning*: Defender's body system controls the poison and defender suffers no ill effects.

Only medical doctors normally carry antidotes. Characters who have Outdoor Survival skill may request and carry antidotes for specific animal poisons (antidotes for snake or spider venom, for example) appropriate to the adventure.

Characters must check for ill effects each time they're exposed to a poison; several consecutive poisonings would require several consecutive checks. The character always suffers the most serious result in multiple poisonings; all other results are cancelled.

As in any type of death, player characters are allowed a Luck check if poisoning results in death. See "Effects of Damage" for further detail.

DISEASES AND ILLNESSES: Certain animal bites (and other special circumstances) can cause disease. The CM may devise specific disease effects to suit the adventure.

Take care to use disease and illness sparingly. No player likes to have a character out of the action for an extended period of time. Also, do not confuse disease symptoms which are frightening with those merely in bad taste. Generally, you will find it more interesting to use non-realistic illnesses to heighten the mystery of the game. Players may regard readily



identifiable diseases as a hindrance, whereas mysterious diseases will intrigue and captivate them.

Use the following guidelines to determine the specific effects of diseases:

1. Determine whether or not the character has a disease. The chance of this will be noted in the descriptions of disease-carrying animals and creatures.

2. Roll 1d10 to determine the severity

of the illness. The result is the defense column to be used on the CHILL™ Action Table for determining the effects of the illness;

3. Have the ill character roll a specific current Stamina check on that column and interpret the result according to the Disease and Illness Results Key.

Disease and Illness Results Key

Failure: The character marks a critical wound box and suffers a 1d10 Stamina point loss each day until he or she dies. In addition, the character loses 5 points per day from Strength, Agility, Unskilled Melee score, and all melee combat skills. These scores return to normal when the character recovers from the disease.

S = Serious Illness: The character marks a Heavy wound and loses 1d10 points of Stamina per day. When the Stamina drops to zero, the character falls unconscious for 1-100 minutes. If the disease is not treated by the end of this period, change the wound to critical and the character dies. In addition to the Stamina loss, the character loses five points per day from Strength, Agility, Unskilled Melee score, and all melee combat skills. These attributes return to normal when the character recovers from the disease.

L = Limited Illness: The character loses 1d10 points per day from current Stamina for 1d10 days. When current Stamina reaches zero, the character simply falls into a coma for 1d10 days. When the character wakes from the coma (no treatment required), he or she is fully recovered. The character also temporarily loses five points per day from Strength, Agility, Unskilled Melee, and all melee combat skills.

M = Mild Illness: The character's activities are restricted for 1d10 days. During this time, the character may take part in adventures, but cannot regenerate any Stamina lost to wounds. Treatment by a character with medical skill cuts the restricted activity time in half.

H = Harmless Illness: The character suffers some minor discomfort, such

as a sore throat, upset stomach, and occasional aches and pains, but is not impaired otherwise.

C = Controlled Illness: The character suffers no ill effects from the illness.

Stamina losses cease if a character with medical skill successfully treats the disease. Normal healing may then begin. Until the character is completely healed, he or she must remain in bed and can take no active part in adventures. Healing will cease immediately and the disease will recur if the character leaves bedrest.

REHABILITATION AND REGENERATING STAMINA

Just as there are two types of damage, wound and non-wound, there are two methods of recovering from damage. Recovering from non-wound damage involves a fairly quick process called *regenerating Stamina*. Recovering from wound damage is more difficult; it requires *rehabilitation*, which is time-consuming, inconvenient, and painful.

Characters, animals, and creatures regenerate Stamina points lost to non-wound damage by resting. "Resting" means spending at least one entire round doing nothing. Unfortunately, a defender subjected to any form of attack (including use of the Art or Evil Way) has failed to rest that round.

A character, animal, or creature can regenerate Stamina points lost to non-wound damage at the end of each round. The being's original Stamina score determines the rate: on the CHILL Action Table, find the defense column corresponding to the being's original Stamina score. The number of the defense column is the number of Stamina points the defender can Regenerate during a round of rest. For example, a character whose original Stamina is 50 can regenerate four Stamina points per round of rest. Add the regenerated points to the being's current Stamina at the end of the round.

Rehabilitation refers to the healing of wounds and the recovery of Stamina points lost to wound damage.

Healing wounds is much slower than regenerating Stamina. Characters heal wounds by erasing wound boxes. A character may erase one wound box for each day he or she remains in bed.

The character must also recover Stamina points lost to wound damage, and this often requires more time than healing wounds. On the CHILL™ Action Table, find the defense column corresponding to the character's original Stamina score. The character recovers one-half this number of Stamina points each day (round any fractions down). For example, a character whose original Stamina score is 50 recovers only two points of wound damage per game day. Double this rate while the character is under the care of a medical doctor. Adjust the character's current Stamina as he or she heals each day.

HEALING AND THE ART

Some PCs have healing abilities from the Art. They can supplement the normal healing process with these abilities; the effects of normal healing and healing by means of the Art are cumulative. See PART VI.

WILLPOWER LOSS AND REGENERATION

Characters sometimes lose Willpower points from fear checks and creature uses of the Evil Way. When this happens, subtract the Willpower points from the character's original Willpower score, and note the difference in the space marked "Current Willpower" on the character sheet. The original Willpower score is not affected, nor are skill scores based on the Willpower score.

Characters must make Willpower checks against current Willpower.

Characters whose current Willpower is below 20 have "cold feet"—you might say they're slightly chilled. They no longer want to face the Unknown. Such characters insist on going as soon as possible to a place of relative safety. They won't take part in a search or combat; if attacked, they automatically attempt to flee. They

cannot attack at all. The CM should enforce this rule firmly, even playing the character himself, if necessary.

Characters whose current Willpower reaches zero cannot take any action at all. They can do nothing but follow simple commands, such as "Walk over here," "Sit down," and so forth. Characters never attack while in this condition. Current Willpower never drops below 0.

Willpower and Sleep

Sleep replenishes Willpower. A character regenerates ten points of Willpower per hour of uninterrupted sleep. Characters must sleep at night, after sundown, to replenish Willpower.

Treat creatures exactly like characters in regard to Willpower and Willpower loss, except that creatures regenerate lost Willpower any time of day or night.

Characters who have gone without sleep for more than 24 hours must make a successful Willpower check in order to stay awake. Failure indicates the character falls asleep for 1d10 hours. The character can be awakened normally. Characters who have been awake 24 hours are "drowsy," and suffer a modifier when making missile attacks (see Missile Combat Modifiers chart).



PART V: THE SUPPORTING CAST

By now you can see that the CHILL™ Master stays as busy as a blood-mobile in Transylvania handling the many events of a CHILL adventure. One of his most demanding tasks is to play all the creatures, people, and animals that the characters meet during a CHILL adventure. But he shouldn't give up the ghost just yet: this old Raven has a few suggestions to make the whole process easier. As a matter of fact, the CHILL Action Table is as handy in this as it is in finding results of Skills and Combat. First of all, though, we'd better go through the three types of beings players may encounter in a CHILL adventure:

1. *Animals*. All normal, non-human beings that live in the Known world—from goldfish to elephants.

2. *NPCs*. All living, human characters who aren't player characters.

3. *Creatures*. All beings that are neither NPCs nor regular animals—anything from pools of living slime to Count Dracula himself!

Now for a quick tour through the reactions of all the things, living or not, that walk the world of CHILL.

ANIMALS

Almost any animal you can imagine will fit in a CHILL adventure—possibly even some beasts you haven't imagined yet. Animals can fill the background of quite a few normal situations: cows grazing peacefully in a New England countryside, birds singing in a German forest, a dog barking in the distance as someone walks on a deserted London street.

Sometimes, of course, these animals move out of the background and into the action of the game: a huge bear lumbers out of the woods like a killing machine, heading straight for that nice little herd of New England cattle, or charging a party of unsuspecting player characters. In the jungle, lions and jaguars may strike from any corner; and around Castle Dracula, the countryside swarms with bats, rats, and wolves. A hungry animal, or an animal protecting its territory or young,

can be a fierce enemy indeed. (I should know! Some folks have tried to egg me on before!)

But let's move on to more pleasant possibilities. Pets and domestic animals (such as the horse a player character rides) can work closely with people, sometimes as valuable friends. These beasts can be helpful, but they can also be a big responsibility.

Animal Reactions

For the most part, animal reactions are the easiest to determine and handle. Animals usually do just what you'd expect: horses pull carriages, big cats stalk their prey, and bats hang from dim, sheltered ceilings by day, waiting for the night to fall.

Some situations, however, call for an animal reaction. You should check for a reaction in these three cases:

1. *Violence*. Animals always respond to violent situations. Perhaps the animal is attacked by a creature or a human, perhaps someone fires a gun in the animal's direction, or perhaps the animal sees combat nearby.

2. *Approaching Danger*. Animals can sense approaching danger, particularly if it threatens *them*. However, because they aren't as bright as humans (or so humans think, anyway), they may feel threatened when no danger exists. Certainly, they react to a predator or a hostile human, but they may react just as wildly to a crumpled piece of paper blown down the sidewalk in a sudden gust of wind.

Animals have keen senses, so they may detect danger before characters notice anything is wrong. When a threat approaches, an animal's senses surpass a human's by at least 45 feet. Add that amount to the human range of senses, expanding the range even more if the animal is a predator, such as a leopard or wolf.

The CM may roll a general Perception check for the animal or groups of animals to determine if they sense approaching danger.

But he shouldn't forget that, finally, he is running the game: at any time, using his judgement and common

sense, he may have the animals react—whether to nothing in particular or to a real danger.

3. *The Evil Way*. Animals can sense uses of the Evil Way or the presence of creatures from the Unknown, even when humans do not notice these things. An animal has a 20% chance to sense these occurrences up to 200 feet away. Sensing the Evil Way or a creature from the Unknown always causes a reaction.

Because animal senses are keener than theirs, player characters may try to carry pets around as a sort of furry alarm system. This could take some of the surprise and mystery out of a CHILL adventure. The CM should make sure to throw in quite a few false alarms so that PCs do not use animals in this manner: have the horses grow restless for no reason except the shadow of a bird passing overhead; have the dog bark at nothing. False alarms add suspense to the game and keep your players on their toes.

Now that it's clear when an animal reacts, it's time to determine what the beast actually does. Be patient: it's fairly easy to figure out. *First, roll percentage dice and subtract 20 from the number rolled. Then use the result as an Attack Margin number on your faithful CHILL Action Table, checking under column 4.* Here's what the letters mean:

Animal Reactions Result Key

L = *Limited fear*. The animal becomes skittish, noisy, and hard to control. Only the master's full attention can keep such a frightened pet in line. If the master has other things to think about, the animal takes off to an area no more than 20 feet away (measured from the point where the reaction check was made).

M = *Menaced*. The animal turns and runs from whatever scared it. No one can control the animal for at least 1 round. Riders or drivers of animals must make the appropriate checks to avoid falls or accidents.

H = *Hysterical*. The animal turns wildly, attacking whatever has caused the reaction. Riders or drivers must make checks as in "M" results. Under these circumstances, a small dog



would attack a lion, even though he obviously couldn't win such a struggle.

C or CK = *Crazed*. The animal attacks the nearest PC, NPC, or animal. The victim could be you—one good reason for not keeping a pet jaguar. Still, if the crazed animal is your pet, you have a bit of an advantage: make a general Personality check to see if your pet turns on you. If you pass the check, the pet turns on the closest alternative target.

Now that we have your pet or some other animal all stirred up, the question is how to calm it down. Now a wild animal just isn't going to calm: it doesn't trust you in the first place, remember? But mounts and pets relax when one of three things happens:

1. **Threat Removed.** Whatever stirred the animal goes away. (And a lot of creatures aren't polite: they just won't leave when you ask them to!)

2. **Out of Range.** If an animal has been frightened by the Evil Way, it

calms down when the source of that Evil Way use is over 200 feet away.

3. **Calming.** Calming is the attempt by a character to steady his horse or pet. The character rolls a specific Personality check, and looks under the column below the animal's Willpower ability. Read the results this way:

Calming Result Key

S = The animal's Attack Percentage goes down 10%.

L = The animal's Attack Percentage goes down 20%.

M = The animal's fright decreases one level (see the Animal Reaction Key), and its Attack Percentage goes down 20%.

H = The animal's fright decreases two levels, and its Attack Percentage goes down 20%.

C = The animal is completely calmed.

K = Not applicable.

Now for an example of calming. Doctor Adrian Smythe is riding his faithful horse, old Dobbin, down a deserted road, when he hears a bobcat snarl nearby. The CM rolls percent die to see if old Dobbin reacts: he rolls a 74, and subtracts 20 from the number to get a result of 54. Checking on the CHILL Action Table, he discovers that old Dobbin is definitely spooked: the Hysterical "H" reaction sends the poor horse galloping like a Derby winner into the underbrush, straight in the direction of the noise!

Well, Smythe is in deep trouble now. Before he falls off the horse and breaks his neck, or before they both become bobcat brunch, Smythe has to calm old Dobbin. First, Smythe must pass a general Agility check to see if he stays on horseback. Smythe's Agility score is 50, and the CM rolls a 42. Somehow, Smythe clings to Dobbin's mane and stays aboard. Now Smythe's player can check for calming. The CM consults the Action Table as the player rolls the specific Personality check: since the horse's Willpower

falls within the numbers above column 2, the CM reads that column. Smythe's Personality score is 50; the player rolls a 15, which he subtracts from the Personality score to get 35. Checking the results of a 35 on the 2 column, the CM finds a "C," indicating that lucky Dr. Smythe has calmed the horse.

Given this information and the example, the CM should be able to manage any animal reaction that arises. More complicated (but less noble) kinds of reactions await the unsuspecting player characters. Let's continue!

NPCS

Encounters with other people are one of the most important elements in a CHILL game; as Dracula might say, they are the life's blood of role-playing. During their travels, characters will come across all kinds of folks—from simple passers-by to NPCs who may become important in the adventure. For the time being, let's look at the two types of folks that characters might meet.

Minor NPCs

Minor NPCs are all the people the CM puts into a CHILL adventure to give the setting atmosphere; they provide simple actions and encounters that make the game fun. Minor NPCs don't have to react to characters in any special or complicated manner: they're the streetsweepers the characters pass on the streets, the clerks they see in the shops, or the librarian at the University Library who helps them find books about zombies. For the most part, minor NPCs perform simple functions: they do their jobs, and they fill in a true-to-life background for your adventure—just like the people in the real world whom the players meet but never know. But if the CM wants to add a little fun, he can use the following system to determine reactions and add some variety. Make a simple percentage roll and use the attitude indicated in the Attitude List below:

01-05. Angry. The NPC is furious about something. Even though the PC has nothing to do with the anger, it's a sticky situation. Any PC who insults or argues with the NPC must make a successful general Personality check; otherwise, a fight breaks out.

06-10. Annoyed. The NPC is annoyed at something, and tries to cut short any encounter.

11-15. Antagonistic. The NPC is simply looking for trouble, speaking harshly to the PC. If insulted or threatened, the NPC becomes Angry (see above).

16-20. Bored. The NPC is bored and tired, unwilling to be disturbed. He can provide no information of value, unless a PC persuades him.

21-25. Brisk. The NPC provides fast and efficient service, but only what is required of him. All in all, he's rather dull.

26-30. Bungling. Poor fellow! He's trying his best, but he can't seem to get his work straight. Plenty of errors: if he's serving a PC, it is likely he makes a mistake.

31-35. Closed. The person who normally does this job isn't at work. Any replacement cannot assist the PCs very much; he or she has no useful information.

36-40. Eager. This person really wants to help, and does so quickly—so quickly, in fact, that he has a 40% chance of making mistakes.

41-45. Efficient. This NPC is fast and accurate. He or she may even provide helpful extra information.

46-50. Flirtatious. The NPC flirts with any PC of the opposite sex. A successful specific Personality check by the PC results in excellent service. A "C" result means that the NPC has fallen "in love at first sight."

51-55. Friendly. The friendly NPC provides pleasing and rewarding

encounters with PCs, offering information, helpful assistance, and anything extra the CM wants to provide.

56-60. Harrassed. This NPC has had a rough day. He's short-tempered and prone to make mistakes.

61-65. Hostile. Any NPC who is hostile deals with the PCs only under threat. He gives false information, and may intend some of it to hurt the PCs.

66-70. Hurried. The NPC has no time to talk, and he or she is leaving work for some reason. (Maybe because it's getting dark?)

71-75. Inquisitive. The NPC asks friendly questions about PC business. Friendly questions, but who knows about the asker?

76-80. Nervous. A nervous NPC worries over details, counts change three or four times, and generally makes everybody around him or her nervous, too.

81-85. Scornful. Simply put, this NPC is one big know-it-all. A very self-important, stuffy person.

86-90. Slow. This NPC is friendly enough, but slow to provide any information or assistance.

91-95. Suspicious. This NPC asks too many questions: what's your authority? purpose? ancestry? The questions are far from friendly.

96-100. Uncooperative. This NPC is a real pain—not helpful in the slightest, even if it's his or her job to provide assistance.

If the PCs try to deal with one of the minor NPCs in a special way—persuading them, asking for aid, threatening violence—simply go to the Direct Action Key used for major NPCs (see the section below). After all, if they make a big deal out of a minor NPC, he should be treated with a little more dignity!

One final, important note. The CHILL Master doesn't even have to

follow my suggestions: just keep some of them in mind and play the minor NPCs sensibly. Remember, if players don't get a little atmosphere, they may suffocate. Or smother the CM instead. Now on to more important NPCs.

Major NPCs

Unlike minor NPCs, major NPCs are those who can or do affect the plot of your adventure: they have a part to play in the story. These NPCs can be anyone from the caretaker in a ghoulish cemetery (who may be very aware of snooping player characters), to a policeman who comes across a party breaking into a haunted house (he probably won't be able to tell the player characters from run-of-the-mill burglars, no matter how much they protest), to the major villain of the adventure.

One word of caution before we proceed. All this material I'm going to give you about how major NPCs react is mainly for NPCs like the caretaker and the policeman—those who may or may not play a major part in the adventure. The big villains and any other characters who are absolutely necessary to the story are a different attic of bats: any CHILL Master worth his salt must have a pretty fair idea how his necessary characters are going to react. If the adventure deals with, say, Castle Dracula, the CHILL Master should be familiar with almost everything the old Head Bloodsucker might do; he shouldn't have to make reaction rolls to see how the Count is going to handle trespassers.

Back to the business at hand. Basically, NPC reaction checks fall into two groups: what we'll call situation checks and direct action checks.

Situation Checks. Not everything in the game is completely in the hands of the player characters. A good CHILL Master prepares the attitudes of his NPCs, even before they meet the characters, by using the situation check. The CM finds the Attack Margin on the Action Table by rolling a percent and subtracting 20. Then he cross-indexes to the column beneath the character's personality score (the

score should fall within the range on top of the column). Then he refers to the following result key for the reaction.

Situation Check Result Key

S = Slight Interest.
L = Limited Interest
M = Moderate Interest.
H = High Interest.
C = Critical Interest.
K = Friendly or Hostile Reaction.*

*It's really best if the CM makes the decision between Friendly or Hostile by the situation; however, if the reaction could go either way, roll the percentage die again (0-50 Hostile/51-00 Friendly). Results without a "K" code are assumed to be neutral.

Officer Jordan Barlow is walking his beat by the Jamison House, an old, abandoned mansion. Suddenly, he hears the sound of gunshots. A good policeman, Barlow goes to investigate (no need for a reaction roll here: it's part of his job). To check this reaction, the CHILL Master rolls a percent on the column below Barlow's Personality score, subtracting 20 from the number. The officer has an average Personality score of 50: that means the CM would read the results on column 4. The CHILL Master rolls a 70, subtracts 20, and finds an "H" result beneath the 4 column on the table. Barlow's reaction shows a High Interest. He loosens his gun in his holster and runs toward the house. I'll bet that you're just...dying to know what'll happen when he runs into our daring band of PCs. Well, to find that out, we must move on to the second type of reaction check.

Direct Action Checks. Direct action means face-to-face encounters: situations where the PCs can argue, con, flatter, flirt, and threaten as they try to influence an NPC. Direct action checks show how NPCs react to these face-to-face meetings. What I'm going to explain are the most common reaction checks in role-playing, so read carefully!

First the player rolls a specific Personality check. Then he checks the results on the column beneath the

appropriate Ability score of the NPC—either Willpower, Perception, or Personality.

Use the table below to determine which NPC Ability to check.

DIRECT ACTION CHART

Action Attempted	NPC Ability
Routine request	Personality
Request for some help, no danger	Personality
Request for help in danger	Personality
Lying, conning	Perception
Persuading	Willpower
Threatening violence	Willpower

Routine request. The PC makes routine requests of the NPC: "Could you tell me how to get to Andrews Street?"; "May I borrow a dime for a phone call?"; "Have you seen a brown dog that answers to the name of Strangler?" Failure means the NPC refuses aid. This approach probably won't work with Officer Barlow. The situation he's walking into just doesn't seem routine.

Request for help, no danger. The PC asks an NPC to go a little out of his way to lend a hand. "Officer, my friend accidentally shot himself in the foot while cleaning a gun. Would you give us a hand in getting him to the hospital?" Failure means the NPC refuses aid.

Request for aid in danger. Obviously this is a greater demand to make on the NPC than either of the two above. Something like this would be appropriate: "Officer, a madman is lurking upstairs, armed with a pistol. Would you help us bring him to justice?" Again, failure means the NPC refuses aid.

Lying, conning. The PCs tell a false story to the NPC, hoping that he'll believe them and act accordingly: "Gunshot? No gunshot came from in here, although I think I heard something from the house next door." Note that the PC checks his Personality score against the NPC's Perception, rather than against Personality, as he

did in the previous situations. Failure means that the NPC sees through the lie; he or she will automatically react with hostility.

Persuading. The PCs try to influence the attitude or opinion of the NPC: "Look, there has been a little trouble here, but we have it well in hand. Nobody was hurt: thanks anyway, Officer." If the PCs are telling the truth with this story, they are using Persuasion; if, in fact, someone *has* been hurt, the reaction is checked as Lying or Conning. (Notice that the PC checks his Personality score against the NPC's Willpower.) Failure means that the PC fails to persuade the NPC.

Threatening violence. Here the PCs try to bully the NPC, hoping to scare him into doing what they want: "Look, buddy, we don't need your help. Why don't you go on your way before this gun goes off again?" Notice that the PC checks his Personality score against the NPC's Willpower. Failure means the NPC reacts with anger; the PCs have a fight on their hands.

Direct action checks use the following result key:

Direct Action Check Result Key

Failure = The PC's attempted influence fails. Results depend on type of persuasion or request (see above).

S = *Slight positive reaction.* NPC is uncertain, but doesn't say "no."

L = *Limited positive reaction.* The NPC considers the idea or offer, but remains uncertain.

M = *Moderately positive reaction.* The NPC takes some limited action to do what the PC wants.

H = *Highly positive reaction.* The NPC gladly helps the PC, as long as he doesn't have to take a risk.

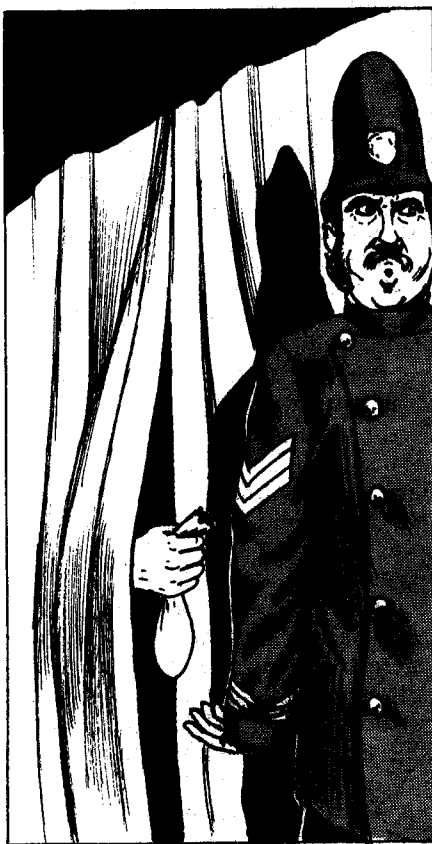
C = *Charmed.* The NPC gladly does anything the PC desires within reason (beyond reason would include sacrificing his life or harming an innocent person).

K = *Not applicable.*

The CM may adjust these reactions according to what he or she feels is reasonable for the situation.

Back to our policeman, to show you how to use the direct action check:

Officer Barlow rushes up to the house. His situation check has already shown that he is highly interested in what's going on. He should act as any highly interested policeman would in the situation: he asks the PCs (who were shooting at ghosts) if anyone was injured, plus who fired the shots and why. Then he asks to see the gun, and he probably searches the house. Now the direct action check comes into play: the officer has several



unanswered questions. What was the PC trying to shoot? Why is the party at the mansion in the first place?

Doctor Adrian Smythe, who isn't riding old Dobbin anymore, is a very honest fellow. He's going to have trouble making up a story about this one. He conjures up a tale about visiting his old childhood home, and says that a rat startled him in an upstairs bedroom. Because Dr. Smythe is Lying or Conning, his player rolls a specific Personality check, reading the results from the column beneath

Officer Barlow's Perception score. Well, Barlow is a fairly sharp policeman: his Perception score is 70, so the player reads the results on column 5. Smythe's Personality score is 50: he rolls an 84 and fails the check! The perceptive Officer Barlow knows that Smythe is lying; he puts handcuffs on the good Doctor, and suggests that the rest of the PCs come with him down to the station. It seems Smythe's story never had a *ghost* of a chance.

Aside from those situations covered by situation and direct action checks, there are two other specific ways that PCs interact with NPCs. One of these is a little shady.

Bribery

Well, it does happen. This old Raven doesn't like it any more than you do, but sometimes money talks better than the most golden-tongued PC. At times, player characters may have no other choice than using bribery because of their unusual opponents and the secrecy of their mission. Sometimes, a bribe or two doesn't hurt—to a border guard, perhaps, or to a librarian in charge of secret documents. No matter where or when an attempted bribe takes place, the CM should use the following steps to see what happens:

1. Allow the PC to make the bribery offer.

2. Determine the base chance of dishonesty for the NPC. 30% is a good working number (roll percent dice: 30 or less = dishonest), though this can be modified up or down at the judgement of the CM.

3. If the NPC is honest (70% of the time, according to our guidelines), he refuses, and he has a good chance of being *outraged* by the offer. To check, roll the percentage die again: 0-30 = outrage, 31-00 = flat refusal. An outraged NPC attempts to report the bribe attempt and turn "the briber" over to the police or other authorities.

4. If the NPC is dishonest, he may not think he's been offered enough. The chart below shows the minimum payment that such an NPC expects, according to his profession:

BRIBERY CHART

Base	Profession
\$10	Soldier, guard, militia, police, civil service
\$100	Officer (military, police), minor politician
\$1,000	Higher ranking officer, political appointee, judge, lawyer, professional, executive
\$10,000	Mayor, governor, general, high court officials, treasurers, bankers
\$100,000	Ministers, dictators, presidents

The bribes listed are in current U.S. dollars. Adjust for time and place of the CHILL adventure.

The CM should use his or her judgement if the bribe is not money, but an item: the item's value to the NPC is more important than its market value. A professor, for example, who according to the table would not accept a bribe of less than \$1000, might be swayed by the offer of a \$300 rare book if it is one that he could use in his studies.

5. If the bribe is too low, roll another check for NPC outrage, following the rule in step 3 above.

Normally, NPCs will not perform illegal actions that threaten their lives. Nor would they risk their safety or their jobs beyond reason.

Friends and Loyalty

If the player character requests it, the CM may allow him or her to develop a close friendship with an NPC, providing the NPC is initially friendly. PCs roll as if they were making a direct action check for a routine request, reading the result from the following result key:

Friendship Result Key

Failure, S, L, M, H = The relationship between the PC and NPC continues as is: friendly, but no lasting friendship is formed.

C = The NPC becomes a loyal friend.

If the PC fails to win the friendship, he cannot try to win that NPC's friendship again.

A loyal NPC friend is a friend for life, even in the face of death. These friends generally do not accompany PCs on adventures, but an NPC friend could be in danger, need help or money, or be threatened to influence a player character.

A PC can have only one such friend for every 10 points of Personality, rounded down (that is, a PC whose Personality score is 36 may have 3 NPC friends; one whose Personality is 80 may have 8).

CREATURES

Since a CHILL adventure is a journey into horror, the CM's use of monsters and creatures can make a huge difference in how much his or her players enjoy the game. Each creature should react in a way that produces the most terror. No real system is necessary: that would lock creatures into unwanted reactions. Controlled monsters and creatures (such as the animated dead version of a zombie) follow the commands of their master. Intelligent creatures should be played as intelligent, and thoroughly evil.

While most creatures from the Unknown are followers of the Evil Way, PCs may have reason to negotiate with them from time to time. The CM should allow this only rarely, and in the most extreme situations.

To determine creature reactions, use the normal NPC direct action system, *deducting 20 from the PC's Personality roll before reading the results*. Even if the result is very favorable, creatures never agree honestly to give up their goals or possessions. They never "mend their ways." A positive reaction probably means the creature is lying to buy time.

NPCS AND THE UNKNOWN

One of the most difficult forms of persuasion the PCs can (and will) try is to convince NPCs that something unusual is happening in the area, and that whatever it is has no "natural" or "normal" cause. It's going to be terribly hard to make a level-headed, practical policeman (like our own Officer

Barlow) believe in ghosts or werewolves. *The CM should assure that this kind of persuasion remains difficult by having all evidence of the Unknown either vanish mysteriously or assume a form that is easily explained away.*

However, to be fair, many people throughout history, even today, are open-minded enough to listen when others talk about the the Unknown or claim to have encountered a creature from the Unknown. During the game, finding the person who will give them the benefit of the doubt might be a great help to the PCs. The odds are slim indeed, but it is possible to change someone's mind. Therefore, whenever a PC tries to persuade an NPC that something supernatural really has happened, roll all three dice and use the following steps to determine his or her success.

First of all, decide which die is "Die #1," which is "Die #2," and which is "Die #3." Then roll the three dice and apply the result to the situation.

1. If Die #1 shows 1-9, the NPC believes none of the story, no matter how well the case is argued. If the result is 0, however, that sureness is a bit shaken. The NPC is willing to listen: go on to check Die #2 if the result of Die #1 is 0.

2. If Die #2 reads 1-9, shaken is all the NPC will be; he'll probably have the whole experience explained away by tomorrow morning. If the result on Die #2 is 0, the NPC believes there may be something to the argument, though he'll still try to find ways to explain away the situation: go to the result on Die #3 if the result on Die #2 is 0.

3. If Die #3 reads 1-9, all you have is an open-minded nonbeliever; if the die reads 0, however, the NPC is convinced. He can, in turn, persuade other people he knows by using this method, and persuades them if Die #3 reads either "9" or "0" at the end of this process. A convinced NPC may be recruited for S.A.V.E. and, if the CM chooses, used as an NPC envoy in further scenarios.

REACTIONS IN THE SOCIETY

Large organizations stand in the background of any CHILL™ adventure or campaign. Just as in our own society, people belong to larger groups than their families, and to smaller groups than the society as a whole. If the CM is drawing up a large campaign, he might do well to think about how some of the following groups might react to a bunch of people running around chasing vampires, and to the confusion that the chase might cause.

Civil Authorities. This group generally includes people who work for the local or national government. If they are well-intentioned (and this is up to the CM), they are most concerned with seeing that the area they govern stays stable—that citizens are not harmed and do not panic. They usually do not believe in the Unknown, explaining away crimes of the Evil Way as the work of madmen or foreign enemies. They are not likely to cooperate with PCs.

Police. The police want to keep their community safe. They do not believe in the Unknown: they have seen too much madness and cruelty in the normal world to look for supernatural villains. They are not likely to cooperate with PCs, and indeed oppose them if the PCs' actions lead to lawbreaking.

Clergy. The clergy is concerned with the spiritual well-being of their community. Although they are as devoted to the fight against evil as the members of S.A.V.E., clergymen often do not believe in the existence of creatures from the Unknown (though a few among them might be more open-minded on the subject than those in other walks of life). Clergy who do believe in the Unknown and the Art never confuse this with their religious calling: unlike members of S.A.V.E., their fight is with spiritual evil, not monsters.

Military Authorities. These people protect citizens from foreign powers, and though many creatures of the Evil Way might be considered "foreign powers" in a strange sense, the military man is more inclined to think that

disturbances are the work of enemies in another country. Military authorities do not cooperate with PCs, and if the PCs create a disturbance in the society, may even believe they are spies or enemy agents!

Business Community. These people seek to maintain "business as usual." They will be disturbed by any horrible occurrence that threatens to upset life in the community: business suffers when people panic. Used to dealing with the daily realities of profits and losses, these people rarely believe that those horrible occurrences could be the work of the Unknown.

Press. If journalists are responsible, they will stick as closely to facts as possible—facts of the normal world, mind you, and not news from the Unknown. Unfortunately, most journalists who would report the actions of PCs work for much less responsible media; these folks don't care what they print as long as it sells, and would be concerned more with sales than with a fair account of the story.

Public Opinion. The opinion of the society at large resembles those of the groups above: people are likely to become alarmed if evil things happen, but they tend to find Known World causes for every event. Very few people know about the existence of S.A.V.E., and S.A.V.E. would prefer to keep things that way: if its members were highly visible, they could not do their jobs as well.

The notes above can provide only simple guidelines to the CHILL Master who wants to create a rich background for his or her adventure. If the CM desires, he can use the situation-check system to determine reactions of a group in general; he should remember, however, that just because an NPC is a member of a particular group doesn't mean that he shares all of their opinions. One reporter is as different from another as one policeman is from another.

Furthermore, reactions of the groups above vary from country to country, from century to century. Much depends on the place, time, and beliefs of a society, so a good CM must research the background for an adventure

before play begins, making it consistent and realistic for his characters. The more realistic the background of your story, the more frightening it is when something strange and fantastic intrudes.

Legal Problems

Sooner or later, characters will probably run afoul of the law during an adventure. Should their direct action checks fail, they may be charged with a crime and placed on trial! In such cases, the CM should have each PC make a general Luck check; failure indicates that the PC is convicted and sentenced (sentence length is left to the CM's judgement, based upon the crime, the era, and the government involved). A successful check means that the PC is found not guilty. The trial procedure (after arrest) takes 1d10 days—yes, that may seem like a fast court system, but unless the players want to role-play a trial, this guideline helps the campaign or adventure move along.

PCs who have Journalism or Investigation skills can aid in another PC's defense. Each favorable witness discovered by using one of these skills gives the defendant PC a +10 modifier to his Luck score in the check described above. Modeling skill or bribery may be used to reverse a sentence or get the defendant a suspended sentence.

If all else fails, the CM may allow S.A.V.E. to bail out the prisoner in 1d10 weeks.



PART VI: THE ART

Hamlet once said to a friend of his, "There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy." Now, both of them had just seen a *real* ghost, so they'd given up trying to explain away certain things as swamp gas or too much Danish wine. Old Hamlet was onto something that CHILL™ characters had better not forget: there are some strange things going on in heaven and earth, and a character had better recognize them when they start to happen.

The hidden truths of the Art rise out of the strange universe of a CHILL game. Player characters live in a physical world, the same as our own. As in the actual world that we live in, characters taste, touch, smell, hear, and see the very normal and "real" things around them.

Now at the same time, there's another world sneaking around out there in the CHILL universe—just as real to those who live in it or visit it, but subject to very different physical laws than those we know: people may talk without speaking, men may change shape into all forms of weird things, and even the dear departed might not be...as dead as you think. All in all, not a nice place to visit, let alone live. Although this bizarre world exists side by side with the everyday world, people may never know it is there, or may find out about it far too late.

The ability to perceive this other world, communicate with it, and draw upon its energies is called *the Art*. Few people are aware of the Art, and even fewer people know how to use it. Those who know of the Art call this other world the "Unknown," as opposed to the "Known World"—the everyday world in which we live.

There are four forms of the Art: *Communication*, *Restoration*, *Protection*, and *the Evil Way*. Characters may draw upon the energies of three of these forms; the Evil Way, however, is a nasty series of illusions and weapons reserved only for creatures.

The Art may bring a person closer to understanding the mysterious Unknown and its workings. However, the Art is not magic or magical in

nature. It is as bound to its physical laws as any natural or physical science—harnessing various forms of energy from the Unknown and making the user a sort of conductor for transmitting these energies into the Known World. The fact that the Art is so misunderstood has led many people to believe that it is some sort of magic.

Sensing the Unknown

All player characters in the CHILL game are aware that the Art exists—that's never a problem. However, it's not a sure thing that they'll know when the Art is present—is transmitting those energies right in their area.

All player characters have a limited ability to sense use of the Art or presence of the Unknown in three situations:

1. *When Communication, Restoration, or Protection disciplines of the Art are used in their presence.*

2. *When a creature is present or has passed by. Because of their association with the Unknown, creatures leave mysterious traces of energy behind them for an indefinite time. (CM may choose length of time.) These traces are only noticeable if the character senses the Unknown successfully.*

3. *When a discipline of the Evil Way is used or has been used nearby, or has been focused upon a specific object. Since only creatures use the Evil Way, the mysterious traces of energy are similar to those in 2.*

The base chance for a PC to sense the Unknown is one-fifth (20%) his or her Perception score, all fractions dropped). For example, if Nurse Lucy Sparkle's Perception score is, say, 72, she'll have a 14% base chance to sense the Unknown. When the CM rolls the dice to see if the character senses the Unknown, he rolls them as a general check against this base chance.

But if Lucy is sitting in New York, she won't be able to sense the Unknown somewhere in China. *The ability to sense the Unknown has a specific range: 30 feet.*

Let's suppose that Lucy has found an old letter, and she wants to know whether it has been touched by the Unknown at one time or another. Lucy's player must ask the CM whether Lucy senses the Unknown on the letter.

The player has to ask in each specific situation: *the CM should not reveal the presence of the Unknown if the player doesn't ask!*

In order to try sensing this presence, the character has to stand still and concentrate completely on his or her objective for one round. During that time, the character can't do anything else—no combat, no speaking, no movement. Makes Lucy a bit of an easy target if something decides to drop by for a visit, eh? Just one of the little problems when you try to detect the Art.

Now the CM rolls percentage dice to see whether the character senses the Unknown. The CM knows that a vampire has written this letter to a friend, saying that he will be out of town tomorrow night. Since the vampire is a creature from the Unknown, this letter gives off a certain energy that Lucy might be able to detect. The CM rolls the dice secretly, remembering that Lucy's chance to detect is 14, as determined above. He rolls a 36: Lucy detects nothing unusual about the letter, and she should be just a little bit embarrassed about reading other people's mail.

Had Lucy detected the presence of the Unknown, what kind of things might she have sensed? If the character succeeds in sensing, the CM may tell him or her the following:

1. Whether another character is practicing the Art within 30 feet of the character.

2. Whether a creature is or has been within 30 feet of the character and in which direction the creature lies (e.g., above, to the right, east...).

3. The fact that the Evil Way has been used in an area or on an object. The CM should also give the character an idea of how long ago that use took place and the strength of the Evil Way discipline that was used. The CM should be mysterious about these things, using phrases like "not too long ago" and "a very powerful Evil" rather than naming a precise time or a specific discipline such as the ones named in the section on the Evil Way. The CM should give clues, but he'll spoil the fun if he spells out the details for the players.

USING THE ART

Judging from all this strange stuff about the Unknown, it might appear that the creatures and their Evil Way have the cards stacked in their favor. Not so: player characters also have a chance to use the Art, to harness the Unknown in good ways that combat this nasty invasion.

In order to use the Art, a character must have an Ability score of 60 or higher in Perception, and a base (original) score of 50 or higher in Willpower. No matter what his scores are in the other Basic Abilities, a character cannot use the Art unless he has at least these scores in Perception and Willpower.

If a character can use the Art, he may choose to pursue knowledge and ability in one of three forms:

1. Communication. *Base = (PCN + PER) ÷ 2.* This form of the Art deals with sending and receiving messages in ways other than those normally used by human beings.

2. Restoration. *Base = (PCN + STR) ÷ 2.* This form of the Art heals characters and restores their Stamina. Every once in a while, it allows the user to try some impossible feat of strength.

3. Protection. *Base = (PCN + LUCK) ÷ 2.* This form of the Art protects characters from the Unknown and the Evil Way.

Each form of the Art has three *disciplines*, or specific uses, listed in the description of each form. Any player whose character meets the basic qualifications for having the Art may pick one discipline during character generation for free. If he wants his character to have other disciplines, he must spend Insight Points (IPs) to get them.

As a character advances, he may use IPs to acquire more disciplines, but he has to acquire all three disciplines from one form of the Art before he acquires any from another form.

Using a Discipline

When a character has one or more of these disciplines, he's obviously going to want to use them. Considering what he's up against, he may need a discipline or two right away. Using a discipline is a lot like using a skill, except that when you're doing something most normal humans can't do, you're in for a few more risks. But that's part of the fun, now isn't it?

The base percent chance to use a discipline successfully is the average of the two Basic Ability scores involved in the form of the Art. For example, Lucy Sparkle is trying to use a discipline of Communication. Her Perception, as we said before, is 72; her Personality score is 78 (such a little charmer, our Lucy!). Her chance to use the discipline is 75 ($72+78=150$; $150\div2=75$).

A character can spend Willpower to raise his or her percent chance to use a discipline. Suppose Lucy's in a tight spot and needs to use Telepathic Sending, one of those Communication disciplines, pretty badly. Sometimes 75% (her base chance for success) just isn't safe enough. In the Declaration Step at the beginning of the round in which she wants to use this discipline, Lucy can improve her odds by spending 1 point of Willpower for every 1% she wants to raise her chance to succeed. Spending 5 points of Willpower, for example, would give her an 80% chance of success. Lucy's player should record this loss of current Willpower on the character sheet.

In the Art Step of the round, the character rolls a general check to see if he or she succeeds in using the discipline. After Lucy has had the opportunity to modify her base percent chance, she rolls the percent dice. In this case, if she rolls 01-80, Lucy succeeds in whatever discipline of Communication she had decided to try. If she rolls 81-00, it's like the old sheriff said: "What we have here is a failure to communicate."

The process sounds easy enough, doesn't it? Well, about those risks I promised...

Using a discipline is the only action a character can perform in a round. The

character can't do anything else while using a discipline: can't fight or move.

If the character is attacked in melee, struck by a fired or thrown weapon or by a discipline of the Evil Way, or fails a fear or surprise check, the discipline is disrupted and does not work. If the character has spent Willpower to raise his or her chances of success, it's too bad: the character loses the Willpower anyway.

The amount of Willpower a character can spend to modify the base chance of success depends on how much current Stamina he or she has:

Current STA	WPR that can be spent
01-15	5
16-30	10
31-45	15
46-60	20
61-75	25
76-90	30

The amount of Willpower to spend can also be obtained by finding the range at the top of the Action Table in which the character's current Stamina lies, and multiplying the number of the column below it by 5.

In each form of the Art, *one discipline costs 2d10 of current Willpower to use*: this loss is in addition to any Willpower spent to modify the chance of success.

Now that I've told you how these disciplines work, it's time to take a look at the kind of things they can do. Let's go through each of the forms of the Art, one by one.

COMMUNICATION

Communication, as I said before, deals with sending and receiving messages in ways other than those normally used by humans. The base chance for success is (Perception + Personality) ÷ 2. Communication contains three disciplines:

1. Telepathic Sending

This discipline allows the user to send a message to any other *living* mind of human intelligence or greater. Notice that this counts out the undead,

ghosts, and some other forms of incorporeal creatures—they don't have living minds (and anyway, the ones I know aren't that much fun to talk to! Heh, heh, heh). The message can be sent any distance, but the user can try to contact the same mind only twice in a day. The success of each contact must be rolled for separately.

Each contact lasts only one round, and the message must be seven words or less. The sender has no way of knowing if the person receiving his message will act on it, nor does the person receiving the message have any way to respond (unless he, too, uses this discipline).

Foreign languages are no problem in Telepathic Sending: all translation is done courtesy of the Art.

2. Telepathic Empathy

A user of this discipline can read the emotions of another character, animal, or creature. These emotions can be read from any distance, but only once per day on a specific character, animal, or creature. The discipline lasts for one round.

The discipline reads only emotions, not thoughts: though a user could feel the anger of a tiger, he could not receive information like "I'm going after the one who's trying to read my emotions." The user can pick up feelings such as love, guilt, fear, hate, or anger; he can also know how deep that emotion is, e.g., whether it's "mild fear" or "strong love."

The CM should remember that most humans are pretty complex; most of them feel several emotions at once. The user can pick up all of these emotions in one use of the discipline.

The CM should also remember that some creatures, such as zombies, have no emotions!

3. Clairvoyant/Prescient Dream

Once a week, the user can try to have one dream, 1-100 minutes long, that has some meaning to the player characters in regard to their current situation or activities. This dream could provide clues to a mystery, tell the character what is happening somewhere else,

or allow him to communicate with some other character, person, or creature.

Before he or she goes to sleep, the character should tell the CM that he or she intends to have a Clairvoyant Dream. The character will not know whether such a dream will come: the CM should roll secretly to determine success. Sleep lasts for only about 10 minutes before the dream begins, if the discipline use is successful.

Now, dreams are funny things. They tell you the truth in a slanted way, often using puns and jokes to get



their meaning across: Auntie Rachel walking around in a fur coat may "wear wolf," but don't get out the silver bullets just yet. She might have just come "a fur piece" to visit her favorite nephew or niece. Heh, heh, heh...

This discipline costs a little extra: 2d10 points of current Willpower in addition to any spent to increase the base chance of success. The user does

not regenerate Willpower during sleep when he tries to have a Clairvoyant Dream: after all, he's working while he sleeps!

RESTORATION

This form of the Art heals characters and restores their courage. Every once in a while, it also allows the user to attempt an impossible feat of strength.

The base chance for success in Restoration is $(\text{Perception} + \text{Strength}) \div 2$.

Restoration has three disciplines:

1. Restore Stamina

The user may restore 1d10 points of Stamina to any character or animal, but not to creatures (but then, who'd want to restore someone on their side, anyway?) Successful use also stops any further loss of Stamina from heavy or critical wounds, and negates the effect of poisons.

The user must touch the injured character or animal in order to restore. Neither of them can do anything else in the round of restoration: no fighting, moving, or the use of the Art. Restored points count toward healing (see PART IV). A character or animal can be restored only once per day, and by only one restorer. A character or animal cannot be restored above original Stamina.

The user cannot use this ability on himself (Sorry, Doctor's orders!). One restorer, however, can restore another.

2. Restore Willpower

If the discipline is successful, the user can restore 1d10 points of Willpower to another character. Characters cannot be restored above their original (base) Willpower. Restore Willpower has exactly the same limitations as Restore Stamina.

3. Feat of Strength

If the discipline is successful, the user can perform a superhuman feat of strength, lifting up to 1000 pounds for one round. He or she may continue the feat in following rounds, but a

new roll for success is required each round. The user loses 2d10 points of Willpower per round of use.

For example, suppose Lucy Sparkle's Strength is 48; her Perception, as you remember, is 72. This gives her a 60% base chance to lift the front of a truck off poor, accident-prone Mr. Mysterioso, even though a character whose Strength is 80 might not be able to perform such a feat. Lucy spends 2d10 current Willpower from her original total of 60 (she's lucky: the CM only rolls "8," leaving her with 52 Willpower points), then rolls for the Feat of Strength. The CM rolls 47; Lucy lifts the truck off Mr. Mysterioso.

There's a problem, though. Mr. Mysterioso can't gain his footing (he failed an Agility check, let's say), so Lucy has to try again. This time, she loses 12 Willpower points (she's down to 40 current Willpower), but then the CM rolls a 13: she's still holding up the truck.

Well, Mysterioso seems in no hurry. The clumsy oaf fails to roll out from under the truck. Lucy, running a little short on Willpower, will lose another 2d10 points if she tries to hold the truck again in the third round, whether she succeeds and continues to perform this superhuman act of strength, or fails and lets the truck drop (and who could blame her by now?) on the troublesome Mr. Mysterioso.

PROTECTION

This discipline deals with the direct protection of characters from the creatures of the Unknown and the disciplines of the Evil Way. The base chance for success is $(\text{Perception} + \text{Luck}) \div 2$. Protection contains three disciplines:

1. Raise Perception

If successful, the user can temporarily raise the Perception scores of all PCs in sight by 10 points. The discipline lasts for 1 minute, and can be used 2 times per day.

Raise Perception does apply to the PCs' chance to perceive the Art or creatures from the Unknown, raising their chance of success by 2%, although

it does not increase their skill scores or chances to use a discipline of the Art.

Raise Perception has no effect on the user—just on the other PCs. Don't worry, protectors: maybe your friends will do you a good turn on another occasion.

2. Mental Shield

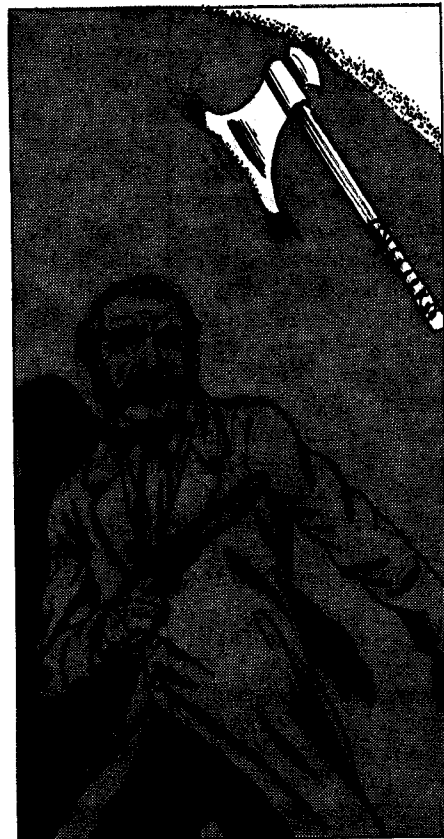
If successful, the user can raise a shield of mental energy which protects him and all PCs within his sight from any Subjection discipline of the Evil Way. Mental Shield lasts for 1 minute; the user can attempt to raise the shield twice per day.

PCs who are already under some form of Subjection, and who are in sight of the user, may make a general check against current Willpower; if they succeed, they throw off all effects of the Subjection. (See, however, *Hound* and *Influence*—particularly nasty disciplines of the Evil Way which will make even the best protector work overtime!)

3. Sphere of Protection

If successful, the user can raise an invisible sphere of protective power which protects all characters and animals within it from all creatures and any form of attack—even disciplines of the Evil Way. The sphere deflects all missile attacks, while allowing the protected characters to use their missile weapons. A handy arrangement: you can shoot out, but they can't shoot in! On the other hand, in order to make a melee attack against any being outside the sphere, characters must step outside the protected area.

The sphere has a 15-foot radius and extends in all directions from the user, including down into the ground. Not only does the sphere keep out the attacks of creatures; no creature can enter the sphere. Any creature caught inside the sphere must try to leave at once during its next movement step, regardless of declared action. Creatures unable to leave the sphere move as far away as possible from the protector and are unable to defend



themselves as long as the discipline is in effect. In that time every hit upon the creature gets an automatic "C" result, so characters can beat, stab, and hack as they please, no dice roll required.

While characters are having fun picking on the poor little werewolf or vampire, they'd better be aware that the discipline lasts only a round. Each following round requires a new roll for success.

Each round of Sphere of Protection drains 2d10 of Willpower from the protector.

For example, Lucy and her sidekick Mr. Mysterioso trap a werewolf in an enclosed room. Now, that's a lot like being trapped in a closet with a roaring chainsaw, but the two of them are lucky that Lucy can use a Sphere of Protection.

Lucy's side wins initiative; Lucy's player has already declared that her character is going to use the sphere. Lucy's Perception (as you all know by now) is 72, but her Luck is only 36. Still, that gives her a 54% base chance

($72+36=108$; $108\div2=54$) to use the discipline.

Lucy loses 2d10 of current Willpower from her original 60 (she's not so lucky this time: the CM rolls, and she has to subtract 17 points). The roll for the success of the discipline is 47: the sphere rises up, and the werewolf, trapped in the room, shrinks into a corner.

"Don't worry, Lucy! I'll handle this beast!" shouts Mr. Mysterioso, and he moves to the attack with bravery Lucy has never seen him display. He strikes the werewolf a crushing blow with a huge table-leg, which he carries with him to all social occasions.

The next round begins, and again Lucy's player declares that she will use the sphere. Lucy's side again gains initiative, she loses 10 more points from current Willpower, Mysterioso raises his Chippendale club to strike, and the percentage chance for the sphere is rolled. The roll is 97; the energy of the discipline sputters and fades. Mr. Mysterioso raps the werewolf yet again, but the beast moves forward, flashing a sharp and hideous grin...

How about if we leave our charming couple right where they are? Speaking of leaving, I'm getting ready to do that myself. This next part is really none of my business. I'll just let you read what Dr. Desmond Kearney, an important scholar at the S.A.V.E. Central Archives, has to say about S.A.V.E., that group of good guys that keeps you folks safe at nights.

S.A.V.E.

ORGANIZATION HISTORY

*by Dr. Desmond Kearney
Curator, S.A.V.E. Central Archives*

In the year 1789 in the small seaport of Almeria, Spain, Dr. Alfredo Fernandez Ruiz made an important discovery while peering through his telescope. Gazing over the nearby beach, Fernandez Ruiz noticed a group of Arab sailors walking along the shore. In front of them, crouched behind the high rocks of an inlet, a group of cutthroats waited in ambush.

The Doctor watched helplessly as the thieves made ready for the innocent foreigners. "There must be something

I can do," he worried, as he stared through the telescope. "You have, my friend. Thank you." came an unsolicited reply. The thick Arab accent rang in the Doctor's head; he quickly turned to see where the voice came from. But he was alone in his study.

Fernandez Ruiz puzzled over the strange voice until he suddenly remembered what was going on on the other side of the telescope lens. But he recoiled from the one answer that seemed impossible to the logic of science.

Inside the circle of the telescope's view, the group of sailors waved and thanked the Doctor for his warning.

The Spaniard recorded the entire event in his journal. That evening, he searched the taverns and markets of the town until he found the Algerian sailors. To his further surprise he discovered that none of them spoke Spanish, nor any other language that he knew: communication was impossible during the interview.

Fernandez Ruiz' strange discovery is the first human use of the Art accepted and documented by S.A.V.E. Those who now study the Art believe that there were once great practitioners of the Art—such notables as Cassandra, Circe, Merlin, Roger Bacon, and Giordano Bruno. But these cases have yet to be documented to the satisfaction of the Societas Albae Viae Eternitata, the Eternal Society of the White Way (S.A.V.E.).

S.A.V.E. was founded in Dublin, Ireland, in 1844. A group of Irish scientists, headed by Dr. Charles O'Boylan, had noticed a series of related events, recorded by otherwise reputable scientists, that had been ignored by the established scientific community.

When all of these events were put together, O'Boylan came to startling conclusions: there are natural laws of which we have little understanding; these laws are so complex and abstract that they defy logic and scientific proof; furthermore, these laws seemed to be recognized and used by two separate and opposing factions.

O'Boylan believed that one of these factions was clearly good, while the other was clearly evil. It appeared that

the conflict between the two was constant, and at a level barely conceivable by human beings.

O'Boylan envisioned a physical yet non-corporeal world from which constructive energies, but also horrible disciplines and creatures, emanated. This world was a dimension or plane or universe (he was never clear on this) which living humans could not visit. Because of the physical (or non-physical) nature of this place, he reasoned, communication was achieved by non-physical means, or what we might call telepathy. This would account for Dr. Fernandez Ruiz' experience, as well as hundreds more before and since. The possibilities were awesome.

O'Boylan's ultimate discovery was that a highly disciplined source of evil that was not perceived or recognized by the scientific community or society in general often intruded into our world, threatening our safety. O'Boylan began to consider the possibilities that the dragons, basilisks, ghosts, and ghouls were more real than legend.

O'Boylan founded S.A.V.E. in order to collect as much information and proof of this source of evil as was possible. Originally a group of scholars, the organization expanded to include famous men of action: Lord Henry Boulton, Richard Arthur (Lord Strange), and later, O'Boylan's great-grandson Michael and the American Benjamin Lewis. S.A.V.E. funded three expeditions in the mid-1840s, all of which were led by Charles O'Boylan. The success or failure of these ventures depends on one's viewpoint.

The only proof of any existence of the "Unknown," as O'Boylan called it, lies in the log of these expeditions. The book tells of strange creatures and disciplines that S.A.V.E. encountered and studied. When the creatures were killed or driven off, they simply disappeared. The deaths of S.A.V.E. envoys during the expeditions were dismissed by the general public as "accidental" or "mysterious."

O'Boylan finally decided to organize one last expedition that might prove the existence of the Unknown and clear his name as a reputable scientist.

A party of twelve set forth to Cairo. Nobody returned.

To O'Boylan's survivors in Dublin, the course seemed obvious.

The world would not accept what they knew to be true, and any attempts to publicize their findings would most likely fill the insane asylums of the world with S.A.V.E. envoys. Yet the thought of falling victim to the Unknown was far worse than being labelled a lunatic. In conference, Boulton, Strange, and the East Indian adventurer Pachmari decided that S.A.V.E. would become a secret organization, contacting only those people who had somehow encountered the Unknown.

If the organization believed that a person had experienced an authentic encounter with the Unknown, they recorded the findings, accepted the person as a S.A.V.E. envoy, and if need be, organized an expedition to investigate the encounter further. Any findings, diaries, chronicles, newspaper reports, or other related information which might deal with the Unknown were collected at the S.A.V.E. Central Archives in Dublin.

Slowly, the secret organization formed a network of highly intelligent people from all parts of the world and all walks of life. S.A.V.E. now has members in every country in the world dedicated to the prevention of evil spawned from the Unknown. These members know the truth that was first uncovered by O'Boylan—the truth that later cost him his life. All are sworn to set aside their jobs and philosophical differences, and do whatever is asked of them by S.A.V.E. at a moment's notice. They realize that their efforts to protect the world will go unsung, but know that the forces of good use silence as well as music.

Rules of S.A.V.E.

All player characters in a CHILL adventure are S.A.V.E. envoys. S.A.V.E. is the important source of information regarding where suspected activity is taking place, who to contact when envoys arrive at their destination, and

what to expect when they encounter the Unknown.

In return for this information, envoys must obey certain rules at all times. Any failure to comply with these rules results in dismissal from S.A.V.E.: a fate that is a bit more dangerous than dismissal from most organizations. Even if a dismissed envoy tries to reveal S.A.V.E. or its interests, nobody will believe him. The Unknown itself prefers to keep S.A.V.E. a secret organization, because an ignorant world is easier to conquer. Therefore, people who have tried to betray S.A.V.E. often find themselves in trouble with the Unknown as well. To date, nobody has survived for longer than 17 months after being expelled from S.A.V.E.: it is believed by S.A.V.E. that all have died horrible deaths at the hands of the Unknown.

The rules of S.A.V.E. are:

1. All activities, envoys, goals, and locations of S.A.V.E. are to be kept secret at all costs. If you or any envoy of your group are put under arrest, or detained for any reason whatsoever, S.A.V.E. will not publicly recognize you or your situation. S.A.V.E. will do what it can to help you secretly.

2. The highest ethical principles are to be maintained at all times. The purpose of S.A.V.E. is to rid the world of evil. Since envoys will be travelling throughout the world, respect for customs and cultural differences is to be maintained.

3. Any and all information regarding the Unknown is to be noted and sent to the closest headquarters of S.A.V.E. as soon as possible. S.A.V.E. will always provide its envoys with the most recent and correct information available. But this network is dependent upon envoys supplying information to S.A.V.E.

4. You are the guardians of the world. Nobody but the envoys of S.A.V.E. will ever know of your success or your failure. But you must be willing at all times to lay down whatever you are doing and fight the Unknown.

5. Failure to honor these rules may result in dismissal from S.A.V.E.

Contacting S.A.V.E.

The world headquarters of S.A.V.E. is maintained in Dublin, Ireland at the the ancestral O'Boylan estate. Housed there are the S.A.V.E. Central Archives and the offices of the current head of S.A.V.E., Dr. Wilhelm Geistmann. This Swiss scholar was formerly a Professor of History at a major European university, a calling he left to serve S.A.V.E. full time.

Contact between individual PC envoys and world headquarters is maintained solely by mail. On rare occasions, a visit may be allowed to perform research in the S.A.V.E. archives, although the information contained there has generally already been circulated throughout the S.A.V.E. network.

World headquarters keeps a registry of all envoys, and will make available upon request by PCs the names of other S.A.V.E. envoys in areas where PCs are adventuring.

S.A.V.E. envoys worldwide can be contacted at work or home, by mail or telephone. However, S.A.V.E. frowns on discussions of society business by telephone: you never know who (or what) may be listening in!

A S.A.V.E. envoy can always be identified by the *indalo* he or she wears. The *indalo* is an ancient symbol native to the region of Almeria, Spain, the site of Dr. Fernandez Ruiz' incredible discovery of the Art. The *indalo* is a primitive representation of man looking into the universe; for S.A.V.E. it symbolizes both the society's search for knowledge about the Unknown and the place where the search began. The *indalo* symbol is worn by all envoys in some fashion: on jewelry, in pattern designs in cloth, as an embroidered monogram, or in other ways which do not attract attention.

How S.A.V.E. Helps PCs

S.A.V.E. provides PC envoys with three essential services: information, equipment and financial aid, and legal aid.

Player characters frequently need information, especially to help get an

adventure scenario underway! A typical adventure scenario begins with S.A.V.E. contacting the PCs, providing information about some recent mysterious event, and requesting them to conduct a further investigation of the phenomenon. Additionally, S.A.V.E. provides, upon request, information about creatures from the Unknown and disciplines of the Evil Way that previous S.A.V.E. envoys have already encountered.

The actual provision of this information is entirely at the CM's discretion. All the information in the book, *Horrors from the Unknown*, should, of course, be available to the players after the first two or three games. (For the first few gaming sessions, players will have more fun if they don't know much about what they're up against.)

The use of S.A.V.E. as a source of information for PCs can be used by the CM to provide clues when the PCs are getting lost in an adventure, or to throw them off the track when they're moving ahead too rapidly. After all, even the information provided by S.A.V.E. may not be 100% accurate!

Adventures into the untamed regions of the earth may require special equipment such as vehicles, safari gear, special clothing, etc. S.A.V.E. will provide any items which the PCs request (within reason, at the CM's discretion) and which they cannot afford. S.A.V.E. envoys worldwide can also provide emergency financial assistance within 24 hours, up to an amount equal to \$10,000 in 1984 U.S. dollars.

As noted earlier in PART V, PCs may sometimes run afoul of the law and be convicted of crimes. S.A.V.E. will discreetly provide legal aid in such cases within 1d10 weeks of a PC's conviction. Unless the CM decides otherwise, S.A.V.E. lawyers are usually able to obtain the release of the convicted PC. Note that S.A.V.E. will definitely not provide such aid if the PCs are convicted of crimes which have nothing to do with S.A.V.E.'s mission, or which involve a deliberate evil action by the PC! The purpose of this service provided by S.A.V.E. is to aid envoys who were wrongly convicted of crimes, or convicted of crimes which were necessary to protect the world from the Unknown.



PART VII: RUNNING CHILL

Before I say good-bye, I have a few things to say just to the CMs out there in the Known World—those unsung heros who spend their spare time getting ready to scare the wits out of players during *their* spare time! Being a CM is a big responsibility, but it can also be more fun than any other role in the game! Whether you've played a similar part in other role-playing games before, or are brand new to the job, here's a whole flock of tips to make your CHILL™ games more fun for everyone.

WHAT THE CM DOES

The CM runs the game. "Running a game" is gamer's slang for being a CM, but it pretty well sums up what being a CM is all about. A role-playing game, and especially this one, is a CM's game: the way the CM runs the game is the most important factor in making the game fun.

Running the game involves two things: First, you have to tell the players what's happening in the game. Second, you must know how to apply the rules. Of these two things, the first is probably the more important.

In the sample adventure scenario "Terror In Warwick House" (which I do hope you've already played), you've seen how the CM tells the players what's happening, in the simplest sense. "Okay Fred, you get to the top of the stairs, and you suddenly see this corpse jump up and come lumbering toward you! Better roll a fear check now...."

The CM acts as the eyes, ears, and all the other senses of the player characters. The player characters have a right to know what's going on around them, just as real people in the real world naturally can see, hear, and otherwise sense what's going on around them. The CM brings the character's world to life for the players of the game.

Usually, a large part of the game world's action involves NPCs, animals, or creatures. Telling the players what's going on involves making all these other beings seem real. It's a mediocre CM who says something like this: "The cop walks up to you. He wants to

know what you're doing in the graveyard. He seems angry." A good CM would describe the same scene like this: "Suddenly, a gruff voice addresses you. It says, 'Alright, buddy. Just whaddya think you're doing here? Drop those shovels *now*, and let's see some ID!' A bluecoat steps into the light, and the scowl on his face says he's not in the mood for stories."

A good CM draws on all his experiences to help bring the NPCs, animals, and creatures in his game to life for the players. (Now, those experiences doesn't all have to be first-hand...some might come from reading a novel, for instance.) The best CMs seem almost like actors when they run their games, switching from part to part as the PCs encounter new beings—or beasts. This adds a lot of fun to the game, and it helps the players, too; the more they see you acting out the parts of the NPCs, the easier it will be for them to "get into" their own characters, playing them at their best.

Of course, to run all the animals, creatures, and NPCs effectively, the CM needs to know what they think, feel, and do. Two things come in handy here: a little planning *before* the gaming session begins, and a thorough understanding of PART V: "The Supporting Cast." When you plan your adventure, think carefully about who the major NPCs are; when the game begins, you should already know how they would react to just about anything. The rules and charts in PART V can help you generate the reactions of less important characters, or even major characters if you feel stuck in a particular situation.

Even beyond acting out the immediate challenges for the characters, the CM needs to understand the overall plot of the adventure scenario being played. He or she has to know just what the "bad guys" are up to—even when they're not in the foreground. In the introductory adventure, "Terror In Warwick House," this was all taken care of ahead of time for the CM; even the PCs weren't really free to choose their options; the scenario limited the characters' choices. In full-scale play, this just isn't the case: both the PCs and the creatures

have all the options that would be open to them in the real world! The player characters could choose to do almost *anything* at *any time*, and believe me, sometimes they will! This means the "bad guys" have to be able to respond to the actions of the PCs, maybe not right then and there in front of the PCs, but in some sneaky, underhanded, deliciously horrible way that the PCs won't recognize immediately. The CM has to decide on these things and keep them straight in his own mind—keeping a few notes can be helpful. This way the CM knows just when to spring a little something like "Oh, by the way. You remember that mummy you burned to ashes two weeks ago in Cairo? Well, he just shoved your bedroom door open. As you lie there in bed, he starts to move one foot after another. Step by step, he's closing in fast, and his black, tattered fingers are stretched straight toward your pretty little throat. Is there something you'd like to do?"

In order to inform the players and keep track of the game, you'll have to understand the CHILL rules and know how to interpret them using your own judgement. No set of rules could possibly cover every situation which can arise in a role-playing game; at times, the CM will have to use common sense, interpreting the rules as logically as he or she can, and then let the play go on! If you're doing a good job, the players will be more interested in the situation their characters are facing than in arguing over a rule!

The Two Major Rules

Now I've come to the *only* two rules in this part of the book—everything else here is just advice. But these two rules are *the most important rules in the game*:

1. The CM's real job is to make sure that each and every player has FUN each and every time they play the game. You're not the player characters' enemy, nor are you their ally, although from time to time you'll play both roles as an NPC. Stay neutral; let the PCs succeed or fail, even live or die, as a result of their own decisions. The real FUN of the game for the players



comes from being *really scared*, and then *finding a way to solve the problems they face*. If everyone has fun, everyone wins. There are no losers in a well-run CHILL game.

2. In order to accomplish the goal set in rule 1 above, the CM has total control over all events in the game. You, as CM, have the power to ignore or change any rule, change a dice roll, or manipulate any situation as you see fit. Of course, this must be done in a fair and consistent manner, and the best CMs will use this power very rarely. But, in the end, your decisions are final and binding.

CREATING ADVENTURE SCENARIOS

If you're starting to create your own CHILL scenarios, you should study carefully the CHILL scenarios that Pacesetter, Ltd. publishes separately. However, sooner or later every CM worth his salt (if he's not "zombied out") will begin creating his or her own adventure scenarios.

You can get inspiration and ideas for scenarios from many sources. Classical horror literature—such as Bram Stoker's *Dracula*, and Mary Shelley's *Frankenstein*—includes some wonderful examples. So do the works of many contemporary authors, such as Stephen King and Peter Straub. Many suspense and horror movies can also provide inspiration, but remember this: needless, gruesome violence doesn't make for as good a game as mysterious terror does. Give yours truly a good Alfred Hitchcock movie over "The High School Machete Murders" any day! *The good CM never confuses the truly horrifying with that which is merely vulgar, gory, or distasteful.*

Additional ideas for adventure scenarios can be obtained from some of the items in the CHILL™ Game itself. The *Horrors from the Unknown* book contains descriptions of a number of creatures; these descriptions are purposely written to suggest adventure scenarios with those creatures. The world map in the game shows a number of unnamed "Sites of Interest

to S.A.V.E." S.A.V.E. sent expeditions to these places in the past, only to have no one return. Not a bad starting idea for an adventure. . .

Another good way to begin creating a scenario is to decide what the ultimate evil creature will be. You can use the creatures listed in *Horrors from the Unknown*, but these merely scratch the surface of what you can create with a little imagination. The creatures and Evil Way disciplines in that book should do more than provide a foundation for scenarios; they should inspire the good CM to create his or her own little horrible creatures.

Creating creatures is not difficult, given the material on the Evil Way in the *Horrors from the Unknown* book. Start with a basic idea of the type of creature you want: corporeal, incorporeal, or special. Determine one or two features that make this creature unique and really scary. Assign the Ability scores, and finally, assign some Evil Way disciplines. Be careful not to go overboard in handing out Evil Way disciplines: some of them are

very powerful, and only experienced players should tangle with them.

Once you have a likely candidate for the ultimate "bad guy," begin figuring out what the creature is up to. Intelligent creatures are a lot like characters; they have goals, plans, and even feelings (even if they just "feel" like killing something). As you plot the plans of the awful thing you've created, keep this in mind: sooner or later the player characters should have a good chance to figure out the problem, and face the horror. Then it's your job to make sure they have a fighting chance to conquer it or drive it off. Characters shouldn't succeed automatically, but they shouldn't be defeated automatically, either.

Game Balance

Now we're ready to approach a delicate problem: *game balance*. The fun in a CHILL™ game (for the players) lies in being scared. In order to feel scared, the players have to believe that their characters are really threatened. But nobody wants to see PCs killed off left and right, either. That spoils the fun. The trick is to make the elements—the problems, the servants of the bad guys, and the big bad thing itself—*just* powerful enough to threaten the PCs, but not so powerful that the characters don't have a fighting chance. Here are a few helpful tips:

1. When you plan an encounter with animals or corporeal creatures that can be damaged by physical means, take a careful look at their Stamina scores, number of attacks, attack scores, and Evil Way disciplines. Then ask yourself the following: "Is there anything here that the PCs have no chance at all to beat?" If the answer is "Yes," your combat encounter is unbalanced. Next, ask yourself a second question: "Do the PCs have some abilities, skills, or other advantages that make it very easy for them to defeat this group of animals or creatures?" Again, if the answer is "Yes," your encounter is unbalanced.

2. As a rule of thumb, allow no more than one animal or creature that can make more than one attack

for each PC in the combat. If the animal or creature has a high attack percentage, or has use of an Evil Way discipline that would be effective in the given situation, reduce the number of creatures or animals until you have about two characters per creature or animal.

3. Until you gain experience in judging the balance of a combat situation, *always err on the side of the player characters*. You can always make it tougher on them in just a few rounds: some *more* wolves can wander out of the woods to attack, a passing ghost can be attracted by all the noise and fear vibrations in the area, etc.

4. If you already have experience in running role-playing games, you must quickly realize that the CHILL game is not like the others. CHILL combat is quick and deadly. A single attack can kill or severely wound even the most advanced characters. The most exciting and balanced combats involve a very small number of creatures. For example, if your group of PCs is going to encounter wolves, one wolf per PC is *plenty* unless the PCs have firearms and time to get off several shots before melee combat begins.

Elements of Horror

At this point in creating your adventure scenario, you have designed your ultimate horror and a plot outline. You also have a general idea of how to maintain game balance. Now you're ready to add the little, important details—the ones that give your players goose bumps (and make them come back begging for more). I call these little details *elements of horror*, and no matter what happens in your adventure, throwing in some of these can produce a *chilling* effect. (Books, stories, and films often use these elements to scare people.) I'll just list the elements quickly; as a CM, you'll find countless ways to use them during play:

1. *Isolation*—Players will be a lot easier to scare when their characters are isolated or cut off from normal society. Ever wonder why so many horror stories take place out in the woods or in primitive settings? The

better to keep the characters away from all the things that protect people in normal society, that's why. Notice that in your CHILL game, the characters are already isolated socially: they are members of a secret organization, and getting anyone who isn't a member to believe that creatures from the Unknown exist is practically impossible in game terms.

2. *Strange Environment*—People start getting edgy when the physical world around them gets a little twisted. A lot of the Distortion disciplines of the Evil Way can give your adventure just this type of effect. Fog, darkness, sudden changes in weather and temperature, interference with normal vision—all of these build up horror.

3. *Mystery*—It's an old cliché, but admit it: you people are scared to death by what you *don't* know. Keeping the full nature of the enemy a secret really helps build suspense and horror. Expecting or anticipating something which is *unknown*, evil, and powerful is much more frightening than actually confronting it face-to-face! The PCs have to gain enough information to progress through the adventure, but at the same time, they should never lose the feeling of mystery—the feeling that something dark, evil, and powerful lurks behind every corner, waiting ...

4. *Reversal*—Players feel genuine shock and horror when everything they expected about a situation is proven wrong and the situation suddenly turns around on them. For example, imagine being trapped in a dark room, afraid to go outside all night because of the horrible scratching at the door. When morning's first light spills through the window, the scratching stops, and you cautiously open the door. Thank goodness, nothing is there. You close the door again, only to notice slash marks on the *inside* panel. In an instant, the morning light fades to darkness, the room grows cold, and a hoarse, grating moan rises from the corner. . .

5. *Tease*—In a good CHILL scenario, the creatures seldom come right out in the open or attack the player characters in straightforward combat. In fact, actual combat with creatures should only take place once or twice

in a whole evening of play. Instead, the creatures should tease the PCs. They should give the impression that they are vastly powerful and just toying with the PCs, able to crush them at any time. Fleeting glimpses of a mummy leering in a darkened hall; a ghost that rattles its chains through the night, only to stop whenever a character gets up to investigate; a vampire that casually slams a character against a wall, knocking the poor victim half senseless, then laughs, turns into a bat, and flies away—these examples show you how to use tease, a key element of horror.

Making Maps

Once you have your adventure scenario well in mind, it's time to make a few maps. You'll need a map of major encounter areas for your own reference. You may even need a map of a city or wilderness area. In addition, your players will need maps to keep track of their characters' locations and combat actions. With a pencil, ruler, and graph paper, you can draw maps quickly and easily. For detailed encounter maps, each square should represent 5 feet (that is, use a scale of 5 feet per square of graph paper). For larger areas, assign 15 feet to each square. You can map out vast areas (covering several square miles) by using hex paper and any convenient scale.

CAMPAIGN PLAY

A *campaign* game stretches over many gaming sessions, allowing players to use the same character in a large number of adventure scenarios. The characters themselves link these adventures together; each adventure scenario becomes an episode in the characters' lives, like a television adventure series or a group of books about the same heroes.

The CHILL™ Game is designed to enable the CM to set his campaign in almost any country or time, although the two best settings are contemporary America or Victorian England. Most beginning players find contemporary settings easiest to deal with; the players

already know a lot about life in contemporary America. Older or more advanced players often enjoy Victorian settings; a wealth of horror material is set in this era.

SUGGESTED READING

Bloch, Robert. *Psycho*

Bradbury, Ray.

Something Wicked This Way Comes

Haggard, H. Rider. *She*

King, Stephen. *Night Shift*

Jackson, Shirley. Stories,

The Haunting of Hill House

Lovecraft, H.P. Stories

Poe, Edgar Allan. Stories

Shelley, Mary. *Frankenstein*

Stoker, Bram. *Dracula*

Well, it's time for me to leave you now. Maybe I'll see you again—maybe sooner than you think. Perhaps the flutter of wings will draw your ear, or a blue-black glint will catch your eye. But then, perhaps you won't know me at all. But I'll know you. Have a lot of fun in your CHILL™ campaign, and remember: when the moon hangs red and low in the sky, and the clouds cross its surface like gray, strangling fingers, be sure to look over your shoulder, but don't show the fear in your eyes.



S.A.V.E. TIME LINE

- | | | | |
|------|--|------|--|
| 1844 | Societas Albae Viae Eternitata (S.A.V.E.) founded in Dublin, Ireland by Charles O'Boylan. | 1930 | Luis Agapito Gomez organizes an expedition to Cocos Island. He is the only one to return. |
| 1846 | Charles O'Boylan killed in Memphis, Egypt by animated mummies. | 1932 | Mansanori Minowara discovers that the Unknown is active in the Far East as well as the Western world. In the first recorded eastern encounter, the Japanese scientist writes of a horrid rotting body roaming the countryside at night to break victims in half and drink their blood. |
| 1868 | S.A.V.E. expedition headed by Dr. Milan Mikovic is credited with the first successful destruction of a vampire after immobilizing it by driving a wooden stake through the creature's heart. The vampire type is listed as <i>Vampirus Macedonicus</i> by the doctor and has been found in surprising numbers in the Balkans. | 1937 | Capt. Douglas Rivers, moved by the untimely death of his dear friend Robert Baxter, dedicates his ship for the use of S.A.V.E. expeditions. His first such voyage sinks a "pirate ship" in the Indian Ocean. The vessel appears to be adrift, drawing the attention of ships passing by. On board, strange incorporeals kill unsuspecting sailors. |
| 1874 | Robert Upton drives away a ghost type that smothers people while they sleep. This particular incorporeal spirit has been found only in Huntsville, Alabama. Upton reports that as the creature was banished, those present were lifted off the ground and violently shaken. | 1946 | S.A.V.E. is unable to prove that creatures of the Unknown are causing the strange native accounts of the Oasis of Dream Death. An unmapped oasis appears and people who spend the night there reportedly laugh in their sleep, then suddenly let out a horrible scream and die. Lady Veronica Smith does not find the oasis in question. |
| 1875 | Dr. Hans Schmidt and four companions disappear in Lucerne, Switzerland while searching for a suspected Alpine Vampire. | 1948 | Jean Pierre Kumbalha authenticates the Haitian Zombie and the proper method of killing the creature with sea salt and a needle and thread. |
| 1889 | S.A.V.E. member Dr. Alfonso Marinho of Portugal postulates the use of "dead" humans by the Unknown. Marinho explains that his findings are based on recent disturbances in an Aveiro, Portugal cemetery. | 1951 | S.A.V.E. designates the Virlin Caverns as a likely place to explore because of recent strange sightings that correspond to Evil Way descriptions. |
| 1892 | In Llaredum, Wales, 200 coal miners vanish without a trace. Then the entire town is lost in a mass murder so horrible that the news is hidden from the press. Three survivors are locked away in an asylum for blaming the murders on the "dead miners." Authorities still haven't found an explanation, but S.A.V.E. has a few ideas, after interviewing the three survivors. | 1956 | Yeti sightings common this year in the Himalayas. |
| 1895 | Nathaniel Drummond, Dr. Olaf Gunderhagen, and young Michael O'Boylan go in search of the legendary Zombie Master of the Congo. This adventure is the first expedition of the great-grandson of the founder of S.A.V.E. and forms the first chapter in his book 'Devices of the Enemy.' | 1959 | S.A.V.E. explorer Dr. Jose Sotero Guevara finds a "tribe" of were-jaguars in Chilpancingo, Mexico. He is able to escape death and return to tell of the strange tribe. The others who left with Guevara were not so fortunate. |
| 1898 | Dr. Olaf Gunderhagen and Mlle. Lise Rochateau, after years of researching the ill-fated Schmidt expedition, finally believe they have located an Alpine Vampire in one Baron Anton Garnier, who escapes before the pair can prove their findings. | 1964 | Strange lights appear in the desolate area of Skirmish Hill, Australia. |
| 1908 | Baltimore Jennings, Mustafa Al-Sharaz, and Michael O'Boylan go to Memphis, Egypt. The expedition is an emotional one for O'Boylan: this same expedition claimed the life of Charles O'Boylan 62 years earlier. | 1967 | S.A.V.E. establishes contact in Red China. Although communication is difficult, there seems to be much information to exchange with the new members. |
| 1912 | Michael O'Boylan and Benjamin Lewis travel to Fort Nelson, British Columbia, in search of what O'Boylan named the "She-creature." The mission ended unsuccessfully, although the men escaped with their lives. | 1974 | S.A.V.E. uses the guise of a Severn College study to try to enter the White House in search of "Presidential Ghosts." U.S. Government denies permission for the study. |
| 1922 | Michael O'Boylan, Angus McTavish, and Ian Davidson go in search of "Nessie," the Loch Ness monster. Many things go wrong this expedition, not the least of which is the company's inability to prove the creature's existence. | 1978 | S.A.V.E. receives reports from the Amazon Basin area that a tribe of Indians is able to shrink human heads and cause them to attack human victims by biting. This could be a new form of Animation of the Dead. |
| | | 1980 | S.A.V.E. expedition to the Amazon Basin fails to return. It is thought that leading explorer Paulo do Nacimiento has been lost to the Unknown. |

CHILL™ Action Table

Defense Column

Attack Margin	1-15	Ability Checks 16-30	Skill Checks 31-45	46-60	61-75	76-90	91-105	106-120	121-135	136+
	1	2	3	4	5	6	7	8	9	10
0	LK	L	L	L	L	S	S	S	S	S
1-4	M	M	L	LK	L	LK	L	S	S	S
5-9	H	MK	M	L	L	L	L	L	LK	S
10-29	C	H	MK	M	M	M	LK	L	L	L
30-49	C	C	H	M	MK	M	M	MK	L	LK
50-69	CK	CK	C	H	H	H	M	M	M	M
70-89	CK	CK	CK	CK	H	H	H	H	M	M
90-94	CK	CK	CK	CK	CK	HK	H	H	H	H
95-99	CK	CK	CK	CK	CK	CK	HK	HK	H	H
100+	CK	CK	CK	CK	CK	CK	CK	HK	HK	H

UNARMED COMBAT RESULTS

Code	Result (Points lost from current Stamina)
S	Scant Damage: Lose 1 or 2 points.
L	Light Damage: Lose 2-20 (1d10x2) points.
M	Medium Damage: Lose 4-40 (2d10x2) points.
H	Harsh Damage: Lose 6-60 (3d10x2) points; record one Scratch Wound.
C	Crushing Damage: Lose 6-60 (3d10x2) points; record one Light Wound; or Called Shot.
K	Knockdown: Defender knocked down and back 5 feet; unfinished actions this round cancelled.

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C	Critical Wound: Lose 6-60 (3d10x2) points; record one Critical Wound; lose an additional 2-20 (1d10x2) points at end of each round until wound is treated; if current Stamina reaches 0, character is dead. Or Called Shot.
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L	Lily-Livered: Character loses 1-5 (1d10/2, rounded up) points; flees as in Failure result; any uncompleted actions cancelled for round.
M	Mildly Frightened: Character loses 1-5 (1d10/2, rounded up) points; is free to take declared actions.
H, C	Courageous: Character suffers no adverse result.
K	Not Applicable.

SEQUENCE OF PLAY FOR ONE ROUND

1. CM Declaration
2. Player Character Declaration
3. Initiative Determination
4. Side A uses the Art
5. Side A fires or throws missiles
6. Side A moves
7. Side B defensive missile fire
8. Side A melees
9. Side B uses the Art
10. Side B fires or throws missiles
11. Side B moves
12. Side A defensive missile fire
13. Side B melees
14. Stamina Loss and Recovery



CHARACTER RECORD SHEET

Player:

Character:

BASIC ABILITIES

Strength	—	Willpower	—
Dexterity	—	Luck	—
Agility	—	Stamina	—
Personality	—	Unskilled Melee	—
Perception	—	(STR + AGL) ÷ 2	

BACKGROUND

Nationality	Age
Profession	Ht.
Education	Wt.
	Hair
	Eyes

SKILLS

Name and rank	Base	Score
---------------	------	-------

DISCIPLINES OF THE ART

Discipline	Score
------------	-------

Sensing Unknown	(PCN ÷ 5)	
-----------------	-----------	--

WEAPONS

Name	Ranges	Base
------	--------	------

CREATURES FROM THE UNKNOWN

Name	Date Encountered	Date Defeated
------	------------------	---------------

WOUNDS

Scratches	☐ ☐
Light	☐ ☐
Medium	☐ ☐
Heavy	☐ ☐
Critical	☐

INSIGHT POINTS

Previous
Earned
Spent
Balance

CURRENT STA	—	CURRENT WPR	—
-------------	---	-------------	---

Stamina	
lost to wounds	—

Regen. rate/round	—
-------------------	---

Rehab. rate/day	—
-----------------	---

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0	LK	L	L	L	L	S	S	S	S	S
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5-9	H	MK	M	L	L	L	L	L	LK	S
10-29	C	H	MK	M	M	M	LK	L	L	L
30-49	C	C	H	M	MK	M	M	MK	L	LK
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70-89	CK	CK	CK	CK	H	H	H	H	M	M
90-94	CK	CK	CK	CK	CK	HK	H	H	H	H
95-99	CK	CK	CK	CK	CK	CK	HK	HK	H	H
100+	CK	CK	CK	CK	CK	CK	CK	HK	HK	H

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8. Side A melees
9. Side B uses the Art
10. Side B fires or throws missiles
11. Side B moves
12. Side A defensive missile fire
13. Side B melees
14. Stamina Loss and Recovery

CHILL™

HORRORS FROM THE UNKNOWN



Pacesetter

Preface to *Devices of the Enemy*
Michael O'Boylan

Of late I seldom worry what might happen if these accounts fell into the wrong hands. Few in the Known World would believe that what I have to say is any more than dreams, poetry, or madness. Rest assured I am neither dreamer, nor poet, and it is only in my darkest hours that I question my sanity.

I am haunted as I write this, but not by those creatures whose tracks have scarred our bright and decent world. Now I am visited by memories—thoughts of dear friends fallen in distant lands, from the Yukon to the Nile, in the noble pursuit of our mission.

I submit this manuscript to the Central S.A.V.E. Archives, knowing that only there will it receive just and proper attention, knowing also that it is only a beginning—a small candle of knowledge lighting only the edges of the darkness. I trust that my studies will be continued by other envoys in the organization: as for myself, the strange slant of sunlight in recent mornings bears little resemblance to the Irish winters I remember and love, and things in my lodgings are missing or misplaced. Call it the forgetfulness of old age if you will; I fear I am not long for Ireland, but I am weary of travelling.

Though I have seen the darkness in its many forms and powers, I cannot count myself a bitter man. I remember the crispness of Canadian air in January, the wind off the Scottish moors, a particular sunset behind the pyramids at Giza. The purity of these simple things has been worth the struggle.

I dedicate this pamphlet to the memory of my great-grandfather, Charles O'Boylan. The estates of Lord Henry Boulton and Richard Arthur (Lord Strange) financed many of my expeditions: to the descendants of these gentlemen I extend my undying gratitude.

Clonmel, Ireland
1928

CHILL™



Horrors from the Unknown

Original Design Concept: Gali Sanchez, Garry Spiegle

Development: Mark Acres, Ethan Sharp

Written By: Michael Williams

Editing: Troy Denning, Michael Williams

Art Direction: John Ricketts, Stephen D. Sullivan

Illustrations: Jim Holloway

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Pacesetter

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THE EVIL WAY

by Dr. Desmond Kearney

Curator, S.A.V.E. Central Archives

By all accounts, the Art is mysterious, and full of perils even for the masters. But humans have only skimmed its surface: there are powers and laws to the Art that cannot be practiced or even understood by the most perceptive of humans. Nevertheless, it has been the responsibility of those in S.A.V.E. to struggle against the swarming darkness of the Art's evil forms.

Sinister use of the Art is called the Evil Way. The Evil Way is native to the Unknown and rarely shows itself to the Known World. When it does show itself, it is rarely recognized for what it is. We blame mass murders on insanity and call vampires "old legends." The Loch Ness monster is "the product of an over-active imagination," and the World War II training flights lost over the Bermuda Triangle were "accidents." The list goes on and on—the Known World's way of whistling its way through a graveyard.

But those who are familiar with the Art know what has really happened when they hear about these things. They know better when people say there are no such things as ghosts. Those who use the Art, and all members of S.A.V.E., have learned a different history of the world: the true history, the eternal battle against the Evil Way.

S.A.V.E. envoys are aware that the Evil Way intends to bring everything under its dark shadow. Great evils such as Count Vlad Dracula of Transylvania are only servants of greater evils. But no human knows how great that evil is.

The paragraphs below are a commentary on S.A.V.E. Manual 2B: *Devices of the Enemy*, written in 1928 by Michael O'Boylan, the great-grandson of S.A.V.E. founder Charles O'Boylan. Manual 2B lists and describes the Disciplines of the Evil Way—those sinister weapons of the Unknown. Fifty years later, we realize that O'Boylan's list was far from complete. S.A.V.E. envoys have discovered new disciplines in the past 50 years, and older disciplines, unknown when the manual was written, have been uncovered in ancient documents.

Discipline Descriptions: General Shorthand

Even though it is incomplete, *Devices of the Enemy* has become a standard field manual for the S.A.V.E. envoy. O'Boylan's writing is not difficult for the trained eye, but often becomes rather emotional or poetic, hard to translate into precise procedure and methods. S.A.V.E. has drawn the valuable information from this rather flowery account, and devised a simple shorthand from his description of each discipline. In order to help you understand the material in this manual, it is best that we show you the keys to this shorthand by helping you read one of the entries:

Animation of the Dead

Type:	DIS (SP)	Column:	1
Cost:	1 wpr/min	Range:	Sight
EWS:	85	Area:	Sight

Animation of the Dead. The name O'Boylan gave the discipline. These names may change depending on the country or the culture, but O'Boylan's names are usually standard.

Type. Early in his career, O'Boylan discovered that the disciplines fall into one of two general categories: Distortion and Subjection (abbreviated in this text as DIS and SUB). Usually, the Distortion disciplines are the milder of the two: they simply bend the Known order, causing weird changes in the everyday world. Subjection disciplines, on the other hand, bend or dominate the Willpower of other living beings: these disciplines are the strongest of the Evil Way. Within both of these types are Specialist disciplines (noted by "(SP)" in the shorthand): these disciplines usually do not take full effect at once, but build gradually over a short period of time.

When using a Distortion discipline, a creature makes a **specific** check just as a character would when firing into melee combat, but using its Evil Way Score (EWS) instead of a Skill or Dexterity score. Distortion disciplines succeed only when the result is a "C" or "CK" reading, much as in the case of a character's firing into melee combat.

When using a Subjection discipline, a creature makes a specific check against the Willpower column of its opponent, using 99 instead of a Skill score. As far as S.A.V.E. has yet determined, 99 is an accurate measure of the Subjection power of observed creatures. Results, as with specific checks for Skills, give different degrees of success.

Specialist disciplines involve a series of general checks as in Distortion disciplines; as each general check succeeds, the effect of the discipline becomes more powerful.

Cost. Using any of the disciplines draws on the Willpower of the creature at the moment it tries to use the discipline, whether or not it succeeds. One of O'Boylan's greatest achievements was determining when a creature spends Willpower in the use of each discipline: he discovered from first-hand observation that the most strain in a creature's concentration almost always took place immediately before the effect of the discipline became obvious. S.A.V.E. had long known that a discipline such as *Blind*, in which a creature tries for a single, immediate effect, draws on the Willpower at once when the creature begins the attempt. However, the same is true for those disciplines that vary in length of effect. From O'Boylan's discovery S.A.V.E. has determined that if a creature wants to use *Animation of the Dead* for 10 minutes, it spends 10 Willpower points at once when it attempts the discipline. This practice gives the creature great freedom: to extend the discipline for a set period of time, or to put it into effect round by round. On occasion, a Specialist discipline may bend this rule a bit, but the exceptions are noted in the individual descriptions below. At any case, the creature spends Willpower whether or not it succeeds in the discipline, and it is of great importance that the CM keep an accurate record of each creature's current Willpower.

EWS. The lowest Evil Way Score a creature can have to use this discipline. Instead of Luck, creatures from the Unknown have the Evil Way as one of their eight Basic Abilities. The Evil Way Score required for *Animation of the Dead* is 85: since 85 is the lowest possible Evil Way score, any user may use the discipline; whether or not it does depends



on the nature of the creature. However, had the score been 90 or 95, the discipline would be beyond the grasp of some less powerful creatures. S.A.V.E. determined these numbers from O'Boylan's account of the relative difficulty of various disciplines.

Column. The column under which to read the results of the discipline check. The results of Distortion disciplines are always read in column 1 or column 3; the results of Subjection disciplines are always read in the column below the Willpower score of the defender.

Area of Effect. The area in which a discipline works. The area of effect is usually measured in feet. There are, however, other areas of effect:

Self: The discipline is performed only on the user.

Touch: The discipline takes effect on the object or being the user touches.

Sight: The discipline takes effect only within the sight (or the main sense in

unsighted creatures) of the user. To determine this range, see "Visibility" in SECTION IV of the Campaign Book.

Room: The discipline takes effect in any room, no matter the size.

Unlimited: The effect of the discipline is world wide.

N.A.: Not applicable.

Range. The distance from the user to the Area of Effect. O'Boylan used the same terms to define Range as he did to define Area of Effect.

In this text, the shorthand notes are followed by a brief passage from O'Boylan's manual, then a complete description of the discipline gathered from the most recent S.A.V.E. sources.

Disciplines in Combat

Few have seen the Evil Way used in the heat of combat; fewer still have returned to tell of this frightening use of energies from the Unknown. Yet the method

used in this form of combat is quite familiar—not very different at all from the method of combat used in the Known World of CHILL. Drawing from O'Boylan's account of his own experiences in combat against the Evil Way, S.A.V.E. has condensed hundreds of pages of description into the following simple process:

When a creature tries to use one of the disciplines in combat, the CM rolls the percentage dice. If the number rolled is greater than the creature's Evil Way score, the attempt has failed. If the number rolled is equal to or less than the creature's Evil Way score, then follow these easy steps;

1. If the discipline is a Distortion discipline, subtract the result of the dice from the creature's Evil Way score. If it is a Subjection discipline, subtract the result of the dice from 99.

2. Take the difference and find its location on the Attack Margin row of the Action Table.

3. Check the discipline of the Evil Way to determine the column to use on

the Action Table: column 1, column 3, or Will.

4. If the column is 1 or 3, go to that column on the Action Table.

5. If the column is Will, the result of the discipline is determined by the defender's Willpower. Find the defender's Willpower score at the top of the Action Table and use the column below it.

6. Cross index the row and the column.

7. Check the text description to find the result of the discipline. Remember, if the discipline is a Distortion discipline, any result less than a "C" means that the discipline fails.

Multiple Attacks. After going through the process above, the CM should find the result of any other discipline use by the creature in the round. Any creature who is allowed multiple melee attacks in a round is also allowed multiple discipline use in the same round. For example, a creature who has three attacks may spend all three on melee, or all three on uses of disciplines; it can, however, divide these attacks between melee and disciplines in any way the CM sees fit.

Simultaneous Disciplines: If two creatures successfully use conflicting disciplines (such as *Second Light* and *Darken*) during a round, the discipline of the creature whose Willpower score is higher is the one that takes effect.

Automatic Power. Automatic Power means that the creature has this power by nature, and therefore has no chance to fail at this discipline. For example, the vampire's ability to change into mist is an Automatic Power. Automatic Power costs the user one point of Willpower per use of the discipline, regardless of duration. No Subjection disciplines are Automatic Powers.

Disruption. Disrupting the concentration of a creature attempting to use the Evil Way may cause the discipline to fail. Disruption occurs when the creature is hit by anything that causes it damage; however, the damage must take place in the same round that the creature spends Willpower on the discipline and before the creature's Evil Way step in the round.

Triggered disciplines, once set, cannot be stopped in any way, except by a Sphere of Protection or (if a Subjection discipline) by a *Mental Shield*.

The *Sphere of Protection* cancels all disciplines inside the sphere for as long as the protection lasts. If the creature is caught inside the *Sphere of Protection*, its disciplines cease. It may make new attempts to use disciplines once it escapes the sphere.

The *Mental Shield* cancels the effects of all Subjection disciplines while it lasts.

Of course, all discipline effects stop when the user dies, is destroyed, is knocked unconscious, or is banished to the Unknown.

Before we turn to the descriptions of each discipline, perhaps it would help the new CM or envoy to read O'Boylan's account of his own narrow brush with the Unknown—in the Egyptian city of Memphis, the ancient home of the dead. My additions to this text are enclosed in brackets.

The three of us stood at the edge of the darkness: my good friend Al-Sharaz, Williams my trusted valet, and I, none of us aware of the dust-covered minion of evil that crouched at the faint edge of the torch glow [all three obviously failed their surprise checks]. With a hiss as dry, as cold as the asp that slithers along the banks of the Nile, the mummy rose and lurched toward us. Stunned, we shrank into the nearest corner [obviously failing their fear checks as well].

*It was then—it must have been then—that the walls began to melt around us. Williams sank to his ankles in the midst of the floor, screaming in Welsh [the mummy obviously succeeded in using the *Blur Vision* discipline: since a standard Evil Way score for a Memphian mummy is 120, his roll only had to be 110, no chance of failure]. Al-Sharaz drew his silver sword, but it flashed harmlessly to the left of the oncoming creature [Al-Sharaz had a reputation as an excellent swordsman, but *Blur Vision* reduces all Agility-related skills by 25: see description below].*

*In the midst of the slowly melting room, we dodged the long-dead creature through minutes that ticked as slowly, as deathlessly as hours. What happened to Williams was unspeakable. Then a mist, scarcely visible when we entered the room, rose in churning billows beneath our feet [O'Boylan, whose Perception has been estimated in the low 70's, had obviously sensed the oncoming *Wall of Fog* used in the*

*mummy's attack]. The mist crawled like a swarm of ants over the walls and air of the room. The torches flickered: soon they would sputter and die altogether [by this time, I should estimate that the Wave was in its sixth to seventh minute of use: if the mummy's Willpower was that of an average Memphian mummy, it had scarcely been affected. If we assume 4 rounds of *Blur Vision* and 6 minutes of *Wave of Fog*, for a total of 10 WPR spent, the mummy may well have had over 100 WPR points remaining]. I concentrated, drew inside myself with all the earthly power remaining to me, and raised the *Sphere of Protection*. The mummy rattled dryly against the far wall: the fog stilled [obviously O'Boylan's raising of the Sphere disrupted the mummy's discipline]. Al-Sharaz' silver sword whipped like a scythe through dried grain: we were free from the terror, but at the cost of the finest manservant I have ever known.*

The Evil Way Discipline Descriptions

Animation of the Dead

Type: DIS (SP)	Column: 1
Cost: 1 wpr/min	Range: Sight
EWS: 85	Area: Sight

I first ran across this discipline during my disastrous trip to Egypt. Since that time, dark rumours of its use have arisen in Jamaica, in Haiti, in Eastern Europe. None are safe: the mystery surrounding my dear friend Lord Boulton is not as mysterious as some want to think.

The user of this discipline may animate the closest corpse. The corpse first frees itself mysteriously from its place of rest in 1d10 rounds. After it frees itself, the corpse awaits simple commands. An animated corpse cannot think for itself; it does the bidding of its animator, and nothing more. As long as the corpse is in sight, the animator can use telepathy to direct the corpse in a complex series of tasks. For example, this string of commands would work: "Open the graveyard gate. Walk straight across the street. Turn toward the man standing underneath the streetlamp. Now strangle the man."

A creature whose Art score is 105 or higher can animate up to 10 corpses if the resting places of those corpses are



within sight. A creature whose Art score is 135 or higher can summon every corpse whose resting place is within sight.

If the vision of the creature is obstructed, the corpse stands still until visual contact is reestablished.

When use of the discipline ends, the corpses automatically return to their place of rest.

Appear Dead (self)

Type: DIS Column: 1
Cost: 1 wpr/10 min Range: Touch
EWS: 85 Area: Self

"It is certain. The Baron is dead," said Dr. Gunderhagen, drawing the sheet over the once-noble face of the evil man. How often, in the nightmare hours that followed, would that statement return to haunt us!

This ability allows the user to appear dead, even to a character who has medical skills. The only clue that something is not normal is that the Art can be detected on the creature feigning death, although this may mean only that the dead being used or had contact with the Art.

Since the user is completely unconscious while the discipline is in effect, the length of the deathlike state must be planned beforehand, and one point of Willpower spent for each 10 minutes.

Appear Dead (other)

Type: SUB Column: Will
Cost: 10 wpr/use Range: Touch
EWS: 130 Area: one being

Imagine my joy, mingled with horror and relief, when Jennings revived! His eyelids fluttered, and I knew that the strange touch of Bataphut was not death, but death's counterfeit only!

The appearance of this discipline is exactly the same as *Appear Dead (self)*. However, it is used on another being rather than the one using the Evil Way.

The range is touch, and the duration depends on the result:

- S = Normal sleep for 1d10 hours. Can be awakened.
- L = Deep sleep for 1d10 hours. Cannot be awakened.
- M = Appear dead for 1d10 ÷ 2 hours (round up) as in *Appear Dead (self)*.
- H = Appear dead for 1d10 hours.
- C = Appear dead for 2d10 hours.

Blind

Type: DIS Column: 3
Cost: 50 wpr/use Range: Sight
EWS: 115 Area: Sight

Al-Sharaz called out from the corner of the dungeon: "The Sphere of Protection, O'Boylan! The Sphere! She knows the ways of Darkness!" But the torchlight still glowed in the room. I turned from the she-creature and stared at the Arabian; the dull white of his eyes told me the darkness was his own.

Any creature who successfully uses this discipline causes the defender to go blind. Blindness of this sort reduces the defender's Movement, combat abilities (both skilled and unskilled) and any other skills involving Perception to 20% (round down) of their original number: for example, a player character whose skill score with a revolver is 80 is reduced to a skill score of 16 by blindness.

Even player characters who have Medical skills can find no logical explanation for the blindness when they inspect the blinded defender. Sight can be restored in only two ways:

1. By another character who can restore. Two separate, successful acts of Restore Stamina are required to restore the blinded character's sight.
2. By spending Luck. The defender may make a Luck check once per minute, losing a point of Luck permanently each time he checks. A successful check restores sight.

Blur Vision

Type: DIS Column: 1
Cost: 1 wpr/rnd Range: NA
EWS: 85 Area: 30' ra

It was then—it must have been then—that the walls began to melt around us. Williams sank to his ankles in the midst of the floor, screaming in Welsh.

This discipline blurs the surroundings for all defenders within 30' of the user. Everything except the other beings around them seems to melt, including the floor, ground, furniture, and trees. Their feet appear to sink into the floor, their hands into the wall. Actually, this melting process is an illusion. Still, characters lose 25 points each from Perception, Dexterity,

and Agility (and from any skills that rely on these Basic Abilities) while *Blur Vision* is in effect.

A character using *Raise Perception* may soften the effects of *Blur Vision*: characters helped by *Raise Perception* under this protection deduct only 15 points of each Basic Ability and related Skill until the Protection discipline fails or the blurring stops.

If *Raise Perception* fails while *Blur Vision* is in effect, players must deduct the full 25 points from each of the abilities and skills mentioned above; if the blur stops first, characters receive the full benefits of *Raise Perception*.

Change Self

Type: DIS Column: 3
Cost: 1 wpr/min Range: NA
EWS: 110 Area: Self

I saw that even the courageous young Lewis was shaking, and that a cold sweat had broken out on his now pale forehead. What we witnessed next was unbelievable, even to my experienced eye. The she-creature began to change before our eyes: her skin scaled, her jaws lengthened, and her eyes began to glow with a cold reptilian gleam.

Successful use of this discipline allows a creature to change its shape to that of another being or object. While changed, the creature retains its full normal consciousness and mental abilities, but loses any of its physical attack modes. It can use the physical attack modes and scores of the being whose shape it assumes. It does not gain any Evil Way disciplines.

For example, suppose a creature changes its shape to that of a wolf. The creature now looks like and attacks like a wolf for all purposes. The creature can still be harmed only in the way it could be harmed when in its natural form.

The shape change lasts one minute for each point of Willpower spent on use of this discipline.

This discipline is usually restricted. Most creatures can assume the shape of only a few other creatures or things, as detailed in the creature descriptions. Some creatures who can change shape naturally, without the use of this discipline; such creatures are noted in the animal and creature descriptions.

Change Temperature

Type: DIS **Column:** 3
Cost: 10 wpr/rnd **Range:** NA
EWS: 120 **Area:** 500' ra

Nor will I forget the July morning in Cairo, when Al-Sharaz, Jennings, and I awoke to frost on the inside of the window. It was then that we knew Bataphut had followed us from Memphis.

This ability allows the user to raise or lower the temperature within 500'. The temperature change is 1d10 degrees Fahrenheit (up or down) for every round that the power is in use. Once the desired change has been achieved, the CM rolls 3d10 to see how many minutes the temperature remains at that level. After the time has passed, the temperature returns to normal at the rate of 1 degree Fahrenheit per minute.

If the creature is disrupted while using this discipline, the temperature remains where it was at the last dice roll, stays there for 3d10 minutes, then returns to normal at a rate of 1 degree Fahrenheit per minute.

Change the Weather

Type: DIS (SP) **Column:** 3
Cost: 1 wpr/2 min **Range:** NA
EWS: 120 **Area:** ½mi ra

Suddenly the sky above the castle boiled with black thunderheads, and an icy rain swept over the parapets. Yet where we stood, scarcely a mile away, all was a typical summer day in Scotland. Except the birds: their light quarreling stilled in the branches above us.

The steps of the discipline are very simple. Roll to get a "C" or "CT" result. If the result is obtained, the weather begins to shift down the table below. The creature can continue the process, roll by roll, or leave things as they are at any stage. A series of successful rolls accomplishes the following:

# of Rolls	Elapsed Time	Results
1	2 min.	Wind builds up.
2	2 min.	Clouds roll in.
3	2 min.	Lightning and thunder.
4	2 min.	Light drizzle.
5	2 min.	Heavy storm
6	2 min.	Hurricane force storm

If the temperature is below freezing, the precipitation result is snow and/or ice. If the temperature is above freezing, the result is rain. A creature who can *Change Temperature* can influence this result, too.

If any of the rolls fail, the weather remains exactly as it was on the previous roll. In the event of a failed roll, immediately roll 3d10 to obtain the number of minutes that the weather remains as it is. After these minutes have passed, the weather begins to disperse at the same rate it built up, and the sun breaks through.

For example, a series of three successful die rolls have been made. This means that in the last six minutes the weather has turned from bright and sunny to overcast and lightning. The CM rolls again and the result is "H": the attempt has failed. The CM now rolls 3d10 to find out how many minutes the lightning continues, until the weather settles back down. The roll turns up 17, which means that the lightning, which was the last successful result, continues for 17 more minutes.

Creatures often *Change the Weather* to create a feeling of suspense and horror in the S.A.V.E. envoys who pursue them.

Chill

Type: SUB **Column:** Will
Cost: 20 wpr/rnd **Range:** NA
EWS: 135 **Area:** 100' ra

The only consolation one could feel in the aftermath, when many fine friends did not answer our calls, but lay in swoons and stupor, was that at last the thing was gone...at least for the time being.

This discipline of the Evil Way is the last resort of the most powerful creatures. It is used only when the creature faces certain destruction or defeat and desires vengeance on those opposing it. Although the results of the use of this discipline are horrible indeed, the user is automatically and immediately thrown back into the Unknown for a period of 1d10 years when the discipline use ends.

The CM resolves the effects of *Chill* by rolling a percent and then determining the appropriate Attack Margin row on the Action Table. He then moves across this row, determining the effects of the

discipline on each character in the area of effect by reading the result in the Willpower column of that character. In this manner, the CM may use only one roll to determine the various effects of all characters in range.

S = The character cannot move or attack, and is frozen in fear and horror. The character receives a scratch wound which leaves a permanent scar, and loses 1d10 points of current Willpower.

L = Same as S, but the character receives a light wound instead of the scratch wound.

M = The character flees in absolute terror, at sprinting speed if possible. The character receives a medium wound which leaves a permanent scar, and loses 2d10 points of current Willpower.

H = Same as M, but the character receives a heavy wound instead of the medium wound.

C = Chilled: The character passes out unconscious for 1-100 minutes. The character receives a critical wound, which leaves a permanent scar, and current Willpower is reduced by 3d10.

K = In addition to all other effects, the character is lifted into the air and shaken like a rag doll, then thrown to the ground for falling damage in addition to all other damage. Treat as a fall from height of 20 feet.

All wounds cause their normal Stamina loss.

Once this discipline affects a character, the effect remains and continues until a more severe effect is rolled in a succeeding round. K results apply only to the round in which they occur. If a less severe result is rolled, its effect is the same as the effect in the previous round.

Characters protected by a *Sphere of Protection* are totally immune to this discipline of the Evil Way.

Contact the Living

Type: SUB **Column:** Will
Cost: 2 wpr/rnd **Range:** Any
EWS: 85 **Area:** Any

"But it is Uncle Charles, Michael!" Lisa shouted. "I recognize his voice! The old bowler he was fond of wearing!"



Contact the Living Results Table		
Chill Action Table Result	Appearance of the Dead	Message Result
S	Slight glow, cold, dim lights	None
L	Medium glow, wavering lights	Howls, screams, wails, moans, etc.
M	Wavering lights assume a human shape	Voice (message can be delivered, but the voice is toneless and scarcely human)
H	Bright form, body is recognizable as male or female	Voice (message can be delivered and voice is recognizable as male or female)
C	Image of person	Voice (message can be delivered and voice is recognizable by friend or family member)

This discipline allows a dead creature (such as a ghost) to contact a living character or characters.

The CM decides who sends the message and what the message is, depending upon the nature of the adventure. The dead usually prefer to contact a family member first. If there is no family member, a friend is the next choice. If there is no friend, the dead will contact the character with the highest Perception ability. All those around this chosen contact may hear the message; only the contact, however, may speak back to the user.

The CM rolls the dice for every round attempted contact. The user may speak up to seven words per round. If the CM wants the message to be longer, he or she must roll for the next round. If the roll is successful, the message can continue. If the roll fails, the CM may decide whether the creature tries again to continue the message.

The dead may answer questions from the player characters if the CM chooses. Player character questions must use any remaining words from the dead person's message. In other words, if the dead materializes and says "Go away!" there are still five words left in the message. The characters ask "Why?" This leaves four words for the dead person to answer "Because of the big...". The message is

too long to fit into one round. The CM may or may not roll again, depending on whether he wants the characters to know the rest of the message.

The results of the *Contact* are shown on the table above.

Create a Feast

Type: DIS **Column:** 1
Cost: 5 wpr/use **Range:** Touch
EWS: 85 **Area:** 30'x30' (max)

Baron Garnier greeted us, but Lise and I still marvelled at the banquet that lay in front of us: vegetables of all manner, steaming bread, and juicy roast of rare beef, warmed to the Baron's liking.

This power creates actual food and beverage for characters. The creature using this power can choose the menu so that the amount and choice pleases the guests.

Often this Evil Way discipline is used to lure non-suspecting characters into false friendships. The creature creates the banquet by standing over the area where the food is to be served and concentrating, out of sight of the intended guests. The feast is created immediately. The food remains unspoiled as long as normal food.

Darken

Type: DIS **Column:** 1
Cost: 2 wpr/rnd **Range:** Touch
EWS: 85 **Area:** 1 rm

"No, Michael," Lise replied. "I am sure that the dagger was in this room somewhere." She walked through the doorway, and suddenly the torches on the wall sputtered and went out.

Darken extinguishes all forms of light except for sunlight. There are no exceptions to this law of the Evil Way.

Darken works only in an enclosed room, regardless of size. It can be set so that it is triggered by a person or object entering the intended room. In this case, the user must decide the length of the effect and spend the appropriate Willpower before he sets the discipline to trigger. No matter how many times or what precautions are taken, no source of light can be started while this power is in effect.

Darken does not work outdoors, nor can it save a vampire from sunlight.

Enormity

Type: DIS **Column:** 3
Cost: 20 wpr/use **Range:** 200 ft
EWS: 95 **Area:** 1 item/being

The word "enormity" may mean either "great size" or "great wickedness": never had I believed that the word could carry both meanings at once until the cockroach—a full half-foot long—scuttled across the Baron's table.

This discipline is used to frighten characters by causing a being to grow up to three times its normal size. The creature may use the power on itself or on any other being. No changes in the eight Basic Abilities occur during the use of this power. All combat procedures remain as they are normally. The only change is that the affected being may be unable to go out the same door it came in through (or, more cruelly, may be crushed inside an enclosed area in which it has been trapped).

The size of the enlarged being depends on the desire of the user, but must be determined before the discipline goes into effect. Once the size is decided, it cannot be varied until the discipline is no longer in use.

This power lasts for 3d10 minutes.

Evil Eye

Type: SUB Column: Will
Cost: 30 wpr/use Range: 50 ft
EWS: 95 Area: 1 char.

I have seen them grow lean and lifeless in the course of a day--once vital people who, without apparent cause, shrink to nothing in the warm Italian night.

In Mexico it is called "Ojo," in Italy "Malocchio." The *Evil Eye* drains a single character of 1d10 of Stamina and 1d10 of Willpower per hour. During this time the character feels sick with cramps, headaches, and other minor irritations. All the character's attack scores are modified by -10 while the effects of the discipline last.

The disabling trend continues until Stamina or Willpower reaches zero, when the character collapses in a coma, or until he finds and destroys the user.

Medical attention can stop the draining by the *Evil Eye*, but cannot cure the stricken character. The effects can be cured only by another character who can *Restore Stamina*. The cure is accomplished by restoring 1d10 worth of Stamina. From this point on the character recovers lost Stamina and Willpower at his normal rate without help from the restorer.

The creature stands and stares at the victim for one round without moving or saying a word.

Flight

Type: DIS Column: 1
Cost: 1 wpr/rnd Range: Self
EWS: 85 Area: Self

The American raised his pistol, finally convinced that the she-creature was not a woman at all, but some thing that had crawled from the Unknown. We stood in astonishment as she lurched across the clearing and into the dark Canadian air.

This power allows the user to fly. One successful roll allows the user to take off and land one time. If the user wishes to take off a second time, a second roll of the dice is required. If an attempted roll to take off fails, the creature must subtract the point of Willpower used to attempt the take-off, and then wait to roll



again in the next round. This power cannot be used on another being. The creature may use other forms of the *Evil Way* while in flight.

Some creatures, such as ghosts, fly by nature. This discipline is used only by those creatures who do not fly naturally.

Ghostly Lights

Type: DIS Column: 1
Cost: 2 wpr/use Range: Touch
EWS: 85 Area: Spec.

Floating eerily from one tree to the next, the lights drew the American deeper into the forest. "Lewis! I fear a trap!" I cried, but the man continued, pistol in hand, hot on the path of what he supposed to be a ghost.

Ghostly lights are illusions created by the *Evil Way*: a light or lights moving around as though alive. Although they never appear as actual human shapes, they always suggest a cloudy or gaseous human form. Often these illusions walk up or down a hall, or through a room. They make no noise and only perform their directed illusion.

The illusion is always programmed before it goes into effect.

It is programmed by touching the place where the illusion is to begin as many times as the number of lights that are to appear.

The user spends 2 points of Willpower for each light. Then the user walks the path that the illusions are to follow until reaching the point where it wants the illusions to stop. At this point, the user touches the desired spot, which completes the path to be followed. Again, this is done as many times as there are illusions to appear. Once the path is set, the user goes to the point that will trigger the illusion and touches that spot. The trigger can be a spot on the floor, a rug, a vase on a table, a stair, or just about any object. When a being touches that object, the discipline is triggered.

If a character comes within 15' of the light form, it disappears. It reappears as soon as the character moves beyond the 15' range. The light always continues to follow the programmed path (even when not seen) and always reappears as soon as its movement (or that of the character) puts it 15' from the character.

Gnarl

Type: DIS Column: 3
Cost: 5 wpr/use Range: 100 ft
EWS: 135 Area: 1 item

The scene of the accident was appalling to describe. Crighton had been rushed to the hospital by the time we discovered that the axles of the coach had been twisted strangely, beyond recognition.

This discipline causes a wooden object to bend and twist, making it useless. Vampires particularly enjoy Gnarling stakes. This discipline is only effective on wood that has been sanded, cut, carved, or worked in some other way. This discipline does not work on live wood, trees, or broken branches.

Gnarl lasts one round and costs five points of Willpower for each attempted use.

If a creature uses this discipline, the CM should describe the event dramatically: "The stake warps and twists in your hands, turning slowly until the sharp point bends toward your arm..."

Halt

Type: SUB Column: Will
Cost: 10 wpr/rnd Range: Sight
EWS: 125 Area: 1 char./anim.

It was as if Jennings were frozen. We turned the corner to see him standing beside the sarcophagus, motionless as the statues that lined the walls.

This discipline stops an individual from moving from one place to another. Its effect varies:

- S = The defender cannot move for one round. He can neither fight nor use the Art.
- L = The defender cannot move for two rounds. He can neither fight nor use the Art.
- M = The defender cannot move, fight, or use the Art for 3 rounds.

- H = The defender cannot move, fight, or use the Art for 1d10 rounds.
- C = The defender cannot move, fight, or use the Art for 2d10 rounds.

Halted characters can be hit automatically for "C" results in melee, but cannot be knocked down. They defend normally against missile attacks.

Haywire

Type: DIS Column: 3
Cost: 5 wpr/min Range: NA
EWS: 95 Area: ½mi ra

...and the most horrifying moment of all, when the radio in the house began to buzz, crackle, and play, for it was then that Jenkins found that the power of the instrument was switched off, that its cord was not plugged into the outlet, and that all the fuses in the house were dead!

This is a favorite of the Evil Way, even more so than in O'Boylan's day: it prevents certain technological things from occurring or distorts their outcome. This power makes televisions go haywire, radios buzz, cameras or recorders not record what they are supposed to record, telephones disconnect, lights dim or go out, and cars stall. In short, the CM can choose what goes wrong with the various technological devices in the area.

The CM must roll for each minute of Haywire; each roll, whether successful or not, deducts 5 points from the user's Willpower score.

Hound

Type: SUB Column: Will
Cost: 50 wpr/use Range: Spec.
EWS: 120 Area: 1 char.

But at that time, while I took holiday in the Black Forest, how could I explain the musty smell of an Egyptian tomb that underlay the freshness of the German evergreens?

One of the most terrifying disciplines of the Evil Way, Hound allows the user

to know the whereabouts of any one character he has seen. This is a highly effective discipline if the user intends to pursue a defender.
The user must be able to see the defender in order to set the discipline in motion. The CM then rolls a specific check, cross-indexing it on the defender's Will column:

- S = The user knows the general location of the defender (within 1 mile) for the next 30 days.
- L = The user knows the general location of the defender (within ½ mile) for the next 60 days.
- M = The user knows the general location of the defender (within 500') for the next year.
- H = The user knows the precise location of the defender for the next 2 years.
- C = The user knows the precise location of the defender until either the user or the defender is destroyed.

In some manner unknown to the envoys of S.A.V.E., use of this discipline allows the creature to appear in the general area of the defender, anywhere in the world, in two weeks' time. Many creatures choose to give the defender a brief glimpse of them--to toy with him as a promise of future horrors.

The only way that a defender can shake this pursuit is to find a protector who can use a Mental Shield. The protector must use the Mental Shield successfully twice in a 24-hour period in order to disrupt the effect of the discipline; furthermore, the protector must be touching the defender when the Mental Shield is used. The CM should roll for the success of these shields secretly, not telling the players whether the shield has worked.

When the first Mental Shield is in place, the user feels a shaking in the energy of the discipline. This fills the creature with a sense of desperation; it may now arrive in the general area of the defender within two days time, if the second mental shield is not also successful.

Influence

Type: SUB (SP) **Column:** Will
Cost: 10 wpr/com-mand **Range:** Spec.
EWS: 85 **Area:** 1 char./anim.

"But how can you say that about the Baron?" Lise cried out. "I am sure that his wanderings at night are not mysterious at all, but missions of the noblest purpose!"

Influence allows the user varying degrees of control over the thoughts and attitudes of a character or animal. In order to begin exercising *Influence*, the user must make eye contact with the defender (if the user is incorporeal, it must touch or pass through the defender). If the first attempt at *Influence* is successful, later attempts may be at any range: the user simply reaches out to the mind of the character or animal with its will.

Each use requires a new dice roll. Failure breaks the *Influence*: the defender is freed. However, success of any type either continues the effect or strengthens it: if the discipline succeeds, but at a lower level than the previous result, it continues at present strength; if the discipline succeeds at a higher level than the previous result, the effect strengthens.

Influence works on animals in the following manner: if the user succeeds with anything but a "C" result, it can control the animal in various simple tasks while the animal is in sight. A "C" result allows the creature to control the animal at any distance in rather complex tasks: it can have a horse go to a house and pick up a rider; it can make an animal fight and even die for the creature's benefit. *Influence* over an animal may be lifted by one successful *Mental Shield*.

The following are the degrees of success in *Influence* on characters:

S = Slight influence. The creature may make simple, friendly suggestions that involve simple actions which take no more than one round to do; the character will agree and try to act upon the suggestion. Examples: "Come here for a moment, please," "What a lovely necklace! Would you mind removing it?" These suggestions should request something that the character would probably do naturally or out of courtesy.

L = Limited influence. At this level of success, the character likes the user, and will feel either respect or sympathy for the creature, depending on the circumstances. The creature plays on the character's good nature to cause him to go out of his way to lend help. This action should not be violent, nor should it seem to endanger human life. Examples: "Would you mind if I took a lock of your hair?" "Your friends are out to get me. Please let me go and don't tell them." The character believes that everything he or she is doing is perfectly reasonable.

M = Marked influence. The character sees the creature as the most important being in his or her life. If the creature is apparently of the opposite sex, the character may fall in love. He or she will actively assist the creature in efforts to escape, but will not harm others directly on the creature's behalf. The character will argue on the user's behalf, even abandoning those who speak ill of this "dear friend."

H = High influence. The character begins to think of the user as his or her master, risking life to aid the creature or travelling anywhere with it. The character will not harm others to aid the user.

C = Control. The user controls the character, using his or her senses from any distance and transmitting all commands through telepathy. The character will do anything the creature asks.

A character can still function as himself at those times when the creature is not directly controlling him. At all levels except "C" the character has moments of clear thought, in which he or she realizes the power of the user. These moments never come in the presence of the creature, nor will the character aid anyone in breaking the *Influence*.

The effects of *Influence* continue until the creature fails a later use of the discipline on the character, or until a restorer breaks its power. In order to break *Influence*, a restorer must *Restore Willpower* successfully on the character 3 days in a row. The same restorer must perform the restoration each of these days. The *Influenced* character will not cooperate with the restorer. If the creature successfully *Influences* the character during these three days, the process of restoration must begin again.

Invisibility

Type: DIS **Column:** 1
Cost: 5 wpr/min **Range:** NA
EWS: 85 **Area:** Self

We burst into the room, but far too late. Lise slumped to the floor in a swoon, as I stared over her shoulder at the knife, hanging motionless in the air above the lifeless body of Dr. Gunderhagen.

The user cannot be seen by any character while it uses this discipline. However, if the creature carries or wears any object, the object itself remains visible.

This discipline is an advantage in combat: opponents a -40 modifier on all attacks. However, if the creature carries or wears an item, this penalty is reduced to -10.

As in the case of *Flight*, this discipline applies only to those creatures who do not have invisibility as a natural ability.

Lightning Call

Type: DIS **Column:** 3
Cost: 2 wpr/use **Range:** Sight
EWS: 90 **Area:** 1 item

As Lewis pursued the lights into the woods, he was framed suddenly in a wild, white glow. Something cracked overhead, and the young American spun out of the way of the falling branch, which had been severed from the trunk of the oak tree by a strange bolt of lightning.

The user can call down a single bolt of lightning that will strike a specific target (a tree, an old house, a weathervane on top of a barn). The bolt can cause small fires, split trees, tear down wiring, etc. It cannot be used as a direct weapon, but can be used to move characters away from a spot, startle or scare them, or cause them to have to calm their mounts or other animals. There is a 3% chance that a lightning bolt might miss its intended target and hit a character within 10 feet of the intended target. If a character is accidentally hit by a lightning bolt, he suffers a heavy wound.

Each bolt of lightning costs a creature 2 points of willpower.

Purified Shell

Type: DIS
Cost: 1 wpr/hr
EWS: 85

Column: 1
Range: Touch
Area: 1 item

She was beautiful, lying on the bier as though she would awaken at any moment. Davidson was young--I should say he was easily moved by beautiful things. He could not help but touch her face softly, gently. What followed is too horrible to mention...

This discipline makes rotten, putrid things appear normal, fresh, or pure. But the appearance is only a shell: decayed food may appear fresh and appetizing, a blasted tree may appear green or in bloom, a ruined wooden house may appear (on its outside) exactly as it did when it was first built. Note that the items must be made of material that decays: the discipline does not work on metal or stone. This discipline can be used by a creature on itself to hide its hideous form.

If a character touches the item, it is revealed or its foul core spills forth in the next round, to the surprise and dismay of the character who touched the object.

Putrified Shell

Type: DIS
Cost: 1 wpr/hr
EWS: 85

Column: 1
Range: Touch
Area: 1 item

It was a mistake. We did not know the extent of the creature's evil. Three miles out of Laggan, we believed that our food had rotted, and were forced to cast it away. Thus we rode on across the highlands to Loch Ness, woefully unprovided.

This discipline is the exact opposite of the discipline Purified Shell. Things that are wholesome, pure, or otherwise fresh are made to look rotten and putrid.

Quiet

Type: DIS
Cost: 2 wpr/min
EWS: 85

Column: 1
Range: Touch
Area: 25' ra

Suddenly the clock ceased ticking in Jennings' study; the crackle of the fire stilled. Yet the hands still moved on the clock; the fire still blazed. Jennings turned, asking me something, but his lips moved soundlessly.

This discipline causes absolute silence to occur inside a 25' radius. Inside this circle there is no noise of any sort: characters cannot talk, radios cannot play, guns make no sound.

This discipline is triggered by an object that is touched by one of the characters (much as in the case of *Ghostly Lights*).

The creature using this discipline must touch the object or a point on the floor or ground that will become the trigger, spending two points of Willpower for each minute of Quiet.

Raise Wind

Type: DIS (SP)
Cost: 2 wpr/rnd
EWS: 85

Column: 3
Range: Spec.
Area: up to 1 mi. ra.

The wind rose like a banshee on the moors, scattering branches and debris in its path. McTavish claimed that it marked the anniversary of the Old Laird's death; Jennings and I knew that it was the dark thing breathing in the castle.

Raise Wind causes a rush of air that can vary gradually through a series of EWS checks:





Roll 1. A breeze swirls around the intended target. It can rustle leaves, or scatter paper, if the user desires.

Roll 2. A howling gust of wind, strong enough to rattle shutters and slam doors, swirls around the target.

Roll 3. A strong blast of wind that could tear small branches off trees, rip shingles off roofs.

Roll 4. Hurricane force wind. Any character caught in the gale must roll for Catastrophic Damage (see SECTION IV) against 100. At any point in this process the user can decide to stay at the current wind strength, maintaining it without checking for as long as the user desires and has Willpower to do so. Furthermore, if the discipline fails, the creature may still maintain the previous result for as long as it has the desire and Willpower.

Raise Wind can be created from anywhere within a one mile radius of the creature causing the wind. However, any specific target for the wind must be in the sight of the user.

Second Light

Type: DIS
Cost: 1 wpr/use
EWS: 85

Column: 1
Range: Touch
Area: 1 light source

As the Baron walked down the narrow corridor, Lise and I following closely behind, he touched each torch in each sconce upon the wall. Behind us now, the corridor glowed in a dodging light, as though it lay beneath an abandoned sea.

This discipline makes light sources burn almost as they would normally: candles, lanterns, flashlights, torches, lamps, matches, or any other device or machine that casts light. *Second Light* is especially useful when normal lighting is not possible because of moisture, lack of air, power failure, or other factors.

The discipline costs one point of Willpower for each light source the user touches. The only difference between *Second Light* and normal light is a yellowish-green haze. The intensity and range of the lights are the same.

Shake the Earth

Type: DIS (SP) **Column:** 3
Cost: 10 wpr/rnd **Range:** NA
EWS: 130 **Area:** 1 mi ra

It started as a faint shifting of the ground beneath our feet. Mansanori recognized it immediately, shouting quickly to his assistants to move away from the jut of granite beneath which they had begun to dig. The tremor became more violent; I toppled to the ground as the bluff above us began to crack and tremble.

A successful "C" result touches off an earthquake, the center of which lies at the point where the user stands. The quake extends over a one mile radius. As this is a Specialist discipline, the earthquake becomes stronger with each successful roll:

Roll 1: Slight tremor. Characters need a general Perception check to know that the earth is shaking. No damage.

Roll 2: Moderate tremor. Characters automatically notice the earth moving and objects shaking. No damage.

Roll 3: Earthquake in progress. Characters must make a general Agility check in order to take any action. The check is made during the Declaration step, after the CM and the character have declared. If they fail, they fall to the ground. In the next round they may try another Agility check to see if they can recover their footing. This process can continue as long as needed or possible. No damage, unless (at CM's judgement) a character is somewhere where he might be hit by falling debris.

Roll 4: A major quake destroys all construction inside the area of effect. This is the most powerful result that can be obtained. If the characters are indoors during the major quake, the CM should compute the amount of damage resulting from the toppling structure (see "Catastrophic Damage" in SECTION IV). To escape falling debris, characters must roll a general Agility check, suffering a -20 penalty for the severity of the quake.

If the creature fails a Distortion check while trying to strengthen the effects, roll 3d10 to see how many rounds the last successful effect lasts.

Sleep

Type: SUB **Column:** Will
Cost: 25 wpr/use **Range:** room
EWS: 125 **Area:** room

Drummond dozed for hours in the center of the hut; Dr. Gunderhagen and I tried desperately to arouse him. I feared all things: drugs, coma, the bite of the dreaded tsetse fly.

Use of this discipline causes all of the characters inside a room of any size to sleep. The discipline only works indoors, and the user must be standing in a corner of the room. Obviously, the user is not affected by the discipline.

Roll once, reading the result for each character under his or her Willpower Column (assume NPCs have WPR of 50):

S = The character grows drowsy for 1 round and loses 5 points of Willpower.

L = The character grows drowsy for 1 hour, losing 10 points of Willpower.

M = The character falls asleep for 1 hour, in which time he cannot be awakened. He loses 10 points of Willpower.

H = The character falls asleep for 2 hours, in which time he cannot be awakened. He loses 10 points of Willpower.

C = The character falls asleep for 8 hours, in which time he cannot be awakened. He loses 10 points of Willpower.

Drowsy characters cause their party to lose initiative every round automatically. Characters who fall asleep do not remember what made them fall asleep or what they dreamed while they were asleep. They only remember having horrible nightmares that made their sleep restless. They cannot regenerate Willpower during this sleep.

Use of this discipline draws 25 points of Willpower from the user.

Steal Memory

Type: SUB **Column:** Will
Cost: 10 wpr/use **Range:** Sight
EWS: 90 **Area:** one being

In recounting the terrible story of Baron Garnier, I fear I must be sketchy about some events. Great gaps in my memory loom and haunt me in the hours of recollection.

This power is used on characters so that they cannot recall a certain period of time:

S = loss of memory for 1 minute.

L = loss of memory for 10 minutes.

M = loss of memory for 1 hour.

H = loss of memory for 4 hours.

C = loss of memory for 8 hours.

The memory itself cannot be restored, nor does the defender remember that his memory has been stolen. However, the defender can speak about everything that has occurred if he is placed under hypnosis. Still, he will not be able to recall the lost memories when he comes out of the hypnotic trance.

The range of this discipline is Sight; however, if the creature cannot see, it must Steal Memory by touching the defender.

Swarm

Type: DIS (SP) **Column:** 3
Cost: 10 wpr/min **Range:** Touch
EWS: 95 **Area:** Var.

The first roach was joined by another, then another, until Garnier's table seemed to boil under a clicking sea of dark wings.

Successful use of this discipline causes the appearance of a large group of insects or other creepy, crawly things which then swarm toward humans, attempting to crawl all over them and disrupt their actions.

The CM first decides the type of insect or other small, creepy animal the user will summon. The best swarms to frighten player characters are usually such things as cockroaches, spiders, bees, ants, or flies.

The creature must next touch the spot where the swarm is to begin. If the effect is to be immediate, the creature then must roll a Distortion discipline check. A successful result means that 100 of the desired animals appear around the spot touched in the first minute. The creature can try to continue minute after minute: each successful roll doubles the actual number of creatures present at the end of each minute.

A delayed effect may be achieved by having the creature first touch the spot where the swarm is to begin, then touch a triggering spot. The dice rolls are then made, and the creature may leave the area. The swarm begins to form the instant any human character touches the triggering spot. Favorite triggering spots are doorknobs, tabletops, window sills, or other areas frequently touched by humans.

The swarm swells in numbers without moving until the full number summoned is present. The swarm then moves at top speed (30' per round unless specified otherwise in the animal and creature descriptions) toward the nearest group of humans. The animals will not actually attack the humans, but try to crawl over them and cover them. Characters caught in a swarm have a -40% modifier to all attempted actions (in addition to any other modifiers) until the swarm scatters. They must also make a fear check on column 3.

The swarm follows the characters, no matter where they go, until it catches them or until the characters outdistance it by at least 10 miles. A swarm will divide itself to follow characters who flee it by differing routes. Once the insects touch the character or characters, the swarm dissipates in 1d10 minutes.

Telekinesis

Type: DIS Column: 3
Cost: 2 wpr/rnd Range: Sight
EWS: 85 Area: 1 item

Suddenly, to the great alarm of McTavish and myself, our rowboat rose completely out of the water and began to spin like a propellor!

Telekinesis moves an object from one place to another by means no scientist has yet been able to explain. The user can move any structurally sound object, regardless of size or weight. While moving, the object may glide, spin, tumble—in short, may move in any fashion the user desires. Objects move 5' per round.

Certain objects cannot be moved: objects that touch the ground and are anchored permanently, such as a building or bridge. If an object is tied to an anchored object, it can be moved only to the length of its tether. A tied object cannot break the tether, even if it is tied only by a thread.

Objects raised into the air by Telekin-
esis fall when the discipline ends.

Teleport

Type: DIS Column: 1
Cost: 10 wpr/use Range: 1 mi
EWS: 85 Area: Self

"But how could the Baron be in the parlor?" Lise cried. "We locked him in the box in the cellar!"

This discipline allows the user to move instantly from one place to another less than a mile away. The user disappears in the first round, reappearing in its Art step of the next round at the desired location. The user cannot move, fight, or use the Evil Way in the round he reappears.

Terrorize

Type: SUB Column: Will
Cost: 2 wpr/rnd Range: NA
EWS: 135 Area: 30' ra

It was on that occasion, in the jungles of western Brazil, that I first saw three men literally die of fright.

This discipline is used when the creature intends to inspire fear in his opponents. The CM rolls once for the discipline use, then cross-indexes the Attack Margin with the individual Willpowers of every character within 30' of the user:

S = The character cannot move for a round. He may still fight or use the Art. He loses 2 points of Willpower.

L = The character cannot move, fight, or use the Art for a round. He defends in melee on Column 1, and uses the standard defense against missile attack. He loses 2 points of Willpower.

M = The character turns and sprints away from the user (See SECTION IV for STA loss and sprinting). If sprinting is not possible, the character runs. He continues to flee until the discipline use ends, or until he collapses from Stamina loss. He loses 2 points of Willpower per round until the discipline use ends.

H = The character freezes until the discipline is over. He cannot fight, move, or use the art. He defends in melee on column 1, and uses the standard defense against missile attack. He loses 2 points of Willpower per round until the discipline ends.

C = The character passes out until the discipline is over. He loses 2 points of Willpower per round of the discipline, even though he is unconscious. If the character is an NPC, the CM may choose to have him literally die of fright!

Throw Voice

Type: DIS Column: 1
Cost: 1 wpr/rnd Range: 50'
EWS: 85 Area: 1 item

We had heard the expression that "the walls have ears": In Laird Fergus' castle, McTavish and I discovered that walls can also have voices.

Only creatures who have voices can use this discipline. It allows a creature to cast its voice to another creature, character, or object, without giving away who the speaker actually is. Up to seven words can be spoken in each round the user makes a successful check. Each round of use costs one Willpower point.

The range for throwing one's voice is 50 feet.

Time Stop

Type: SUB Column: Will
Cost: 20 wpr/rnd Range: Any
EWS: 135 Area: Any

All of the clocks had stopped. In the kitchen of the house was an eerie stillness: Bridget stood poised by the basin, the knife that she had apparently just dropped hovered in mid-air, several inches below her hand.

Successful use of this discipline actually causes the flow of time to stop, as though the entire world and all things in it were suddenly frozen. Falling objects hang in space; beings stand like statues; sound waves stop in the air.

The only beings not affected by the use of this discipline are the user and, perhaps, members of S.A.V.E. All members of S.A.V.E. within 500' of the user have a chance to avoid the effects of the *Time Stop*, or to have those effects lessened. The CM should roll normally for the creature's use of a Subjection discipline, then cross-index the Attack Margin row obtained with the current Willpower score of each S.A.V.E. character within 500' of the creature. The results are as follows:

S = Safe. The discipline does not affect the character. He or she can move, talk, attack, and act normally.

L = Limited Effect. The character slows so that all movements and actions take double the normal time: characters who would normally have multiple attacks in a round are limited to only one attack; characters who would normally have only one attack per round are limited to one every two rounds; movement speeds are halved.

M = Moderate Effect. Same as an "L" result, but time required for actions is tripled: characters who have multiple



attacks in a round are limited to one every two rounds; characters who normally have one attack per round get one attack every three rounds; movement is 1/3 normal.

H = High Effect. The character is frozen in place, unable to move or take any other action, but is aware of what is happening around him or her.

C = Full Effect. The character is completely frozen in time. The character will have no memory of anything that happened during the time stop; when the discipline use ceases, the character is not aware that anything has happened or that any time has elapsed for the creature and possibly for other characters.

The creature using this discipline is free to act in the round the discipline takes effect. Creatures often use this to "buy time" for an escape from enemies.

Total Illusion

Type: DIS
Cost: 5 wpr/rnd
EWS: 135

Column: 3
Range: Touch
Area: Var.

Drummond stood rapt before me, staring at the ghostly army brandishing their bloody weapons. "It's all an illusion!" I cried. "The Zombie Master knows the darkest trickery!"

Successful use of this discipline allows a creature to create a three-dimensional illusion with sound. The illusion can be of anything the CM desires; it can cover any area, and can be programmed to move over an area. Most such illusions are programmed in advance, and can be set to go off when a character touches a triggering object touched beforehand by the user.

For example, a user could create an illusion of an entire army of animated corpses advancing across a cemetery, brandishing weapons and even emitting battle cries. The illusion could be programmed to begin whenever a character steps through the gate of the cemetery.

A *Total Illusion* lasts one round for each 5 Willpower points spent by the user. The illusion vanishes instantly when any character moves within 5' of it; it resumes when the character is again more than 5' away, if time has not run out on the discipline. The *Total Illusion* is clearly visible in the dark.

Seeing a *Total Illusion* forces characters to make a fear check: if the illusion resembles a creature or animal, characters check as though checking against that creature or animal. If the illusion is has no assigned fear statistic, the check should be made on column 3.

Wave of Fog

Type: DIS (SP) Column: 1
Cost: 1 wpr/min Range: NA
EWS: 85 Area: 1 mi.ra.

This mist crawled like a swarm of ants over the walls and air of the room. The torches flickered; soon they would sputter and die together.

Successful use of this discipline causes an eerie fog to form, literally rising from the ground around the user and spreading to any area up to 1 mile away. The CM must roll each minute for the continued successful use of this discipline. Each consecutive successful roll strengthens the effects as follows:

Roll 1: Fog rises, but is barely noticeable. The CM should secretly roll a General Perception check for each character to see if he or she notices the fog.

Roll 2: The fog becomes a light fog, spreading from the point of origin at a rate of 10' per round to a maximum of one mile from the user.

Roll 3: The fog becomes a heavy fog, expanding outward as described above.

Roll 4: The fog becomes a dense fog, expanding outward as described above.

See PART IV for explanation of the effects of fog on visibility. The fog breaks 1d10 minutes after the creature stops using the discipline.

White Heat

Type: DIS (SP) Column: 3
Cost: 3 wpr/rnd Range: Sight
EWS: 85 Area: 1 item

And Al-Sharaz, right-handed at birth, but left-handed as a swordsman since that day in Isfahan when the renegade genie manacled his good right arm to the wall and poured the pale evil of White Heat upon the chains...

White Heat causes a specific metal item to heat, becoming white hot and even melting if the power is maintained long enough:

Roll 1: No noticeable effect.

Roll 2: The metal becomes warm.

Roll 3: The metal becomes hot. Characters holding the object barehanded drop it immediately.

Roll 4: The metal becomes red hot. Characters whose hands are protected drop the item immediately. If the item touches wood or other flammable material, it sets that material afire. The red-hot metal causes normal fire damage to flesh.

Roll 5: The item begins to melt.

Roll 6: The item melts into a pool of liquid metal.

The CM rolls on a round by round basis to see if discipline use is maintained. If at any time the discipline use ends, the metal begins to cool. Any metal subjected to the first two rounds of *White Heat* can still be held without any problems. A metal object dropped after the third round will require 1d10 rounds to cool off before it can be picked up. After the fourth round it will require 2d10 rounds to cool off, after five rounds it will take 4d10, and the cooling time doubles for each succeeding round afterwards. The user is not harmed by the hot metal.

Wound

Type: SUB Column: Will
Cost: 10 wpr/use Range: 100 ft
EWS: 85 Area: 1 char.

"The creature is evil! Evil, mind you!" Miranda sobbed. Lewis and I gasped as she revealed the long purple scar down the side of her neck: grim evidence that she had paid for her courage with her beauty.

Each use of this discipline allows the creature to wound 1 character up to 100 feet away. Check for a Subjection discipline. Treat the effect as an armed combat result. The creature cannot "call a shot" when using this discipline.

The Wound leaves a permanent scar on the defender.

Write

Type: DIS (SP) Column: 1
Cost: 1 wpr/letter Range: 1 mi.
EWS: 85 Area: 1 surface

I forgot about the odors—the strange sounds I had heard in the German forest—until late that night. A noise awakened me; I lit the



lamp by the bed, and stifled a scream as I saw the letters dripping a simple message on the inside of the bedroom door: "You are mine."

The user can write five letters per round for each successful check. The message can be as long as the sender desires or as long as his Willpower allows. The letters appear on any surface of the CM's choice, remaining there for 1d10 rounds. If a check fails, the message remains incomplete. The letters themselves appear as though written in blood; they drip down the surface, then vanish mysteriously.

ANIMALS AND CREATURES

Well, I'm back again. And this time, I've brought along some friends. This part of the rules contains a list of animals and creatures that characters might meet in a CHILL adventure. Of course, I'm not going to try to cover all of the dangerous and grisly things lurking around the edges of the Unknown. Others can be found in each CHILL adventure scenario published by my good friends at PACESETTER, Ltd. And over in SECTION VII of the Campaign Book, I have some easy instructions for the CM on how to make life even scarier for the characters by inventing creatures of his own.

This list divides animals and creatures into four groups:

1. *Animals* are normal, earthly animals from the Known World.

2. *Corporeal creatures* come from the Unknown. They have physical bodies, at least while they roam about the Known World.

3. *Incorporeal creatures* also come from the Unknown. They walk the earth without physical bodies. Certain types of ghosts are incorporeal creatures.

4. *Special creatures* are beings from the Unknown who sometimes appear to have physical bodies, and yet have quite a bit in common with incorporeal creatures. Examples of special creatures are ghosts who can materialize in physical form, and of course, vampires (at least most of those who lurk around in Europe and North America).

How to Read a Listing

We've put all the animal and creature listings together in the same way: that's to help the CM get the information he needs during play without slowing down the game. Each listing uses the following abbreviations. Check through the list; you'll be familiar with some of them, and I'll explain the rest.

STR — Strength Ability score.
DEX — Dexterity Ability score.
AGL — Agility Ability score.
WPR — Willpower Ability score.
PER — Personality Ability score.
PCN — Perception Ability score.
STA — Stamina Ability score.

EWS — Evil Way score. This is the score a creature uses as its base percent chance of success when it uses Distortion disciplines of the Evil Way. Creatures have this score instead of a Luck score, and many of them do pretty well with it.

FEAR — The number of the column characters use when they sense the presence of the animal or creature and have to make a fear check.

ATT — The number of attacks the animal or creature can make in one round, followed by the animal's or creature's Unskilled Melee score.

Each listing ends with a description of the animal or creature. This description describes any special attack the creature can make, and how it can be damaged, killed, or driven away.

Figuring Basic Abilities for Animals and Creatures

Following the abbreviation for each of the first seven statistics are two numbers. The first number refers to a range of scores which the creature or animal may have in a given ability. The number corresponds to one of the columns on the CHILL Action Table. To determine a creature's or animal's exact score in an ability, roll 2d10 and add the sum obtained to the lowest number in the range of scores at the top of the column. The result is the animal or creature's Basic Ability Score for that ability.

For example, suppose the CM wants to know the strength of a wolf the player characters meet in some dark, deserted forest. Looking under "Wolf" in the list of animals, he finds the following information:

STR 3 (45)

The CM looks above Column 3 on the Action Table, where he finds this range of numbers:

31-45

Now he rolls 2d10: let's say the result is 12. He adds this to the lower number in the range above the column, and comes up with a Strength score of 43 (31+12=43) for his wolf.

In many cases the CM will not want to take the time to determine a separate ability score for each Basic Ability an animal or creature may have. If the CM in our example planned to be really nasty and run about 20 wolves in the direction of the player characters, players would have a good idea that something rough was in store for them by the time he finished all those dice rolls. In these cases the CM may use the second number listed in parentheses, beside each ability abbreviation. This number is a high average score for the particular ability for this animal or creature.

Ability	Range	Column	High Avg
STR	3		(45)

The Evil Way Score

The Evil Way score applies only to creatures. (In descriptions of animals, this statistic is "NA," or "not applicable," because animals do not use the Evil Way.) This score is the base percent chance that the creature has to use its Evil Way Distortion disciplines of The ART. This score is always the same for each individual creature of a given type; thus no range is indicated, only a single score.

The FEAR Number

The FEAR number is the column characters use when they sense the presence of an animal or creature and have to make a fear check. The higher the FEAR number, the more frightening the animal or creature.

The ATT Numbers

The ATT statistic gives the number of attacks the animal or creature may make in a round. These attacks may be melee attacks, missile attacks, and/or uses of disciplines of The Evil Way, depending upon the choices and abilities of the animal or creature. Following this number is the high average Unskilled Melee score for the animal or creature.

If the CM uses the number ranges above the columns on the Action Table to create the Basic Ability scores for each animal and creature, he or she also must

figure each Unskilled Melee score (Strength + Agility ÷ 2). Notice that some creatures have no Strength and Agility scores, but still have an Unskilled Melee score; in these cases, the score in the listing is standard for all creatures of this type. Some creatures may have no Unskilled Melee score; this means that the creature does not make normal physical attacks.

All physical attacks by animals or creatures are considered armed attacks unless the description states otherwise. This means that the combat results these animals and creatures obtain are read as armed combat results. (See Part IV of the Campaign Book.)

Movement

Movement for each animal and creature is given in feet per round. Movement rates are given for movement on land (L), in the air (A), and in water (W).

Some creatures move "As Incorporeal." This means the creature can move at the rate shown on land, in the air, or on or under water. Incorporeal creatures can also move through doors, walls, ceilings and furniture without penalty, even sinking into or rising from the earth itself!

Disciplines

Each creature listing details all disciplines of the Evil Way which the creature may use:

1. Disciplines the creature uses normally are listed in *italic* type.

2. Some creatures also have automatic use of a discipline: this means that the discipline is natural to the creature, and that the creature can automatically succeed in using it, no dice roll necessary, at a cost of only one point of Willpower per use. Automatic disciplines are listed in normal type.

Manipulation

Each listing for an incorporeal or special creature notes whether the creature can manipulate objects in the Known World. Creatures who cannot manipulate objects

cannot pick anything up or cause anything to move without the use of an Evil Way discipline. Creatures who can manipulate are able to move objects and items around just as a character can.

IPs

This number is the Insight Point value of the animal or creature. Characters receive the full point value for destroying the creature or animal, half the value for driving it away.

The "0 or 50" score found with some animals means that the animal usually has no IP value, but the CM may assign it a value of 50, depending on the role it plays in the adventure (see Part II of the Campaign Book).

ANIMALS

BAT

STR	1 (15)	PCN	1 (15)
DEX	NA	STA	1 (15)
AGL	3 (45)	EWS	NA
WPR	1 (15)	FEAR	4
PER	NA	ATT	1/30%

Movement: L 5' A 100' W NA

IPs: 0

Bats are nocturnal flying mammals. Their pointed, foxlike snouts hide rows of needle-sharp teeth. Color varies through shades of brown, gray and black.

Most bats are quite small, although some have wingspans of over 1 foot.

A bat's only attack is its bite, which inflicts a maximum of a light wound, regardless of the combat result. But don't think bats are harmless: a character bitten by a bat also has a 5% chance to catch a disease. The disease becomes obvious to the character in 1d10 days.

In addition, the presence of a bat in combat can, if the CM chooses, cause some extra trouble: all characters on the side opposing the bat(s) must make a general Agility check each round before performing each movement or attack. If a character fails the check, he or she must crouch or kneel to avoid the bat



circling overhead, and cannot perform declared actions. Failure of the check also prevents successful use of The ART. (Believe me, bats can be this distracting: I had one buzz the fellows at PACE-SETTER while they were testing this game: you should have seen those weak-hearted fools scatter, duck, and run!)

Because of their erratic flight patterns, bats in flight are extremely difficult targets for any type of melee or missile attack; characters resolve all melee and missile attacks against a bat in flight on Column 10 of the Action Table.

CAT (Common housecat)

STR	1 (15)	PCN	4 (60)
DEX	NA	STA	1 (15)
AGL	4 (60)	EWS	NA
WPR	2 (30)	FEAR	5
PER	NA	ATT	2/38%

Movement: L 225' A NA W NA

IPs: 0

The common housecat comes in many breeds, sizes and colors. Housecats seldom show interest in or respond to humans, but when controlled by creatures using

the Evil Way (see *Influence* in the Evil Way), they can become fearsome opponents. (Could give a whole new meaning to the saying "Cat have your tongue," eh?) The cat attacks with its raking, razor-sharp claws. The most damage a cat can inflict in any one attack is a light wound, regardless of the result rolled.

HORSE

STR 7 (105)	PCN 5 (75)
DEX NA	STA 6 (90)
AGL 5 (75)	EWS NA
WPR 2 (30)	FEAR 1
PER NA	ATT 2/90%

Movement: L 300' A NA W 30'

IPs: 0 or 50

The horse is a familiar sight in most adventure settings except very modern ones. Horses come in many different varieties, and can even be bred for specific qualities such as speed and strength.

Unless they are panicked or provoked, horses seldom attack humans. When they do attack, they kick and trample with their hooves, and in extreme cases may bite. Both attacks are considered armed attacks.

MAMBA

STR 1 (15)	PCN 4 (60)
DEX NA	STA 2 (30)
AGL 4 (60)	EWS NA
WPR 1 (15)	FEAR 4
PER NA	ATT 1/60%

Movement: L 90' A NA W NA

IPs: 50

The mamba is the deadliest poisonous snake in Africa. There are two varieties of mamba: the tree-dwelling green mamba and the ground dwelling black mamba. Both varieties grow to lengths of 5 to 9 feet. The green mamba is found in the forests of Central Africa, while the black prefers the hotter areas of East Africa. Both, however, can survive for a time in cooler climates, if someone nasty wants to surprise his friends with a little gift.

The mamba's deadly bite injects a strength 9 poison into its victim. The most serious wound inflicted by the bite itself is a light wound, regardless of the combat result.

RAT

STR 1 (15)	PCN 4 (60)
DEX NA	STA 1 (15)
AGL 5 (75)	EWS NA
WPR 1 (15)	FEAR 2
PER NA	ATT 1/45%

Movement: L 100' A NA W 10'

IPs: 0

The common or Norway rat is a small, brown-haired rodent, found almost everywhere on earth, especially in those places where humans live. Often rats accompany creatures or others in some way involved with the Evil Way.

Rats seldom attack humans unless cornered or directed to do so by users of the Evil Way. Once in combat, however, rats are vicious fighters, attacking with their bite and often leaping onto the legs or even the backs of their opponents. The maximum damage a rat can inflict in a single bite is a light wound, regardless of the combat result. However, a character bitten by a rat has a 5% chance to catch a disease from the bite. The disease becomes obvious to the character in 1d10 days.

SPIDER

STR 1 (15)	PCN 1 (15)
DEX NA	STA 1 (15)
AGL 2 (30)	EWS NA
WPR 1 (15)	FEAR 3
PER NA	ATT 1/23%

Movement: L 5' A 10'* W NA

*see text below

IPs: 0 or 50

Spiders come in many types and sizes. Most are small and difficult to see in normal surroundings (Perception check required). Spiders move through the air by dropping on strands of webbing.

The spider's attack is its bite. The low Unskilled Melee score shown is used

when the spider tries to bite a fully clothed defender and has not crawled under the clothing. When a spider is on the bare flesh of the defender, its bite can be automatic if the CM chooses.

A spider's bite does not cause wounds or loss of Stamina. Many species, however, are poisonous: the tarantula (strength 5 poison), the black widow (strength 6 poison), and the brown recluse (strength 7 poison) are three of the most deadly.

Only an extremely large and sturdy spider (such as the tarantula) has the Stamina score listed above; most can be killed by any single blow.

VULTURE

STR 3 (45)	PCN 6 (90)
DEX NA	STA 3 (45)
AGL 4 (60)	EWS NA
WPR 1 (15)	FEAR 5
PER NA	ATT 1/53%

Movement: L 10' A 225' W NA

IPs: 0 or 50

Vultures are large birds of prey that eat dead mammals and carrion. There are several varieties; the wingspan of the largest reaches up to 16'. All have hideous, bald heads and use their sharp, hooked beaks to remove the skin from their prey. Vultures inhabit most temperate areas of the world.

Vultures attack living humans only in self-defense or when controlled by a user of the Evil Way. The vulture attacks by biting, usually after diving at its target from the sky. Treat this bite as a normal armed attack. In addition, since vultures don't keep good company, any character bitten by a vulture has a 10% chance of catching a disease. The disease becomes obvious after 1d10 days.

WOLF

STR 3 (45)	PCN 6 (90)
DEX NA	STA 4 (60)
AGL 5 (75)	EWS NA
WPR 2 (30)	FEAR 5
PER NA	ATT 2/60%

Movement: L 225' A NA W NA

IPs: 50

Wolves are medium-sized predators found in most temperate areas of North America, Europe and Asia. Their coloration ranges

from white in northern regions to dark gray in timber forests. Wolves usually hunt in packs of 3 to 8 and occasionally are found in larger packs of up to 20. When they hunt in a pack, wolves cooperate with one another to create distractions and surprise. Wolves like and accept werewolves. After all, they're part of the family.

Wolves don't usually attack humans unless forced to fight, although there are countless stories of single, lone wolves turned man-killer. The wolf attacks with its bite and sharp raking claws, which are treated as weapons in combat.

Wolves are often frightened by fire; they normally attack a human carrying or standing near a fire only after making a general Willpower check, unless there are four times as many wolves as humans around the fire.

CORPOREAL CREATURES

These creatures from the Unknown always appear in a physical form in the Known World. Most suffer damage from normal weapons, although some cannot be wounded, as noted in the descriptions.

GHOUL

STR	5 (75)	PCN	4 (60)
DEX	5 (75)	STA	4 (60)
AGL	5 (75)	EWS	Varies
WPR	2 (30)	FEAR	6
PER	Varies	ATT	3/75%

Movement: L 225' A NA W NA

Disciplines: Varies from ghoul to ghoul, but can include *Animate Dead*, *Darken*, and *Purified Shell*.

IPs: Varies

A ghoul is an incorporeal being that takes a corporeal form in order to dwell in the Known World and feed on the flesh of dead humans, whether recently deceased or long gone. The ghoul, in full development of its physical form, has a human shape with canine characteristics: a long muzzle, wicked, pointed teeth,

and human ears stretched to unnatural points. Evil-looking talons grow from its fingers, which are at the ends of long, bony arms. The skin of a ghoul is a scaly gray, usually streaked with dirt and filth. The eyes are a bright green, but quickly



change to burning red when the ghoul battles to change a living human into, heh, heh, something more appetizing. The ghoul's appearance takes an unknown period of time to form; when they first arrive in the Known World, ghouls look just like normal humans, and often go undetected for years. Yes, in terms of ugliness, there's no ghoul like an old ghoul.

In any form, ghouls tend to dwell near graveyards or in other lonely places. Ghouls often travel alone, although they are known to congregate and hunt the living in packs of four to eight.

While ghouls as a general rule do not use disciplines of The Evil Way, on at least two known occasions, specific ghouls have demonstrated powers that could only belong to a user of The Evil Way whose EWS is 105.

Ghouls gain a modifier of +1 to their

initiative die rolls because of their great speed in melee combat. They can attack three times a round, raking with the talons on each hand and then biting. Characters bitten by a ghoul have a 15% chance of catching a disease. The disease becomes obvious to the character in 1d10 days.

MUMMY (Common Memphian)

STR	5 (75)	PCN	6 (90)
DEX	3 (45)	STA	7 (105)
AGL	2 (30)	EWS	120
WPR	9 (135)	FEAR	7
PER	1 (15)	ATT	3/53%

Movement: L 40' A NA W NA

Disciplines: *Animate Dead*, *Blur Vision*, *Wave of Fog*, *Change Temperature*, *Hound*

IPs: 1200

The common Memphian mummy is the intelligent, undead corpse of a highly important ancient Egyptian. These mummies mysteriously received disciplines of the Evil Way at the time of their embalming, probably from creatures disguised as embalmers. The common mummy comes from Memphis, the most ancient capital of Egypt and the legendary city of the dead. The Memphian mummy should not be confused with other types of mummies created centuries later in Thebes near the Valley of the Kings.

The common Memphian mummy appears to be nothing more than a corpse completely wrapped in dry, dusty shreds of linen cloth. It is fairly slow, and plods along unsteadily.

In addition to its Evil Way disciplines, the common Memphian mummy can attack with both arms, usually obtaining *only unarmed combat results*. However, it can also attempt to strangle a victim; in this case, the mummy is allowed only one melee attack per round, although it still can use the Evil Way twice (see PART IV of the *Adventures into the Unknown* rulebook). Obviously, this is one case where a child wouldn't want to be "safe in mummy's arms," heh, heh.

The mummy suffers normal Stamina loss from any type of attack, but is wounded only by silver weapons, fire, or

water. Water poured on a mummy affects it just like fire, inflicting one medium wound per round; however, new water must be poured on the mummy each round for the effect to continue.

A mummy who has a critical wound and falls to 0 Stamina is dead, but only temporarily. At the instant of death, a whirlwind appears, catches up the mummy's remains (ashes or drenched wrappings), and carries them to the mummy's ancient tomb. If the mummy's tomb no longer exists, the whirlwind flies to the nearest place of burial. There, the mummy's body repairs instantly, completely healed of all wounds and damage.

S.A.V.E. believes that as each mummy was created, the mysterious embalmers wrote a scroll that contained the power to destroy it permanently. Legend says that, in order to destroy the mummy, someone must read the scroll at sunrise, at the exact site where the mummy was originally embalmed. The reading requires two full turns; the mummy itself rushes to the place and appears 1d10 rounds into the reading. Successful disruption of the reading, of course, spoils the effect. The mummy turns to dust when destroyed. The scroll (and all copies) turns to dust when the mummy is destroyed.

WEREWOLF

STR	6 (90)	PCN	6 (90)
DEX	2 (30) *	STA	5 (75)
AGL	6 (90)	EWS	Varies
WPR	4 (60)	FEAR	8
PER	NA	ATT	3/90%

* see text below

Movement: L 225' A NA W NA

Disciplines: Varies

IPs: Lycanthrope 800
Common werewolf 800
Loup du mal Varies

There are three known types of werewolves: the lycanthrope, the common werewolf, and an extremely powerful werewolf of mysterious nature, the *loup du mal*. Statistics given in the listing above are for the wolf form, not the human form, of the werewolf.

Lycanthropes are normal humans who have been so unfortunate as to be bitten by any type of werewolf. For those killed by a werewolf are merely dead; those who are bitten and live are doomed to become lycanthropes.

Lycanthropes transform from normal human to wolf form during the three nights of the full moon each month. The change is extremely painful and requires 1d10 minutes, during which time lycanthropes are totally helpless, racked with agony. Once the transformation is over, they appear to be very large common wolves, the color of normal wolves in the same area. Transformed lycanthropes must seek human blood; once they have killed a victim and tasted the blood, they



find someplace to hide and sleep, waking at dawn in human form, and more than likely feeling guilty about their uncontrollable animal behavior of the previous night.

PCs who become lycanthropes have a limited control over themselves while in wolf form; they must make a successful general current Willpower check once every hour to restrain themselves from

attacking other PCs should they be present. In any melee or combat, they must check each round. If they fail the check, they attack the nearest character, PC or NPC. If two or more humans are the same distance away, the lycanthrope attacks one chosen by random die roll. (Note: lycanthropes have a Dexterity of 0 while in wolf form.)

The common werewolf is a creature from The Unknown. It appears in human form by choice most of the time, but can instantly change from human to wolf (or back again) at will.

While in wolf form, the common werewolf appears faintly human; the face resembles that of a man or woman, but the eyes glow a bloody red. Unlike the lycanthrope, the true werewolf has a Dexterity score of 30; it can grasp objects in its hand-like forepaws.

Like the lycanthrope, the common werewolf must taste human blood at least three times per month. However, the werewolf is usually a bit more...active.

Finally, there is the *loup du mal*, whose true nature and origin is mysterious. These vile creatures have all the powers of the common werewolf, and may use selected disciplines of the Evil Way (the EWS varies, you might say, "from *loup* to *loup*"). In wolf form the creature looks like a common werewolf; in human form it is very beautiful and charming.

All werewolves attack each round by raking twice with claws and biting. Treat these attacks as armed combat.

Both lycanthropes and common werewolves can be attacked normally when in human form. The *loup du mal* is not damaged as a normal human, even while in human form; the restrictions which apply to them in wolf form also apply to them in human form.

Most werewolves in wolf form can be destroyed if shot with a silver bullet, regardless of the seriousness of the wound. Some legends say that the *loup du mal* can develop an immunity even to silver bullets. Such creatures may still be killed by contact with the blood of a human that gave his life to protect others.

Attacks by weapons other than silver bullets inflict Stamina loss but no other effects on werewolves. Werewolves in wolf form regenerate all Stamina loss at a rate of 1d10 points per round, regardless of activity or unconsciousness.

ZOMBIE

STR	5 (75)	PCN	1 (15)
DEX	2 (30)	STA	5 (75)
AGL	2 (30)	EWS	NA
WPR	NA	FEAR	5
PER	NA	ATT	1/53%

Movement: L 45' A NA W 10'

Disciplines: NA

IPs: 500

Zombies are corpses, animated to serve a user of the Evil Way. There are two known varieties of zombies: simple animated corpses, and true zombies.

The simple animated corpse is called forth by means of the Evil Way discipline *Animate Dead*. The actions of the animated corpse are very limited, requiring constant direction from the creature animating it.

True zombies are animated corpses who can do a single complex task and then return to the creature or being that animated them. True zombies can travel great distances, seek out their victim, perform the task (usually murder), and return, taking pains not to be followed.

Animated corpses and true zombies both look exactly like the corpses from which they are created, and will be in whatever state the corpse was at the time of animation.

All attacks by zombies of both types are treated as unarmed attacks, unless, of course, the zombies carry weapons. Zombies can use melee weapons of any type, but cannot use missile weapons. Zombies cannot charge with melee weapons. They always lose initiative to PCs in any combat (I suppose death has slowed them down a little).

Any type of bullet put squarely through the front of an animated corpse's forehead destroys the creature, regardless of current Stamina (this can be done by a called shot: a shotgun will not do the trick). Otherwise, animated corpses suffer Stamina loss from attacks of all types, but never suffer wounds. Animated corpses reduced to 0 current Stamina spend 1d10 rounds regenerating Stamina, then begin full activity again with current Stamina equal to their original Stamina.

Animated corpses may be torn apart, but each part of the animated corpse continues to attack and move as a separate creature (with current Stamina



equal to that of the full animated corpse immediately before the limb or part was torn from the body) until a bullet is put through the head of the corpse from which the part was taken.

True zombies are different from animated corpses in two ways:

1. A true zombie's pieces do not continue to attack separately.
2. A true zombie can be destroyed only by filling its mouth with salt and sewing shut the lips (of course, the zombie's going to struggle against being forced this way!), or by turning the zombie to face an ocean or sea within clear visibility. In such cases, the zombie is destroyed immediately, regardless of current Stamina. If a true zombie just happens to have no lips, wiring shut the jaws works just as well.

INCORPOREALS

Incorporeals are creatures who have no physical body, and who never appear in a physical body of any type.

BANSHEE

STR	NA	PCN	9 (135)
DEX	NA	STA	NA
AGL	NA	EWS	99
WPR	135	FEAR	10
PER	NA	ATT	1/*

* see text below

Movement: As incorporeal, 100'

Disciplines: *Steal Life Force*, unique to the Banshee

Manipulation: None

IPs: 198

The banshee is one of the most dreaded and most mysterious of all the creatures from The Unknown. It is also one of the most dangerous.

According to ancient Irish, Scottish, and Welsh legends, the banshee is a female faerie who attaches herself to household, only to appear and 'keen' (wail) mournfully to foretell the death of a member of the family

S.A.V.E. has carefully investigated the banshee legend, and numerous appearances of banshees, and arrived at the following conclusions.

The banshee is an incorporeal being from the Unknown. On the rare occasions when it allows itself to be seen by human beings, it appears as a beautiful, weeping young woman, often dressed in flowing, bloody robes. It then focuses on one individual and keens. While it wails, the banshee changes appearance, rapidly aging before the character's eyes. It finally assumes the appearance of a decayed corpse, and then disappears.

The physical appearance and keening are now known to be part of a unique Evil Way attack of the banshee. The keen of a banshee, always directed at a single individual, is in fact an attempt to steal the life force of the person, leaving the

person "rapt." If the banshee succeeds, it steals the life force sometime during the next 2d10 hours. The rapt individual appears dead to all humans, including medical doctors. In fact, all except those PCs who are aware of what has happened will probably insist on funeral preparations (and if the rapt character is embalmed, rescuing his life force will be impossible). The banshee takes the life force to its abode in the Unknown, beneath the earth of a dolmen.

This stealing of life force is actually a unique Subjection discipline of the Evil Way. When a banshee keens at a character, the CM should roll a specific check for the banshee, cross-indexing with the column on the Action Table beneath the range of the character's current Willpower score. Results are as follows:

S = Shaken. The character immediately loses 2d10 of current Willpower and has nightmares which prevent Willpower regeneration for three consecutive nights.

L = Lost. In 2d10 hours, the character falls into a death-like trance and appears in all ways to be dead. In reality, when the character falls into the trance, his life force begins struggling with the banshee for freedom. The character revives in 3d10 hours, suffering a loss of 2d10 Willpower and nightmares as in an "S" result.

M = Midlost. Same as "L" result, but the character does not revive for 2d10 x2 hours.

H = Hopelessly lost. Same as "M" result, but in addition the character is hopelessly mad for 1d10 hours after revival, screaming, raving, and attacking any person or animal in sight unless restrained.

C = Completely lost. The character's life force loses the struggle with the banshee and is taken to the banshee's abode in the Unknown, where it becomes the creature's slave.

This keening attack lasts only one round. Each attack costs the banshee 50 points of Willpower.

Friends of a rapt character may rescue him or her through a difficult process. A group of characters, who must include at least one friend of the rapt character, must take some item which belonged to

him or her to the specific dolmen that marks the abode of the banshee. Once there, they must topple the dolmen. This action forces the banshee to release the life force, which immediately reenters the character's body (wherever it may be. Who knows how many people have mistakenly been buried alive, only to be awakened by a clumsy rockclimber?).

The restored character will be mad (as in the "H" result above) for 1d10 hours, after which the character returns to normal. Should the friends of the rapt character topple the wrong dolmen, or fail to take along an item belonging to the person being rescued, the banshee



may release a lifeforce different from the one sought. This life force enters the body of the rapt character and becomes permanently insane; the original character is lost for good. (Talk about "not being himself lately"!)

Banshees are vulnerable in two ways:

1. The inhabitants of a village or neighborhood will be afflicted with horrible nightmares and a terrible feeling of gloom for one to two weeks before the banshee

arrives. Experienced characters may be able to predict its arrival from these hints.

2. The banshee's keen contains its secret name, spoken in a forgotten tongue of the Unknown. A character who has *Ancient Language* skills can decipher the name if he or she hears or records the keening and makes the proper skill checks. The banshee's name is very important, for it also appears in some way in the pattern of the stones which form the banshee's dolmen, thereby making it possible to recognize which dolmen belongs to which banshee!

Characters will also find the use of *Clairvoyant/Precognitive Dreams* and *Telepathic Empathy* useful in trying to identify dolmens.

The banshee is totally incorporeal and normally invisible, appearing only to make her keening attack. There are no known weapons or attack forms which can harm a banshee, although the *Sphere of Protection* drives one away and prevents it from keening, and the *Mental Shield* can block the keening attack.

FETCH

STR	NA	PCN	7 (105)
DEX	NA	STA	NA
AGL	NA	EWS	NA
WPR	NA	FEAR	10
PER	NA	ATT	0

Movement: As incorporeal, 75'

Disciplines: NA

Manipulation: None

IPs: NA

The Fetch appears as a ghostly form of shimmering pearly gray light which floats toward a character, gradually forming the image of the character's face in the mist of its swirling interior.

The Fetch appears to only one character, and is never seen by any other character or animal. A Fetch's appearance foretells the death, within 24 hours, of the character that saw it. Be sure that any character seeing a Fetch suffers a potentially fatal attack within 24 hours.

GHOST (Common)

STR	NA	PCN	6 (90)
DEX	NA	STA	NA
AGL	NA	EWS	135
WPR	7 (105)	FEAR	6
PER	6 (90)	ATT	1/*

* see *chilling touch* in text below

Movement: As incorporeal, 75'

Disciplines: *Terrorize, Write, Contact the Living, Manifestation* (unique to ghosts)

Manipulation: None

IPs: 1080

A ghost is the life force of a dead being. The common ghost here described is the weakest form of ghost. Many other types of ghosts exist with varying capabilities; you've already met a few if you've played the adventure scenario "Terror In Warwick House" included in this game! Other types of ghosts will be detailed in future adventure scenarios from those good fellows at PACESETTER, Ltd.

The common ghost can become totally

invisible and totally incorporeal whenever it desires at no cost in Willpower. The common ghost moves as an incorporeal creature, even when presenting a visible manifestation.

Manifestation is a special discipline of the Evil Way unique to ghosts. The discipline allows the ghost to become visible to humans as a foggy, cloudy shifting image of a person. The laws governing the use of this discipline are such that it is never used in conjunction with the discipline *Contact the Living*. *Manifestation* is an automatic discipline for the common ghost; no dice roll is required, and use of the discipline costs the ghost only one point of Willpower. Different forms of ghosts, such as the Hate and the Changeling, also have *Manifestation* as an automatic discipline, but use it in a different manner, as noted in their descriptions.

The common ghost attacks with a *chilling touch*. This attack is based on the ghost's EWS and is resolved in the column indicated by the defending character's Unskilled Melee score. The attack is the same as an Unarmed Melee attack, but any "C" result has the additional effect of causing a wave of cold to pass through the body of the victim, leaving him or her totally stunned and gasping for breath for one complete round, unable to fight, move, or use the Art.

The common ghost cannot be harmed by any type of weapon. Typically, the common ghost can be destroyed or driven off in one of two ways:

1. The ghost may be strongly associated with a particular place, such as a house, building or room, or a particular object, such as a picture, map, or other item which was of value to the life force during its natural life. Destruction of this place or object destroys the common ghost. The exact nature of the place or item is left up to the CM, or may be specified in the adventure scenario.

2. The common ghost often is seeking release to another realm of existence. It must accomplish something left undone in life, or right some wrong it did in life. Accomplishing this goal, releases the ghost to the other realm, thereby removing it from both the Known and Unknown worlds. Characters releasing a ghost score IPs as if they had destroyed it.

HATE (Ghost)

STR	NA	PCN	9 (135)
DEX	NA	STA	NA
AGL	NA	EWS	135
WPR	6 (90)	FEAR	8
PER	NA	ATT	1/*

* see text below

Movement: As incorporeal, 75'

Disciplines: *Influence, Manifestation* (see ghost)

Manipulation: None

IPs: 540

A hate is a totally incorporeal, naturally invisible form of ghost. (See "Ghost").

When an evil person is killed, a hate comes mysteriously out of the Unknown, wildly seeking revenge upon the killer. It uses the *Influence* discipline of the Evil Way to urge a player character to act on its behalf.

In its first use of *Influence*, the hate passes through the body of a character. After the first use, its suggestions and commands come to the character as soft, hissing whispers, heard by that character alone.

The hate uses *Influence* in an effort to have the character kill its target. In its rage, the hate cannot recall the exact appearance of the person it seeks, so it has the *Influenced* character attack anyone who resembles the actual target of its revenge.

The *Influenced* character knows only that he or she has growing dislike for another person. At mild levels this dislike takes the form of minor slights and slightly rude behavior; at the level of control, the victim attacks and tries to kill the target of the hate's anger. During lucid moments, the *Influenced* character can report to others that he or she hears a strange voice, urging him or her to evil acts.

Hates cannot be affected by any physical attacks or weapons. A character afflicted by a hate can be rid of it in four ways:





1. A character can be freed from the influence of a hate via the usual method.
 2. Doing as the hate wishes will free the Influenced character. The hate will look for another victim if its mission remains unfulfilled.
 3. A character who dies while afflicted free, but becomes a hate himself.
 4. A character afflicted by a hate can destroy the hate forever by risking his own life for the benefit of someone else: facing impossible odds against horrifying creatures so the others may escape, or by doing some very dangerous task to help the party. The CM must judge whether the task is risky enough to free the character from the hate: at least the character must risk his or her life to save another.
- A hate contacts the Influenced character once per day, often at night in order to disturb sleep and prevent Willpower regeneration.

SPECIAL CREATURES

Special creatures resemble both corporeals and incorporeals. Each is unique, explained in each description.

CHANGELING (Ghost)

STR	NA*	PCN	2 (30)
DEX	NA*	STA	NA*
AGL	50	EWS	Varies
WPR	6 (90)	FEAR	5
PER	NA*	ATT	1/50%

See text below

Movement: As incorporeal at 75'/round until change begins; as a character after change is complete

Disciplines: Manifestation (see Ghost), others vary

Manipulation: None while incorporeal, character after change

Skills: Varies

A changeling is a ghost who wants to have a physical body again. It appears as a vaguely humanoid shape for one round

before attacking, while attacking, and one round after attacking.

Though changelings have been known to have various Evil Way disciplines (and EWS ranging from 85 to 100), perhaps its most terrifying weapon is its



specialized attack. The changeling attacks by striking at a character. If it scores any successful hit, the changeling flees to its grave. The hit does no damage to the character (at least not at first); but the contact it establishes lets the changeling begin draining Stamina from its victim.

This Stamina drain begins within 2d10 hours after the first blow is struck. Thereafter, the character suffers as though he or she has a disease, losing 1d10 points of Stamina per day. This lost Stamina cannot be restored or regenerated, and the disease resists all treatment. Eventually the character shrivels and dies.

All this time, the changeling is absorbing all the Stamina points the character is losing (sort of a nasty "transfusion," eh?). It uses the Stamina to create itself a new body. When its victim is completely drained, the changeling walks from its grave in a body identical to that of its

victim. The transformed changeling has all asterisked ability scores equal to the original ability scores of the character it drained. The drained character becomes a changeling.

The only way to save a character from the changeling is to find the changeling's grave and destroy the creature before the character dies. While it forms its new body, the changeling is vulnerable to all normal forms of physical attack. Its current Stamina is always equal to the amount of Stamina it has thus far drained from its victim.

S.A.V.E. does not know how many changelings walk the Known World, disguised as normal human beings. (Think about it next time you ask the storekeeper for "change." Heh, heh, heh.)

VAMPIRE (Common Carpathian)

STR	6 (90)	PCN	6 (90)
DEX	4 (60)	STA	8 (120)
AGL	7 (105)	EWS	125
WPR	6 (90)	FEAR	6
PER	3 (45)	ATT	2/98%

Movement: Variable according to form of the vampire: vampires can sprint in human form without Stamina loss; can move as mist or fog 75' per round.

Disciplines: Halt, Second Light, Sleep, Steal Memory, Change Self (to mist or fog), Wave of Fog, Swarm.

Manipulation: Yes, when in human form.

IPs: 1750

The common Carpathian vampire is the weakest form of these horrid creatures; Carpathian vampires who survive this first stage of vampiric existence become tremendously more powerful than the creature here described.

The common Carpathian vampire is an undead creature who must drink the blood of living characters or animals once per week in order to survive. By day, the vampire appears to be a normal human corpse, although close examination reveals that the body is surprisingly preserved and that the canine teeth are long and needle-sharp. After sunset, the



vampire rises from its resting place to seek fresh blood, appearing as a normal living human with...unusual dental work.

Legend has it that vampires maintain a special relationship with certain groups of gypsies, who apparently do not fear and will even aid the creatures.

Vampires can move (or be blocked from moving) in several special ways:

1. The creature can make itself infinitely thin, so as to slip by normal or even sealed doors or windows.

2. The creature can climb even sheer walls as if it were a spider, at a rate of 20' per round.

3. Along with movement advantages, the common vampire has one movement weakness: it cannot cross running water on foot, as, for example, over a footbridge.

The common vampire makes two attacks per round, using its Evil Way disciplines, melee attacks, or both. In melee, the vampire's unarmed attacks are treated as armed attacks because of its tremendous strength.

In addition to its normal Evil Way disciplines, the vampire can use an

expanded form of the *Swarm* discipline, creating a swarm of rats or bats instead of smaller animals.

These attacks, however, are far less dreaded than the vampire's most famous weapon: its blood drain. Biting the neck of a sleeping character, the vampire drains 1d10 Stamina points per minute. When it uses the blood drain on a PC, the vampire will drink for 1d10 minutes, or as the CM judges to be effective in the adventure scenario.

The blood is drained from a major artery, and therefore is treated as a critical wound, but the victim suffers no continual Stamina drain (the vampire treats the wound itself to keep the character—its supply of blood—alive).

A character who dies from a vampire bite becomes a vampire 1d10 weeks after burial.

Vampires suffer Stamina loss from unarmed and armed damage, but they ignore wounds and do not suffer the additional Stamina loss normally caused each round by a heavy or critical wound. Vampires nearing 0 Stamina for any reason usually change to mist or fog and flee to their grave; vampires actually forced to 0 Stamina automatically turn to mist or fog and flee to their grave. There they recover all lost Stamina within 24 hours.

Vampires have the following additional characteristics and limitations which may help S.A.V.E. envoys to recognize and locate them:

1. The vampire casts no reflection in a mirror and cannot be photographed. The common vampire becomes violently upset in the presence of a mirror and attempts to break it if possible. I've known folks who were self-conscious about their looks, but a vampire doesn't even like what he *doesn't* see!

2. During daylight hours, the common vampire must rest in a bed of earth from its native land, usually soil from its grave, in place totally without sunlight, typically in a tomb or coffin.

Once characters have found a vampire, their troubles are usually just beginning. Still there are several effective measures they can use should they be unfortunate enough to encounter an angry vampire spoiling for a fight:

1. The common vampire can be turned aside by garlic, wolfsbane, or any form of cross. The vampire must make a general Willpower check when it confronts these items: if it fails, it flees; if it succeeds, it tries to move around the item.

2. Characters can immobilize a vampire by driving a wooden stake through its heart.

If characters are clever and lucky enough to corner or immobilize a vampire, they can destroy it by one of the following methods:

1. The common vampire is destroyed if exposed to sunlight for one minute or more; during this time of exposure the creature can do nothing except assume its fog/mist form and try to flee.

2. Once a vampire is immobilized, characters can destroy it by cutting off its head and stuffing its mouth with garlic.

3. Being under running water for one full minute destroys a vampire.



The Evil Way Disciplines

Discipline	Type	Column	EWS (min)	Cost	Range	Area
Animation of the Dead	DIS (SP)	1	85	1 wpr/min	Sight	Sight
Appear Dead (Self)	DIS	1	85	1 wpr/10 min.	Touch	Self
Appear Dead (Other)	SUB	Will	130	10 wpr/use	Touch	1 being
Blind	DIS	3	115	50 wpr/use	Sight	Sight
Blur Vision	DIS	1	85	1 wpr/round	NA	30' radius
Change Self	DIS	3	110	1 wpr/min.	NA	Self
Change Temperature	DIS	3	120	10 wpr/round	NA	500' radius
Change Weather	DIS (SP)	3	120	1 wpr/2 min.	NA	½ mile radius
Chill	SUB	Will	135	20 wpr/round	NA	100' radius
Contact the Living	SUB	Will	85	2 wpr/round	Any	Any
Create a Feast	DIS	1	85	5 wpr/use	Touch	30'x30' room
Darken	DIS	1	85	2 wpr/round	Touch	1 room
Enormity	DIS	3	95	20 wpr/use	200'	1 item/being
Evil Eye	SUB	Will	95	30 wpr/use	50'	1 character
Flight	DIS	1	85	1 wpr/round	Self	Self
Ghostly Lights	DIS	1	85	2 wpr/use	Touch	Special
Gnarl	DIS	3	135	5 wpr/use	100'	1 item
Halt	SUB	Will	125	10 wpr/round	Sight	1 character/ animal
Haywire	DIS	3	95	5 wpr/min.	NA	½ mile radius
Hound	SUB	Will	120	50 wpr/use	Special	1 character
Influence	SUB (SP)	Will	85	10 wpr/command	Special	1 character/ animal
Invisibility	DIS	1	85	5 wpr/min.	NA	Self
Lightning Call	DIS	3	90	2 wpr/use	Sight	1 item
Purified Shell	DIS	1	85	1 wpr/hour	Touch	1 item
Putrified Shell	DIS	1	85	1 wpr/hour	Touch	1 item
Quiet	DIS	1	85	2 wpr/min.	Touch	25' radius
Raise Wind	DIS (SP)	3	85	2 wpr/round	Special	Up to 1 mile radius
Second Light	DIS	1	85	1 wpr/use	Touch	1 light source
Shake the Earth	DIS (SP)	3	130	10 wpr/round	NA	1 mile radius
Sleep	SUB	Will	125	25 wpr/use	Room	Room
Steal Memory	SUB	Will	90	10 wpr/use	Sight	1 being
Swarm	DIS (SP)	3	95	10 wpr/min.	Touch	Variable
Telekinesis	DIS	3	85	2 wpr/round	Sight	1 item
Teleport	DIS	1	85	10 wpr/use	1 mile	Self
Terrorize	SUB	Will	135	2 wpr/round	NA	30' radius
Throw Voice	DIS	1	85	1 wpr/round	50'	1 item
Time Stop	SUB	Will	135	20 wpr/round	Any	Any
Total Illusion	DIS	3	135	5 wpr/round	Touch	Variable
Wave of Fog	DIS (SP)	1	85	1 wpr/min.	NA	1 mile radius
White Heat	DIS (SP)	3	85	3 wpr/round	Sight	1 item
Wound	SUB	Will	85	10 wpr/use	100'	1 character
Write	DIS (SP)	1	85	1 wpr/letter	1 mile	1 surface

CHILL™ Creature Sheet

Name:

STA:

WPR:

ATT:

EWS:

Wounds:

Wound Damage:

___S ___S

___L ___L

___M ___M

___H ___H

___C

Current
Stamina

Current
Willpower

Name:

STA:

WPR:

ATT:

EWS:

Wounds:

Wound Damage:

___S ___S

___L ___L

___M ___M

___H ___H

___C

Current
Stamina

Current
Willpower

Name:

STA:

WPR:

ATT:

EWS:

Wounds:

Wound Damage:

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___L ___L

___M ___M

___H ___H

___C

Current
Stamina

Current
Willpower

Name:

STA:

WPR:

ATT:

EWS:

Wounds:

Wound Damage:

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___L ___L

___M ___M

___H ___H

___C

Current
Stamina

Current
Willpower

Name:

STA:

WPR:

ATT:

EWS:

Wounds:

Wound Damage:

___S ___S

___L ___L

___M ___M

___H ___H

___C

Current
Stamina

Current
Willpower

Name:

STA:

WPR:

ATT:

EWS:

Wounds:

Wound Damage:

___S ___S

___L ___L

___M ___M

___H ___H

___C

Current
Stamina

Current
Willpower

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CHILL™ Action Table

Defense Column

Attack Margin	1-15	Ability Checks 16-30	Skill Checks 31-45	46-60	61-75	76-90	91-105	106-120	121-135	136+
	1	2	3	4	5	6	7	8	9	10
0	LK	L	L	L	L	S	S	S	S	S
1-4	M	M	L	LK	L	LK	L	S	S	S
5-9	H	MK	M	L	L	L	L	L	LK	S
10-29	C	H	MK	M	M	M	LK	L	L	L
30-49	C	C	H	M	MK	M	M	MK	L	LK
50-69	CK	CK	C	H	H	H	M	M	M	M
70-89	CK	CK	CK	CK	H	H	H	H	M	M
90-94	CK	CK	CK	CK	CK	HK	H	H	H	H
95-99	CK	CK	CK	CK	CK	CK	HK	HK	H	H
100+	CK	CK	CK	CK	CK	CK	CK	HK	HK	H

UNARMED COMBAT RESULTS

Code	Result (Points lost from current Stamina)
S	Scant Damage: Lose 1 or 2 points.
L	Light Damage: Lose 2-20 (1d10x2) points.
M	Medium Damage: Lose 4-40 (2d10x2) points.
H	Harsh Damage: Lose 6-60 (3d10x2) points; record one Scratch Wound.
C	Crushing Damage: Lose 6-60 (3d10x2) points; record one Light Wound; or Called Shot.
K	Knockdown: Defender knocked down and back 5 feet; unfinished actions this round cancelled.

ARMED COMBAT RESULTS

Code	Result (Points lost from current Stamina)
S	Scratch Wound: Lose 1 or 2 points; record one Scratch Wound.
L	Light Wound: Lose 2-20 (1d10x2) points; record one Light Wound.
M	Medium Wound: Lose 4-40 (2d10x2) points; record one Medium Wound.
H	Heavy Wound: Lose 6-60 (3d10x2) points; record one Heavy Wound; lose an additional 2-20 (1d10x2) points at end of each round until wound is treated.
C	Critical Wound: Lose 6-60 (3d10x2) points; record one Critical Wound; lose an additional 2-20 (1d10x2) points at end of each round until wound is treated; if current Stamina reaches 0, character is dead. Or Called Shot.
K	Knockdown: Defender knocked down and back 5 feet; must make DEX check to hold onto any hand-held item; any uncompleted actions this round cancelled.

FEAR CHECK RESULTS

Code	Result (Points lost from current Willpower)
Fail	Character loses 2-20 (2d10) points; must flee or cower in fear for remainder of round; any uncompleted actions cancelled for round.
S	Scared: Character loses 1-10 (1d10) points; must flee or cower as in Failure result; any uncompleted actions cancelled for round.
L	Lily-Livered: Character loses 1-5 (1d10/2, rounded up) points; flees as in Failure result; any uncompleted actions cancelled for round.
M	Mildly Frightened: Character loses 1-5 (1d10/2, rounded up) points; is free to take declared actions.
H, C	Courageous: Character suffers no adverse result.
K	Not Applicable.

SEQUENCE OF PLAY FOR ONE ROUND

1. CM Declaration
2. Player Character Declaration
3. Initiative Determination
4. Side A uses the Art
5. Side A fires or throws missiles
6. Side A moves
7. Side B defensive missile fire
8. Side A melees
9. Side B uses the Art
10. Side B fires or throws missiles
11. Side B moves
12. Side A defensive missile fire
13. Side B melees
14. Stamina Loss and Recovery

TERROR IN WARWICK HOUSE

IMPORTANT NOTE: This booklet is the second booklet new players of CHILL™ adventures should use. Do not attempt to use this booklet until you have first read the eight-page folder, "Stepping into the Unknown," and followed the directions found there. Only the CM should read the rest of this booklet! Any players other than the CM who look at this booklet will simply spoil much of the fun of the game for themselves.

INTRODUCTION

This special adventure scenario is designed to guide you, the new CM, step by step through your first CHILL adventure. Both you and the players will learn to play CHILL in the best way possible: by actually playing!

If you have followed the instructions in the eight-page folder, "Stepping into the Unknown," each player has a pencil, scratch paper, and a character card. Each player's playing piece is in a map square outside the front door of Warwick House. If none of the characters has a weapon, assign a revolver to the character with the highest Dexterity score. Assign a flashlight to the character of your choice.

Playing The Adventure

Look at the maps of the three stories of Warwick House. You will see that each room in the house contains a large number. During the play of the adventure, the players' characters will be exploring these rooms. When the characters tell you they are ready to move into a room, let them move their counters into the room on the map. Then find the numbered "Encounter" description that corresponds to the room. Read the boxed text out loud to the players. This text describes what their characters can see in the room. Punch out and place counters representing stairs, doors, and furniture in the rooms as the description mentions them; using these counters will help the players see what the room looks like. Read **unboxed** text to yourself, and follow any directions you find there.

Sometimes the characters may move back through a room they have already visited. You do not have to read all of the boxed text to them again, although you may if the players want you to. Sometimes you may want to give characters a chance to go back and search a room they have passed through before; when this is the case, simply read the instructions and use your common sense. For example, if characters fight and destroy a zombie in the kitchen, the destroyed zombie will not attack them again when they return to the kitchen. Still, the room will show signs of the fight.

PLAYERS' BACKGROUND

Read the following entire section out loud to the players.

It was only two days ago that you were contacted by Dr. Ellsworth Smythe III, one of S.A.V.E.'s most distinguished envoys in the New England area. Dr. Smythe, a Professor of Anthropology and Archaeology at Severn College in Massachusetts, asked for your help in investigating the recent strange happenings at Warwick House, an old Colonial dwelling nestled among the lecture halls and libraries on the Severn College campus.

As good members of S.A.V.E., you eagerly answered the professor's call. Little did you know that your eagerness would lead you into the situation you now face!

It is a chill March night. Moonlight bathes the streets in the quiet college town of Severn, but from time to time the precious light is blocked by stringy gray clouds drifting across the cold, dark sky. Before you stands the house: a wooden mystery where death dwells in a hundred horrid forms.

As you stand before the bare wooden door, each of you thinks again of the history of this house. Dr. Smythe told you all about it as you planned this late night call.

Warwick House was built 216 years ago in 1768 by John Warwick. Along with his wife, Sarah, Warwick met one of the most unusual deaths

of any person during the American Revolution. John and Sarah Warwick were hanged by the angry townspeople of Severn, strong supporters of the Colonial cause, with aid of British troops. Remarkably, *both* sides in the bitter conflict believed the couple deserved death!

It seems John Warwick was considered an evil man by his fellow villagers; several diaries surviving from the time mention his rudeness and cruelty. Warwick returned the hatred of the townspeople, and on the seventh day of July, in the year 1777, he found a chance to strike back at his neighbors.

Pretending to be a loyal British subject, Warwick approached Captain Henry Wells, the British commander in the Severn area. He told Wells that the men of Severn who were loyal to the rebellion would meet that evening in the town hall to hand out muskets, ammunition, and war supplies. Wells acted quickly on the information and set an ambush for the Colonials. The British closed in on the town hall building that night, their muskets blazing. When the smoke cleared, they found they had fired upon a simple town meeting, attended not only by men but women and children as well.

Captain Wells was sickened, outraged, and determined to see justice done to Warwick. At the head of his company, Wells seized the town and made a fiery speech, explaining Warwick's crime. He then turned Warwick and his wife over to the townspeople. Justice was done, quickly, at the ends of two ropes.

Warwick House remained abandoned until 1784. In that year the Village of Severn donated the Warwick property to the newly founded Severn College. Since then, the college has tried five times to tear down the house. Each attempt has failed due to a mysterious death.

Two weeks ago, the current Board of Directors of Severn College ordered the house destroyed to make room for a small parking lot. A reputable local contracting company was hired to tear down the

house, but quit the job when two workers were killed in mysterious accidents while setting up equipment around the property.

This recent incident has revived the 200-year-old story that Warwick House is haunted by the ghosts of John and Sarah Warwick. The people of Severn don't joke about their town's "haunted house." Some even claim to have seen lights in the abandoned house from time to time, and shadows gliding silently across the bare wood walls. No one in living memory has entered the house.

Not until tonight. You must investigate Warwick House, find the cause of the strange disturbances, and if necessary, destroy that cause. Dr. Smythe has learned from S.A.V.E. that many common ghosts (if indeed the house is haunted) are strongly associated with some particular place or thing that held deep meaning for them in life. Destruction of that place or thing often destroys or drives away the ghost.

CM'S BACKGROUND

Read this section quickly and silently. *Keep this information secret!* Let the players work out the mystery for themselves.

The house is indeed haunted by the ghosts of John and Sarah Warwick, but the haunting has little to do with their crimes against the village of Severn. For John and Sarah Warwick were already ghosts when they were hanged in 1777!

The couple originally lived in London in the 1600s. John Warwick was a violent and vicious man; a modern court of law would judge him criminally insane. His wife, Sarah, was as wicked as her husband, and completely devoted to him.

By the year 1638 Warwick, fearing that his many crimes would be discovered, planned to move to the New World and settle in the Massachusetts Bay Colony. His plans were ruined by the governor of the colony, John Winthrop. Winthrop notified the authorities in England that Warwick was not acceptable as a colonist, and

orders were issued to prevent his voyage to the New World.

Warwick had already booked and paid for passage on the ship *Mercy*, captained by one Edward Rowley. Rowley complied with the government order and refused to give Warwick passage, but he kept Warwick's money. The enraged Warwick ambushed Rowley that night in a dark London street and brutally murdered him. Aided by Sarah, he stuffed Rowley's body into a barrel, weighted the barrel with chains, and dumped the evidence into the Thames River.

As fate would have it, Rowley's body was found. An investigation led to the arrest, trial, and finally the hanging of the murderous couple.

But even dead, the Warwicks were not to be denied. When the good ship *Mercy* set sail for the New World on July 7, 1638, she carried on board the troubled, angry ghosts of John and Sarah.

These were no ordinary ghosts. Using the disciplines of the Evil Way, the couple wrecked the ship as it neared the New World shore. They caused the wreckage to drift ashore, and over the years, used the very wood of the ship to build Warwick House.

In those days, the couple could and did appear as living people, deceiving all who saw them into thinking they were normal humans. They walked among men, spreading what evil they could, until the fateful day of the Severn Massacre. When the Warwicks were again caught, and again hanged, they decided to abandon physical life entirely, preferring to dwell as incorporeal creatures.

John and Sarah Warwick's ghosts have lived in Warwick House ever since. They have only two goals. The first is to protect the house at all costs. Their desire to sail in the ship from which it was made gave them cause to murder, to be hanged, and to return as ghosts. The attic ceiling of the house contains the keel beam from the ship *Mercy*, and dangling from it are two nooses, constant reminders to the couple of their need for revenge. For that is their second goal: to avenge themselves on all mankind by spreading terror whenever they can.

During the adventure the characters will discover the clues that reveal the true story of John and Sarah Warwick. The ghosts can be destroyed forever by destroying the keel beam in the attic of the house and removing the two dangling nooses from it.

OUTSIDE WARWICK HOUSE

You stand on the threshold of the Unknown. The ghastly house awaits you. It stands three stories tall, its smokeless chimney rising from the center of the roof into the cloudy, moonlit sky. Do you want to:

1. Go inside; or,
2. Look around outside the house first?

Do not allow some of the players to take their characters inside the house while others remain outside. The characters must all go inside or all stay outside.

If the players want their characters to go inside, go immediately to "Encounter 1: The Vestibule."

If the players want their characters to look around outside, tell them they may move their counters up to five squares in any direction in the yard around the house. Allow no more than two counters to occupy the same square.

Now read the following description:

All of the house's windows are tightly boarded shut. A door at the west side of the house is boarded up also. Above that door, two stories up, a single, dark round window stares out like a cold, evil eye.

Let the players move their counters around in the yard as they wish. Of course, they are wasting their time: there is nothing more out here to find, and after a while you should tell them so:

A thorough search around the house reveals nothing unusual. Are you ready to go inside now?

When the players agree that they are, in fact, ready to go inside, have them arrange their counters in the squares in front of the house any way they choose. Explain that the positions of the counters show where everyone is standing. Remind the players that the house is totally dark inside, so they might want to have a character with a flashlight open the door! Ask which character is going to open the door, then go on to "Encounter 1: The Vestibule."

ENCOUNTER 1: THE VESTIBULE

The door is unlocked. As you push it inward and open, it makes a high-pitched creaking sound that seems to echo through the entire house. Inside, the bare wooden floor of the entry hall or vestibule stretches to a staircase beginning along the east wall. This staircase winds around the room and up toward the second floor of the house. One doorway lies to your left, another to your right as you enter the vestibule. The doorway to your right is boarded shut. The entire floor of the vestibule lies beneath a deep coat of dust.

Have the characters move their counters to indicate that they are all now standing in the vestibule (Encounter Area 1 on the map).

The ghost of John Warwick, in invisible, incorporeal form, stands in the doorway to the left, looking at the characters. Warwick's ghost is holding up a long rope with a noose tied in one end. Read the following description:

Suddenly, you notice a thick rope, tied into a hangman's noose, dangling in the doorway to your left! The rope seems to hang in thin air. Do you want to:

1. Try to sense the presence of the Unknown; or,
2. Go through the doorway to your left?

If the players want their characters to try to sense the Unknown, have each player roll a general check against his character's score for Sensing Unknown. Those who roll higher than their Sensing Unknown score fail the check. Those who roll equal to or less than their Sensing Unknown score pass the check.

If all the characters fail the check, tell them they fail to sense the Unknown. Even though they can be sure that the Unknown has something to do with the dangling rope in the doorway, they sense nothing more. Have the characters move their counters to Encounter Area 2, and go to Encounter 2. Do *not* let the characters attempt to go upstairs at this time.

If any characters pass the check, read the following:

As you begin to concentrate, drawing on this special power within yourself, a cold shiver of fear runs through you. The Unknown is all around you! As far as you can sense, the entire area gives off a strong and ancient evil. Worse yet, a creature from the Unknown stands very, very near you—probably through the doorway to the left.

You know that further attempts to use this power in the house will be of no use. The whole area is so filled with the Unknown that your sensing power will become dull and confused.

It's time to move ahead. After all, S.A.V.E. does want you to investigate the house!

Now have the players move their counters to Encounter Area 2, and go to Encounter 2. Do *not* let the characters attempt to go upstairs at this time!

ENCOUNTER 2: THE HALL

The doorway leads into a large hall or greeting room. It is clear that this room was once a place

where people gathered and were entertained. A large brick fireplace is built into the east wall. A very old chair sits in the northwest corner of the room. In the southwest corner lies a large chest; it is latched shut, but there is no lock on the latch. An open doorway stands in the north wall of the room. The floor here has a thick coating of dust, like the floor in the vestibule.

Now, would everyone roll a percent? Let me know if you roll higher than your character's Perception score, or equal to or less than the Perception score.

This dice roll is a *general Perception check*. If all the characters fail the check, simply tell them "too bad": don't say anything more about what they could have seen! If any characters roll a successful check, read the following:

Good! You have passed a general Perception check. Because you made a successful dice roll, your character notices that there are footprints in dust on the floor, footprints made by someone or something wearing a man's shoes. They were definitely not made by anyone in your group! These prints lead through the doorway in the north wall.

Does the group want to:

1. Search this room more carefully, including looking into the chest? or,
2. Follow the footprints through the doorway in the north wall?

If the group chooses to search this room, go to "Searching the Hall" below. If the group chooses to follow the footprints, have them move their counters into Encounter Area 3 on the map, and go to Encounter 3 below.

Searching the Hall

Ask the characters if any of them are opening the chest. If the answer is yes,

the ghost of John Warwick is going to try to scare them! The ghost has now moved. He is standing in the doorway in the north wall—invisible, of course! Inside the chest is a portrait of John Warwick painted in 1634. The ghost will use the Evil Way discipline Throw Voice to make the portrait laugh loudly and wickedly as soon as any character sees it.

When one or more characters say they are opening the chest, read the following:

The rusty latch opens with no resistance. As you throw back the lid of the antique trunk, a thick cloud of foul-smelling dust billows forth, causing you to step back for a moment. The air clears, and looking into the chest you see that it is empty except for one item. In the very bottom of the chest lies a framed portrait of a man. He has a proud, haughty face. His long, black hair falls down to the shoulders over his high-collared jacket. The expression on his face is one of crazed, almost evil-looking laughter. Even as you gaze into his wild, dark eyes, you hear peals of evil laughter coming from the painting itself!

Now, CM, give your players the most evil laugh you can manage!

Your characters may be pretty shaken up by this; we're going to make a special dice roll called a fear check to see how the characters react. Everyone take turns rolling a specific check against their Willpower score. Remember, that means you roll a percent. If you roll higher than your Willpower score, just say so. If you roll equal to or less than your Willpower score, subtract the number you rolled from the Willpower score, and tell me the difference.

As each player makes his or her roll, find a result on the CHILL Action Table. You do this by cross-indexing:

find the difference between the dice roll and the Willpower score in the red Attack Margin ranges on the left side of the Action Table, then find a letter code in the column under the blue "3." Now go to the Fear Check Results key printed below the Action Table and read the indicated result to the player.

Roll any Willpower loss the character suffers immediately. Have the player jot down on his scratch paper the amount of Willpower lost, and subtract this amount from his character's original Willpower score. The difference obtained is called the character's current Willpower. Have the player record this number on his scratch paper.

Characters who fail the check by rolling higher than their Willpower score, or who get an "S" or "L" result, must flee from the house at once! Their counters must be moved to the squares outside the front door.

When each character's fear check has been resolved, tell the players:

The unearthly laughter continues for about half a minute, then stops suddenly. You have found nothing else of interest in this room. Do you want to:

1. Go through the doorway in the north wall? or,
2. Stay here and examine the portrait?

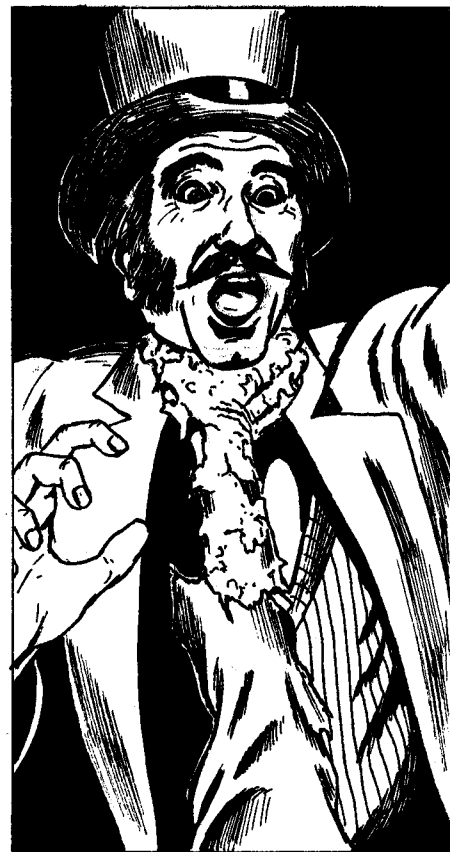
At this time, allow any characters who fled outside to rejoin the other characters, moving their counters accordingly. When the group decides to stay in this room and inspect the portrait, let them! Have them tell you what they are doing to it or with it. Nothing they do to the painting has any effect unless they try to destroy it; it can be destroyed by any normal method such as ripping, burning, etc. If the group chooses to go through the doorway in the north wall, have them move their counters into Encounter Area 3. Go on to Encounter 3.

ENCOUNTER 3: THE KITCHEN

As you enter this room, your attention is immediately drawn to the large table centered against the north wall of the room. A young man lies on the table, wearing clothing typical of a college student's in the 1920s. You cannot tell whether the boy is dead, or merely sleeping peacefully, unless you look more closely. You notice a doorway in the east wall of the room, and two in the west wall. The nearer doorway in the west wall is securely boarded up.

If any of the characters noticed the footprints in Encounter 2, tell them the footprints lead from the hall to the table, then through the doorway in the east wall.

Now give the characters their choices. Ask them:



Do you want to:

1. Examine the boy more carefully? or,
2. Leave this room immediately through the doorway in the east wall? or,
3. Leave this room immediately through the open doorway in the west wall?

If the group chooses to go through the doorway in the east wall, go immediately to Encounter 5. If the group chooses to go through the doorway in the west wall, go to Encounter 4.

If the group chooses to examine the boy, ask the players which characters will move up to examine him. After finding out which characters will examine the boy, have them place their counters in the squares next to the table. Then tell them they cannot determine whether the boy is dead or alive without actually touching the body. Ask which character is going to touch the body. If no character will touch the body, tell the group they may take one of the other two choices you read to them above. If a character does agree to touch the body, read the following description:

The boy appears pale but otherwise well. His clothing appears clean and neatly pressed. You put forth your hand and touch him. The skin is cold and clammy to the touch. You feel no pulse, no sign of breathing, no warmth.

Suddenly, the handsome face decays and shrivels before your very eyes! A foul smell fills the room, and the rotten, skeletal hand of a zombie makes a mad grasp for your throat! All of you must roll another fear check now.

Have all the players make a fear check, just as they did in Encounter 2. However, those players whose characters lost Willpower points in Encounter 2 should roll this check against their characters' *current* Willpower. This time the result of the fear

check should be read from the column under the blue "5" on the Action Table.

Apply the results of these checks immediately. Have the players adjust their records of current Willpower as needed. The character who touched the body cannot flee the room if he or she fails the fear check. Instead, he or she must simply stand there, cowering in fear. Other characters who failed fear checks must flee the room. They will run all the way outside the house. Place their counters in the squares outside the front door.

If any characters passed the fear check and don't have to flee, read them the following:

Okay. Those of you who aren't scared by the sudden attack of this zombie might still have been surprised by its sudden action. Please roll a general check against your Perception score.

This is just a general Perception check, not a specific check, so there is no need to subtract or consult the CHILL Action Table. Those who roll higher than their Perception score are *surprised* and unable to do anything for five seconds. Those who pass the check are not surprised. This check is called a *surprise check*. A surprise check is required whenever the characters may be startled by the appearance or actions of a creature.

The zombie on the table is that of a student who wandered into Warwick House in the year 1924. Nobody ever found the boy; he was murdered by the Warwick ghosts. The Evil Way discipline *Purified Shell* made the body appear only recently dead. It now appears as it really is—a body that has been decaying for 60 years!

The ghost of John Warwick, invisibly present in the kitchen now, is using the Evil Way discipline *Animation of the Dead* to cause the zombie to move and attack the character who touched it. You are about to conduct your first fight, the fight between this animated corpse and the characters.

How you should proceed depends on the outcome of the fear and surprise checks. If all the characters are either fleeing because they have failed fear checks, or surprised because they have failed surprise checks, go to "A. All Characters Unable to Act." If any characters can still take action this round, go to "B. Some Characters Able to Act."

A. All Characters Unable To Act

Oops! Looks like the characters are in trouble! Everyone is either fleeing in fear or surprised! The zombie is going to sit up and try to grab the character who touched it—in fact, is going to try to strangle the character!

The zombie has a 53% chance to hit the character. Roll a specific check for the zombie against its Unskilled Melee score (53). If the percent rolled is greater than 53, the zombie has missed the character completely. Tell the character he has been very lucky; the zombie's arm swings wildly over his head!

If the roll is 53 or less, subtract the dice roll from 53 and find the Attack Margin row to use on the Action Table. Cross-index this row with column 1 to obtain a result code. Finally, look at the Unarmed Combat Results key printed beneath the Action Table to find the meaning of the result code.

Apply the result at once. The player whose character is being attacked should subtract any Stamina loss from his character's Stamina score and record the difference on his scratch paper as the *current Stamina* score. If the result calls for marking a wound, the player should place a checkmark on the character card in one of the wound boxes called for by the result.

If the result is a "C" or "CK" result, apply the damage called for by the Unarmed Combat Results key. In addition, the "C" means that the zombie has not only grabbed the character but made its "called shot":

it has the character in a strangle-hold. The character must roll a general check against his *current Stamina*. If the character passes the check, he takes no further damage this round. He cannot take any action until someone else shoots or hits the zombie. (He's too busy trying to unwrap those clammy fingers from around his neck!) If the character fails the check, his current Stamina falls to zero, and he tumbles to the ground unconscious.

If any part of the result contains a "K", the character is knocked back one square by the force of the zombie's blow and falls to the ground. The zombie falls on top of the character. Move both counters accordingly.

Explain the results to the players, then go to "C. Continuing The Combat."

B. Some Characters Able To Act

Those of you who passed this check are able to do something right away. Those of you who failed the check cannot act for one round. I'm going to start keeping track of time in rounds now. Each round represents five seconds of game time. The first round has just begun. The zombie on the table is sitting up and trying to grab the character who touched it. It wants to strangle the character. If you are not fleeing as a result of the fear check, and if you are not surprised as a result of the surprise check, you can do one of the following things this round:

1. If your character has a gun, you can draw the gun and fire it. Be sure to tell me where you want to hit the zombie! Of course, you'll be firing at a target very close to one of your own people, and there's a chance you might hit your friend rather than the zombie; or,

2. Your character can run up and try to fight the zombie; or,

3. Your character can try to run away. If you do run away, you'll get all the way outside the house this round.

What do you want to do?

Have each player whose character can do something this round tell you what he or she wants the character to do. Then say:

Fine. Your characters will get to make their attacks first. After all the boy is dead, and that makes him a little slower than they are!

1. The Characters Attack

Now it's time for the characters to get into action! Get the results of each attack, one at a time, using the steps given here.

Any characters who are drawing and firing guns should attack first. To find the results of gunshot attacks, follow these steps:

1. Check to see if the character has skill with a revolver. If the character does have skill with a revolver, he or she can fire three shots this round and use the skill score as the base chance to hit the target. If the character does not have skill with a revolver, he or she gets only one shot and uses the Dexterity score as the base chance to hit. Skills, skill scores, and Dexterity scores are listed on each player's card.

2. Have the player roll a specific check against his or her chance to hit. Remember: if the roll is higher than the chance to hit, the check is failed and the shot misses. If the roll is equal to or less than the chance to hit, subtract the dice roll from the chance to hit and find this difference in the range of Attack Margins on the Action Table. This gives you the row to use on the table.

3. Roll 1d10. Find the number you rolled printed in blue at the top of the Action Table. Cross-index the row you got in Step 2 with the column below that number. You will find a letter code for a combat result.

4. If the result is a "C" or "CK" result, the character shoots the zombie. If the character said exactly where he or she wanted to shoot the zombie (for example, in the arm, or in the head) then the shot hits exactly where the character said. *If the zombie is shot in the head, it is immediately destroyed.*

Do not tell the players this until it happens.

If the zombie is shot someplace besides the head, it loses 3d10x2 points of Stamina. Roll all three dice, add them together, and multiply the sum by two. This is the amount of Stamina the zombie loses. The zombie has a Stamina score of 75. Subtract the amount of Stamina lost by the zombie from 75, and note the difference on your scratch paper as the current Stamina score for the zombie. If the zombie is shot again, change the current Stamina score by subtracting the amount of Stamina lost. The current Stamina score should always be the amount of Stamina the zombie has left.

5. If the result was neither a miss nor a "C" or "CK," then the shot hits either the zombie or the character the zombie is attacking! Roll a percent. If the result is 01 to 50, the shot has hit the zombie. If the result is 51 to 100 (00), the shot has hit the character the zombie is attacking! Look at the Armed Combat Results key printed beneath the Action Table and apply the indicated result to the zombie or the character.

If the zombie is hit by the shot, figure out how much Stamina it has left. This is the zombie's current Stamina score (its original Stamina is 75). Ignore instructions to record wounds: zombies can't be wounded.

If the character is hit by the shot, apply the Armed Combat result exactly as stated on the Armed Combat Results key.

Example: Suppose the result of the shot is an "M", or "medium wound." The CM rolls to see if the medium wound applied to the character or the zombie. If applied to the zombie, the zombie would lose 2d10x2 points of Stamina. If applied to the character, the character would place a checkmark in one of the medium wound boxes of his character sheet and lose 2d10x2 points of Stamina, recording his new current Stamina on his piece of scratch paper. The amount of Stamina lost should be recorded on the scratch paper as "Stamina lost to wounds."

If a character is so unfortunate as to be shot several times, receiving several wounds, mark all wound boxes as called for by the Armed Combat Results key. If both the boxes for a particular type of wound are checked off, and the character receives another wound of that type, have the character place a check mark in the next highest or more serious wound box which is not yet marked. A character whose critical wound box is checked does not need to mark any other wound box, regardless of combat results.

A character whose current Stamina reaches zero falls unconscious, unless he or she has a critical wound marked. A character whose current Stamina reaches zero while the critical wound box is checked is dead or in a coma. Let the player roll a general check against his or her character's Luck score. If the check is successful, the character is in a coma and out of this adventure. If the check fails, the character is dead, and out of all adventures.

After the characters have found the results of all gunshot attacks, it is time to find the results of all hand-to-hand (or "melee") attacks. To resolve melee attacks, follow these steps:

1. Ask the player if the character is attacking by using a melee skill or simply by punching at the zombie without using a melee skill. The melee skills are Boxing, Wrestling and Martial Arts. Skills are shown on the players' character cards. Characters who have Student rank in Boxing or Martial Arts skill will get to make two attacks in this round. Characters who have Teacher rank in either skill will get to make three attacks. Resolve all of one character's attacks before the next character's attacks. Characters who have a melee skill can attack using their skill score. Characters who do not have a melee skill must use their Unskilled Melee score if they attack.

2. Have the player roll a specific check against the skill score his character uses, or against the Unskilled Melee score if the character has no melee skill. If the character hits the zombie, find the Attack Margin row on the CHILL Action Table, and go to Step 3.

3. Cross-index the row from Step 2 with column 4 to find a letter code.

4. Look at the Unarmed Combat Results key printed beneath the Action Table. Find and read the appropriate result, and apply it immediately. The result will call for some Stamina loss by the zombie. Subtract the amount lost from 75, which is the zombie's Stamina score. Or, if the zombie has already been hit or shot, change the current Stamina score by subtracting the amount of Stamina lost. The current Stamina score should always be the amount of Stamina the zombie has left.

When the zombie's current Stamina score reaches zero, it stops attacking, falls over, and lies perfectly still. Roll 1d10. The number rolled is the number of rounds the zombie lies still before it sits up and begins attacking again! During this time, assume that the characters are resting from their fight. When the zombie does begin attacking again, its current Stamina will again be up to 75. *Don't tell this to the players until it happens; let it come as a surprise!*

The only way the zombie can be destroyed is by putting a bullet through its head. This can be done when any character shoots the zombie, stating his or her intention to hit it in the head, and obtains a "C" result. *Don't tell this to the players until it happens; let it come as a surprise!*

2. The Zombie Attacks

The zombie attempts to grab and strangle the character who touched it. The zombie has a 53% chance to hit the character. Roll a specific check for the zombie against its Unskilled Melee score (53).

If the percent rolled is greater than 53, the zombie has missed the character completely. Tell the character he has been very lucky; the zombie's arm has barely missed him!

If the roll is 53 or less, subtract the dice roll from 53 and find the Attack Margin row to use on the Action Table. Now, find the column on the Action Table to use.

If the character was surprised, cross-index the row with column 1 to obtain a result code.

If the character attacked using his Unskilled Melee score, find the column that has that score in the range of numbers above it. For example, if the Unskilled Melee score is 50, use the column with the numbers 46-60 above it (the column below the blue "4").

If the character attacked using a melee skill, find the column that has that skill score in the range of numbers above it. For example, if the skill score is 65, use the column with the numbers 61-75 above it (the column below the blue "5").

Cross-index the row with this column to get a result code. Finally, look at the Unarmed Combat Results key printed beneath the Action Table to find the meaning of the result code.

Apply the result immediately. The player whose character is being attacked should subtract any Stamina loss from his Stamina score and record the difference on his scratch paper as the character's current Stamina score. If the result calls for marking a wound, the player should place a checkmark on the character card in one of the wound boxes called for by the result.

If the result was a "C" or "CK" result, apply the damage called for by the Unarmed Combat result. In addition, the "C" means that the zombie has not only grabbed the character, but in fact made its called shot: it has the character in a stranglehold.

The character must roll a general check against his *current Stamina*. If the character passes the check, he takes no further damage this round. He cannot do anything until someone else shoots or hits the zombie. (He's too busy trying to unwrap those clammy fingers from around his neck!) If the character fails the check, his current Stamina falls to zero, and he tumbles to the ground unconscious.

If any part of the result contains a "K", the character is knocked back one square by the force of the zombie's blow and falls to the ground. The zombie falls on top of the character. Move both counters accordingly.

Explain the results to the players and go on to "C. Continuing the Combat."

C. Continuing The Combat

We are now using combat rounds. Each round represents five seconds of real time. In each round, the zombie will attempt to strangle a character. In each round, your characters may attempt to shoot or fight the zombie hand to hand. If you shoot, be sure to tell me where you want to hit the zombie! Anyone who has a gun can try to shoot the zombie. From now on, no more than three of you may attempt to fight the zombie hand to hand in a single round. Any of you who failed fear checks or surprise checks earlier can move and attack now. You may move no more than 15 squares in one round.

Continue the combat round by round as you just explained to the characters. Use the steps in "B" above to resolve gunshots, melee attacks, and attacks by the zombie. The zombie will attempt to strangle one character at a time. When one character is unconscious, the zombie goes on to the next. The CM chooses which character is next. The zombie can move, but slowly: no more than 9 squares in a round. It will chase fleeing characters to the front door of the house, but will not go outside. Characters can move up to 15 squares in a single round. Do not let characters move into areas of the house they have not yet entered!

The combat continues until all the characters are unconscious or the zombie is destroyed.

When the zombie's current Stamina score reaches zero, it stops attacking and lies perfectly still. Roll 1d10. The number rolled is the number of rounds the zombie will lie still before it sits up and begins attacking again! During this time, assume that the characters are resting from their fight. When the zombie does begin attacking again, its current Stamina will again be up to 75. *Don't tell this to the players until it happens; let it come as a surprise!*

The only way the zombie can be destroyed is by putting a bullet through

its head. This can be done when any character shoots the zombie, stating his or her intention to hit it in the head, and obtains a "C" result. *Don't tell this to the players until it happens; let it come as a surprise!*

If all the characters are unconscious before the zombie is destroyed, the ghost of John Warwick "finishes them off" before they wake up. Tell the players:

What a pity! It seems that you have joined the ranks of those whose lives have been lost trying to figure out the mystery of Warwick House! This certainly ends your first CHILL adventure.

If the characters destroy the zombie, those who are still conscious can wake up the unconscious characters, and the group can continue the adventure. Tell the players:

Congratulations! You have just won your first combat against a creature from the Unknown! Now you may:

1. Go on through the doorway in the east wall; or,
2. Take any wounded or unconscious friends out of the house and end the adventure for tonight.

If the players decide their characters will go through the doorway in the east wall, go to Encounter 5.

If the players decide to end the adventure for the night, go back to the beginning of the adventure and simply tell the characters that it is now the next night. All their Stamina and Willpower scores are fully restored, and they can begin the adventure all over again. Everything is run just as it was before, with the following exceptions:

1. The rope dangling in the doorway in Encounter 1 or the laughing portrait in Encounter 2 will not happen.
2. There will be two zombies in the kitchen (Encounter Area 3), and they will move to attack as soon as the characters enter the room. Both zombies have a 53% chance to hit in combat, and

both have 75 points of Stamina. Characters must make a fear and surprise check when they first see these zombies. Otherwise, the combat is run as it was above.

ENCOUNTER 4: THE BACK PANTRY

As you peer into this small area you see empty shelves lining the north and west walls. The entire room is covered with dust and cobwebs. The angle of the ceiling in the southwest corner of the room suggests a stairway on the other side of the south wall.

There is nothing in this area. There are no footprints here. The only real choice the characters have is to return to the kitchen.

ENCOUNTER 5: THE LIBRARY

Have the characters move their counters into Encounter Area 5 on the map, then read the following description:

Crumbling wooden shelves line the walls of the dusty, cobwebbed room. The shelves sag with old, decayed books, most of which look as though they would turn to dust if even touched. In the center of the room sits an old table and two chairs. An additional volume lies on the table, along with some other document.

Two doorways stand in the south wall, one in each corner. Do you want to:

1. Search this room carefully for at least five minutes; or,
2. Go through one of the doorways in the south wall?

If the characters choose to go through one of the doorways in the south wall, have them move their counters into Encounter Area 6, and go immediately to Encounter 6.

If the characters choose to search the room, have them tell you in general terms how they will search. If no characters state they are going to look at the items on the table, ask the players if any characters are going to look at these items. If the answer is "No," drop the subject. If the answer is "Yes," read the following description:

The book on the table is quite interesting: the cover identifies it as the diary of Sarah Warwick for the year 1638. The other document appears to be some kind of letter. Both items are very old, but the pages appear in good condition, and you think it would be safe to handle them as long as you do it carefully.

If the characters show further interest in the book and letter, or ask about their contents, tell them:

Okay, since you asked, I'll show you what you find of particular interest here.

Now, take a pair of scissors and quickly turn to page 15 of this booklet. Cut out the page along the indicated line, then cut it in half along the line which runs horizontally through its center. You now have two sheets of paper with printing on both sides. One sheet says "Player Aid 2" across the top. Set this sheet aside, out of sight of the players. The other sheet says "Player Aid 1" across the top. Read both sides of this sheet out loud to the players, then hand it to the player whose character was looking at the book and the letter. Tell the players these are the useful items found on the table. Let the players examine them as long as they want to.

Do not give away any further information about the ghosts of the Warwicks! Let the players draw their own conclusions, right or wrong, from the documents they've just been given.

If the characters have already noticed the footprints in Encounter 2, read the following to the players:

By the way, you notice that the footprints you had seen before lead up to the table and stop there. In the dust you see some signs of a scuffle; no footprints lead away.

Now tell the players:

You have two choices now. Do you want to:

1. Give up and get out of the house? or,
2. Go ahead through one of the doorways in the south wall?

If the players choose to give up and leave the house, the adventure is over. Tell the players it's too bad their characters were so fearful; now they'll never know the secrets of Warwick House!

If the players choose to go through one of the doorways in the south wall, have them move their counters into Encounter Area 6 on the map. Go immediately to Encounter 6.

ENCOUNTER 6: THE PARLOR

Like all the other rooms you have seen, this room is covered with dust. An old, decaying Colonial sofa sits against the east wall, and several small tables are scattered around the room. A round, wooden table and two chairs lean against the south wall. A small, antique wooden chest rests on the table. A brick fireplace stands in the west wall.

Aside from the two doorways in the north wall, only one other exit leads from this room—a boarded-up doorway in the west wall. This is obviously the same boarded-up doorway you saw from the opposite side in the vestibule.

Do you want to:

1. Take a few minutes to search this room carefully? or,
2. Retrace your path to the vestibule and go upstairs?

If the characters choose to go upstairs, have them move their counters to the vestibule (Encounter Area 1) and go immediately to Encounter 7.

If the characters choose to search this room, read the following description:

As you search the room, you hear a faint dripping sound. Quickly looking about, you notice a thick, red liquid dripping onto the center of the floor. It drips from the ceiling, where, even as you look, you see the letter "L" scrawled in blood, and another letter beginning to form beside it! In a hoarse whisper, you tell the others what you see. Now, does the group want to:

1. Flee from the room? or,
2. Wait and see if more letters appear on the ceiling?

The ghost of John Warwick is causing the writing; he is invisibly present in the room and using the Evil Way discipline *Write*. This discipline causes letters which appear to be blood to appear on a surface and then slowly drip off.

Have the players tell you what their characters will do. The characters must all stay together; they all must leave the room, or they all must wait and see what happens next!

Fleeing the room will do the characters no good. Let them move their counters anywhere they want to in the rooms they have already visited. Whenever they return to the parlor, the writing on the ceiling simply starts again.

If the characters refuse to go back in the parlor, tell them they can either go upstairs, in which case you should move their counters to the vestibule and then begin Encounter 7, or leave the house and end the adventure without solving the mystery of Warwick House.



If the characters go upstairs, move the counters to the vestibule, and then begin Encounter 7.

If the characters decide to leave Warwick House and the adventure, tell them it's a shame they are so faint of heart. Now they may never know the dark secrets that the house conceals!

If the characters stay to see if more letters appear, read the following:

More letters slowly form, even as the first letter begins to fall apart, its red liquid dripping to the floor below. The letters take about one second each to form. Finally you see that the message being written on the ceiling is "LEAVE NOW OR DIE." Gradually the writing drips away, and then the pool of blood-red fluid on the floor strangely disappears. Do you want to:

1. Leave the house now, ending

the adventure without solving the mystery of Warwick House? or,

2. Explore more deeply into the house, retracing your steps to the vestibule and going upstairs?

If the characters choose to leave the house, tell them it's too bad they didn't have the courage to continue, and that you hope they enjoyed their first game of CHILL! If the characters decide to go upstairs, move their counters to the vestibule and go to Encounter 7.

ENCOUNTER 7: THE SECOND FLOOR LANDING

Now I need to know the order in which your characters are going up the stairs. There is really only room for one character on a single step, so take a minute and decide who's going first, who's going to follow behind, and so on.

While the players decide their marching order for going upstairs, take a look at the game maps. You'll see that Encounter Area 7 is on the Second Floor map in a location directly above Encounter Area 1 on the first floor map. As the characters head up the stairs, have them move their counters from Encounter Area 1 to Encounter Area 7 on the Second Floor map. Now read the following description:

Everybody ready? Who's first? Okay, you head carefully up the stairs. Now, will the character in the lead please roll a general Perception check?

If the character passes the check, he has time to stop before he steps on the next step of the staircase. Go to "1. Passes Check" below. If the character fails the check, go to "2. Fails Check" below. Read the proper passage to the player whose character is at the head of the party.

1. Passes Check

Suddenly, as you raise your foot to climb the next step, you see the wood on the step begin to twist and move. A human hand, formed of wood, seems to reach out of the step and close in what would have been a tight grip on your leg had you not stopped in time!

2. Fails Check

As you continue up the stairs, you suddenly trip and fall forward! Your right leg is caught in a vise-like grip. The characters following behind you see that a wooden hand has risen out of the step itself to grab your leg!

If the lead character is trapped by the wooden hand, it takes him and at least one other character a full minute of tugging and pulling at the wooden hand to free the character's leg. The hand remains in place once the leg is freed, but doesn't attack any other character.

If the lead character is not caught by the hand, it simply remains sticking out of the step, motionless. It doesn't grab any other character.

The ghost of Sarah Warwick created the wooden hand, using the Evil Way discipline *Gnarl*. This discipline allows creatures to bend and shape wood.

Now read to the players:

Warwick House can be a dangerous place, can't it? Nothing to do now, though, but press ahead. At the top of the landing stands a closed door. Opposite it, at the other end of the landing, is a boarded-up door. The boarded-up door obviously can't be opened, but the other one can. Who's going to open it?

When one of the players agrees that his or her character will open the door, go on to Encounter 8.

ENCOUNTER 8: THE WEST BEDROOM

The unlocked door opens inward with a faint creak. You see what was obviously once a bedroom. But before you can even step inside, you notice a white, vaguely human-shaped ball of light move out of the south wall of the room and glide slowly along the west wall, moving right into the north wall, where it disappears. Do you want to:

1. Enter the room? or,
2. Wait to see what happens?

If the characters choose to wait and see what happens, the moving light passes by again and again, once every 15 seconds. Your players may well think this light is a ghost. Let them think so! It is in fact a simple form of illusion caused by the use of the Evil Way discipline *Ghostly Lights*. The ghosts of John and Sarah, both invisible, are standing in the room, watching the characters.

If the players choose to have their characters enter the room, the moving lights disappear the instant the first character steps through the doorway. Have the players move their counters into the room, and read the following description:

The light vanishes. Your first impression was correct. This was clearly a bedroom once. The room contains a very old wooden bed, which looks as though it is ready to collapse. A fireplace stands in the east wall of the room; there are no ashes in this fireplace. The windows in the south wall are boarded shut. Another door stands in the west end of the north wall of this room. Do you want to:

1. Spend time searching this room? or,
2. Go through the door in the north wall?

If the characters choose to spend time searching this room, pick up two

of the dice and roll them one time for each character. *Do this out of sight of the players. Let them know you are rolling the dice but don't let them see the numbers that come up.* Ignore whatever you roll; you are bluffing the players by this action. Now say:

Well, you spend about five minutes carefully searching this room, but you find nothing further of interest. Ready to go ahead through the door?

At this point, the players have no real choice but to go through the next door or end the adventure. If they choose to go on, go ahead to Encounter 9.

If the players decide to end the adventure, tell them that it's too bad they're a little short of courage. The secrets of Warwick House are still safe!

ENCOUNTER 9: THE BACKSTAIRS LANDING

As the door opens inward, a gust of cold, stale air rushes into the room. Peering into the darkness, you see a stairway descending off to your right; it clearly leads to the boarded-up door you found in the kitchen below. The dust is much thicker here than it has been in the rest of the house. As you look around, it becomes apparent that this is a landing for the back stairs of the house. A door stands in the west wall of the landing, very near the north wall of the house.

Have the players move their counters into Encounter Area 9.

Encourage the players to continue. Their only other choice at this point is to end the adventure. If they agree to continue, have them move their counters to Encounter Area 10, and go to Encounter 10.

If they decide to end the adventure, tell them it's a shame that they've become so cautious, just when they

were getting close to solving the mystery of Warwick House!

ENCOUNTER 10: THE NORTH ROOM

Entering carefully through the door, you find yourselves in a long narrow room. A large table sits in the center of the room, one chair at either end. Rags, old books, and assorted debris are piled on the table. Heaped in the northwest corner are an axe, a hammer, a saw, and many small wooden pegs. A fireplace stands, cold and deserted, in the south wall of the room. Just beyond the fireplace, there is a closed door in the south wall. Do you want to:

1. Search this room? or,
2. Go through the doorway?

If the characters choose to go through the doorway, move their counters into Encounter Area 12 and go to Encounter 12.

If the characters choose to search this room, read the following:

Aside from the furniture and tools already mentioned, you find three items of interest in the pile on the table. Two are rather old-looking books. According to the title pages, the first is the captain's log of the ship *Mercy*, which sailed from London, England on July 7, 1638, bound for the New World. The second is the diary of Sarah Warwick for the year 1777. The third item is a large, aged board into which has been carved the single word, "*Mercy*." I'll show you what you find interesting in both of the books.

If you have not already done so, turn to page 15 of this booklet and cut out "Player Aid 1" and "Player Aid 2." Now read both sides of "Player Aid 2" out loud to the players. Then hand the sheet to the players and allow them to study it for as long as they wish. If the

characters have not discovered "Player Aid 1," set it aside, out of sight of the players.

Allow any character at any time to pick up the axe, or any of the other tools, and carry them with him.

Finally, ask each player to roll a general Perception check for his or her character. If no character passes the check, tell them "too bad"; do not say anything else about what they could have noticed. Their only choices now are to go through the doorway in the south wall or end the adventure. If they go through the doorway in the south wall, have them move their counters into Encounter Area 12, and go to Encounter 12.

If they decide to end the adventure, tell them they have almost enough clues to solve the mystery, but they have failed to destroy or drive off the evil of Warwick House.

If any character passes the check, say:

You notice that this room is just about five feet too short; if it matched the rooms below it, and the outside of the house, it would be five feet longer toward the east end. What do you want to do?

If the players suggest any action that involves inspecting or searching the east wall of this room, tell them:

A good move. You find that a section of the wall actually swings open, revealing a staircase leading up beyond. Do you want to:

1. Take the items you have found and go through the door in the south wall of the room you are in? or,
2. Take the items you have found and go through the secret door up the stairs? or,
3. Take the items you have found and leave the house, ending the adventure?

If the characters choose to go through the door in the south wall, have them move their counters into

Encounter Area 12 and go to Encounter 12. If they choose to go upstairs, move their counters through Encounter Area 11 to Encounter Area 13 on the Attic Floor map and go to Encounter 13. If they choose to take what they've found and leave the house, read the following:

You have enough clues to solve most of the mystery of the house. But you failed to destroy or drive off the evil which is there. I hope you've enjoyed your first CHILL™ game!

ENCOUNTER 12: THE EAST BEDROOM

In this dusty room you see two old small beds and a few chests. A cold fireplace stands in the west wall. Do you want to:

1. Go back and search the previous room (if you have not already done so)? or,
2. Search this room?

If the characters have found the secret door to the attic stairs, you should also give them the option of going up the stairs to the attic.

A search of this room provides nothing of interest to the characters. At this point, the characters' choices are either to go to the attic (if they have found the secret door to the stairs), search Encounter Area 10 again, or leave and end the adventure. If they choose to leave and end the adventure, read the following:

You have successfully explored most of Warwick House. Still, you haven't solved the mystery of the house, nor have you destroyed or driven off the evil inside. Better luck in our next CHILL game!

If the characters choose to go upstairs to the attic, go to Encounter 13. Have the players move their counters through Encounter Area 11 to Encounter Area 13 on the Attic Floor Map.

ENCOUNTER 13: MEET JOHN AND SARAH

The narrow stairway barely gave you room to walk, but you have emerged from it into the attic of Warwick House. You see that the walled-off space that contains the chimney of the house divides the attic into two sections. As you look through the room, you notice a huge timber suspended from the attic ceiling; it seems to run the length of both sections of the attic. At first it looks like a beam, but as you study it, you see that it is not part of the structure of the house itself. Someone or something hung it here on purpose. From the west end of the barnacle covered beam dangle two hangman's nooses.

As you stand studying the strange beam, you suddenly hear a rasping voice say, "Good evening. We've been expecting you."

Two pale blue lights begin to glow in the center of the area where you are standing, slowly taking on human forms! Do you want to:

1. Run away as fast as possible, leave the house, and end the adventure? or,
2. Wait to see what happens? or,
3. Take some other actions?

If the characters run away and end the adventure, read the following:

Too bad! It looks like S.A.V.E. will have to find some braver envoys to solve the riddle of Warwick House! Hope you've enjoyed your first CHILL™ game!

If the characters want to "take other actions," ask them what specific actions they want to take. If they immediately say they want to destroy the large timber, perhaps using the axe and saw from Encounter Area 10, let them do so. The materializing ghosts of John and Sarah Warwick will scream in pain and terror as the large timber is axed, sawed and destroyed. The characters must cut



down the two nooses tied to the west end of the timber to complete the destruction of the ghosts.

The timber is destroyed the instant it is cut or sawed into two pieces. This takes only one round, because the timber is dry and brittle.

If the characters do not state destroying the timber as their choice of action, or if they decide to wait and see what happens, read the following description:

Even as you are watching, the lights take on full human form. You see the shapes of a man and woman, standing hand in hand. Both appear to be wearing what were once very fine Colonial clothes, though these now look torn and frayed. Both have scars around their necks.

You notice that although both these "people" are standing, neither actually touches the floor. In fact, the feet of these two people point downward and hang rather limply.

Will all of you please roll a specific check against your current Willpower?

You are now having the players roll fear checks for their characters. These fear checks should be rolled as specific checks, cross-indexed on column 6. Characters who fail these checks will cower in fear for one round instead of fleeing, while Warwick speaks. Continue reading the following:

The man speaks again, saying, "We have been keeping a close eye on you, and you have been most impressive. But we cannot allow you to get in the way, now can we? But do excuse me; we've not been introduced. I, as you surely know by now, am John Warwick, and this lovely creature is my wife, Sarah. Now, I'm afraid you really must be going, or should I say staying with us? It all depends upon one's point of view."

At this point, Warwick breaks into an insane laughter which lasts for several seconds, then abruptly stops. The ghosts move forward. Clearly they are going to attack you.

What do you want to do? You can try to shoot at the ghosts, hit them in hand-to-hand combat, or do something else. They are moving forward.

You are about to conduct another combat. At this point, each player must state what his or her character is going to do. The only choices are to try to attack the couple (although, as you will see below, this will be pointless) or to move to destroy the timber. However, if the characters have not yet figured out that they must destroy the large timber to get rid of the ghosts, don't tell them now! Once each player has stated what his or her character is going to do, say:

Now we know what your characters are going to do, and I know what our loving couple is going to do. At this point, we're going to roll dice to see who gets to take actions first: the Warwicks, or your characters. I'll roll one die for the ghosts, and your side will roll one die. The side that rolls higher will act first. We'll roll again in case of a tie.

Roll your die. Have someone roll a die for the players. If the players win the die roll, go to the section "A. The Characters Attack." If you win the die roll, go to the section "B. The Warwicks Attack" below.

A. The Characters Attack

Now begin to resolve the characters' attacks just as you did in Encounter 3. Resolve gunshots first, then resolve hand-to-hand attacks. However, ignore all results of these attacks. If a gunshot hits one of the Warwicks, tell the player whose character fired the shot:

Well, your shot certainly hit the target. But it doesn't seem to have done anything at all. In fact, the bullet passed right through without doing any damage.

If a hand-to-hand attack hits one of the Warwicks, tell the player whose character made the attack that his fist (or whatever he or she is using) passed right through the body, doing no damage at all.

Characters may, of course, begin hacking or sawing at the large timber. This causes the Warwicks to stop their attacks and begin screaming in rage and agony.

B. The Warwicks Attack

Both ghosts will attack using a special power of ghosts called a *chilling touch*. Use the following procedure to resolve these attacks:

1. Determine which character each ghost will attack. This should be the character whose counter happens to be nearest the ghost. If two or more are equally distant from the ghost, use a random die roll to pick which character is attacked. For example, if two characters are equally close to the ghost, you should roll 1d10. If the roll is 1-5, the ghost attacks the first character; if the roll is 6-10, it attacks the second character.

2. John's ghost has a 135% chance to hit. When he attacks, roll a specific check, subtracting the number rolled on the dice from 135 and using the difference to find the Attack Margin row on the CHILL Action Table. When Sarah attacks, do the same thing, but subtract her dice roll from 85. Notice that if you roll 86 or higher when Sarah attacks, her attack misses completely.

3. Cross-index the row obtained in Step 2 with the column on the CHILL™ Action Table which corresponds to the attacked character's Unskilled Melee score. (This will be the column which has the character's Unskilled Melee score in the range of numbers above it.) Use the Unskilled Melee score *even if the character is using a melee skill*. The fact that the ghosts are not solid creatures makes melee skills useless.

4. Look at the Unarmed Combat Results key and apply the result you obtained immediately. Have characters record wounds and changes in current Stamina just as you did in Encounter 3.

5. If the result was a "C" or "CK" result, the character suffers damage just as described in the combat result key. In addition, the character is "chilled"; a wave of cold passes over the character, and he cannot move or attack the next time it is his turn to do so.

C. Continuing The Combat

This combat continues round by round until either all the characters are knocked out or killed, or until the characters destroy the large timber. Each round, have the players tell you

what they are going to do, then use a die roll to find out which side gets to go first. John and Sarah continue to attack each round until they are destroyed or the characters are all unconscious.

If the characters destroy the timber but do not cut down the nooses, read the following description:

You see the ghostly forms of John and Sarah begin to twist in rage and pain. They stop attacking you, and after a minute or more has gone by, become silent. Then they gradually fade from view. Is there anything else you want to do before leaving Warwick House?

If at this point the characters don't think to cut down the nooses, read them the following:

You leave Warwick House with a sense of accomplishment, a feeling of pride in a job well done. It is only after you have returned to your homes and spent a peaceful week catching up on work there that you here from Dr. Smythe: another attempt to destroy Warwick House has failed. This ends your first CHILL adventure.

If the characters both destroy the timber and cut down the nooses, read the following description:

As you work at the timber, the Warwicks begin to twist in rage and pain. Their attacks stop. They fall soundlessly to the floor of the attic, appear to crumble into dust, and then vanish without a trace.

Congratulations on successfully completing your first CHILL™ adventure!

If the characters are all knocked out or killed by the ghosts, read the following description:

What a pity! Your characters never awaken, at least not in any sense known to mortal men!

AWARDING INSIGHT POINTS

Characters who successfully completed this adventure by destroying the timber and cutting down the nooses should be awarded a total of 2,390 Insight Points. This total is arrived at as follows:

1215 Insight Points for destroying the ghost of John Warwick;

675 Insight Points for destroying the ghost of Sarah Warwick;

500 Insight Points for destroying the zombie.

Divide these points evenly among all the characters who took part in the adventure and were alive at the end. For example, if four characters survive the adventure, and the party has destroyed the zombie and both of the ghosts, each surviving character receives 597 Insight Points. Any fractions are dropped when you divide Insight Points among the characters.

The Campaign Book explains the use of Insight Points. For now, tell the players that the Insight Points their characters have earned (if any) can be used later on to make their characters more powerful, and better at investigating and fighting the creatures from the Unknown.

AFTERWORD

This introductory adventure was designed to help new CMs and players learn the basics of the CHILL game system easily and quickly. Some of the encounter descriptions were simplified and streamlined: the choices of the players were limited so the characters would have to face certain "learning encounters."

You are now ready to read the CHILL Campaign Book and CHILL: Horrors from the Unknown. When you are familiar with both books, you will be ready for endless hours of enjoyment, planning and playing adventures of much more depth and variety than the learning scenario you have just finished.

Player Aid 1

My dear brother Thomas,

It is the foulest of things I have seen today, and from the quiet of my chambers, I write to tell you of them.

In my service to His Majesty as a judge, I have seen and heard the cases of worthless men, of madmen, and of those driven by poverty and ignorance into great misdeed. I have remained a stern judge, faithful to His Majesty's Law.

Never until now, however, have I encountered a man so thoroughly evil that I could say, beyond any doubt, that he did not deserve to live.

The story became clear in sessions this morning. John Warwick and his wife Sarah, ill-favored throughout the city of London, had booked passage on the Mercy, bound for Massachusetts in July. The Governor of that Colony, good John Winthrop, took it on advice that the Warwicks were troublesome and savage, and informed the proper sources in London that the Warwicks were unwelcome in the Bay Colony. Mr. Edward Rowley, captain of the Mercy, filled his pocket with the Warwick's fees of passage, then denied them space on board the Mercy. A dispute followed, the outcome of which was that Warwick killed Rowley, and disposed of his body in the river.

Read, if you have the stomach for it, this record of an exchange between Master Richard Quant, the King's Prosecutor, and one John Warwick, murderer:

Quant: Then you openly admit, Master Warwick, that you murdered Captain Thomas Rowley with both malice and forethought?

Warwick: Not that I would call it murder.

Quant: Indeed? And what, Master Warwick, might be your name for beating a man senseless, casting him into a barrel, and tossing him into the Thames River of a midnight?

Warwick: You describe things rather harshly, Your Lordship.

Quant: And were you alone in this misdeed?

Warwick: Nay. My wife was at my side, as is fitting her devotion to her husband.

Quant: And did she aid in the murder?

Warwick: She stood at my side and encouraged the punishment, then helped me dispose of the refuse.

Have you, dear Thomas, ever read such outrage?

I plan to take holiday with your family within the fortnight. I need a rest from such wickedness.

Your loving brother,
James

Player Aid 2

August 22, 1638

A strong wind out of the East. If all goes well, we should reach the coast of New England by September.

McDowell spotted a school of dolphins off starboard this morning. Their sport and merriment amused many of the passengers, and it is good that this was so, for many aboard the Mercy have been ill at ease of late. The passengers, even some of the crew, whisper of strange, unearthly lights hovering above the stern—lights that hovered, thickened, then resolved themselves into strangely human forms.

It is certain that we have been on board too long. The eye plays tricks on the high seas.

August 24, 1638

The wind from the East steady still. I expect we shall keep schedule, and none too soon shall we reach New England!

Fear over the strange lights runs through the passengers and crew like a deadly disease. One Scoggins, a cooper late of London, plunged overboard this noon, babbling of murderers and hangings as he sank beneath the dark waters.

I have tried to calm those aboard, but to no avail. Would that we had sighted land already!

August 29, 1638

A storm is brewing from the west tonight. The wind that backed us these three weeks has lulled. Panic is aboard, and we are only days out of Plymouth!

The lights appeared to me for the first time last night. I now understand what the passengers and crew have felt this long, disturbing week. I had dismissed the sightings as perhaps a corposant—the mysterious fire that sometimes dances about the mast on the high seas. Then I believed them the phantoms of imagination.

If I am not mad, they indeed are phantoms. If I return to England, it shall not be aboard the Mercy.

On deck the rain has begun. The sails are lowered. I fear for this night.

Design: Gali Sanchez
Development: Mark Acres
Editing: Michael Williams
Illustrations: Jim Holloway

Player Aid 1

June 9, 1638

The Barrel floated up to the docks in the harbour yesterday, though we had weighted and moored it right hearty. Yes, and the King's Guard has revealed its sorry Cargo. John is fitful and fallen into great fear, for he does not believe that the Law will look kindly upon our services. Indeed, he has begged me to seek shelter in Cornwall, securing a later passage to the Bay Colony.

Yet how could I take leave of my own dear husband now? I who helped him wrap the swindler's body in the canvas, who wrapped the chains around that very Barrel that carried Captain Rowley into the Thames. The miserable captain was to sleep there, below the waters in the company of cold-blooded fish who surely are more brothers to a swindler than the men among whom he once walked and talked, cheating good folk of their money.

But he has returned, and many were the folk who heard the harsh words my John spoke to him that April night. I had often feared that our punishment of Rowley might come to light: two ravens circled our house not a week ago, and well I know that their talk often betrays a punishment. And still the spring is cold.

Yet until now John has told me to be light of heart, that naught would uncover Captain Rowley's final vessel. That he would go and punish no more, save for the rats in the

streets of a midnight, who deserve his justice for our food they have stolen.

Now my concern is for my husband, that none will understand the justice he has brought on Rowley, who kept us from the New World of Massachusetts. Truly I shall stand beside my husband, and if we fare well in the months that follow, we shall venture again to seek passage to the Bay Colony. If our fortune is ill, however, we shall seek another New World together.

June 10, 1638

The King's Guard has come today, and seized John for the High Crime of Murder. I believe that when more is disclosed, they will return for me.

Murder they call it. Will they next outlaw the snare, the rat-trap?

Again there is a knocking at the front door. I answer the summons without fear.

Player Aid 2

September 5, 1777

Again, after these years, poor John is misunderstood! And again by officers of the King. This is the last time I shall place my faith in the King's justice!

It was a great opportunity he granted to Captain Wells—a chance to rid Severn of its troublesome vermin, and thereby to serve the Crown. He carried the message to Wells that afternoon: certainly, he told not all the truth, but our cause was just. While the guns blazed about the Town Hall, we sat in our beloved House, eager in our hopes that, once again, we might enter England's good graces through our part in the punishment of the rebels.

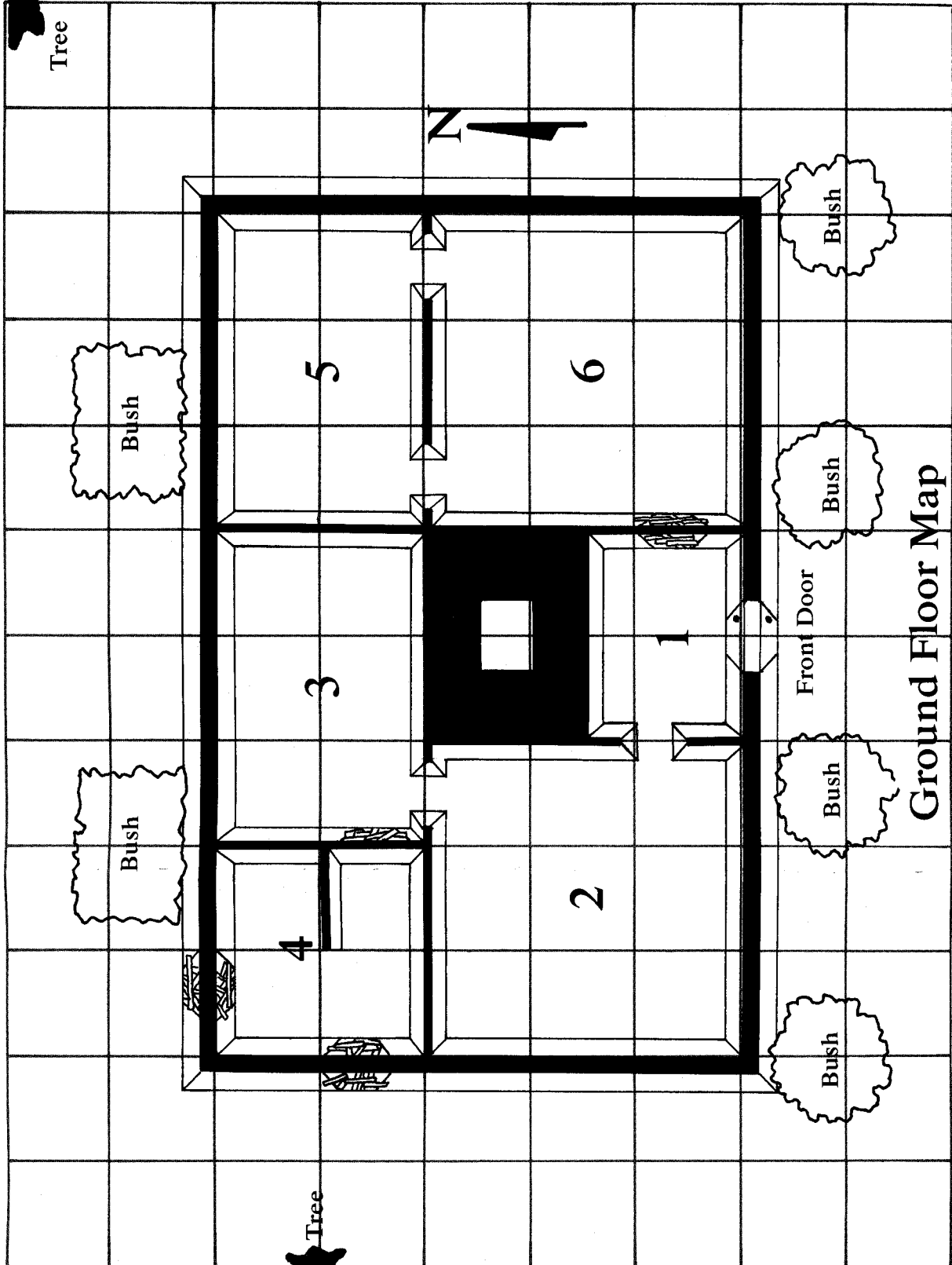
And punishment they deserved: their sneers disguised as smiles of welcome, their "Good morrow, Master and Mistress Warwick" scarce able to mask their scorn of us, and what is worse, of our House, built with our own proper labor from the very decks of that hateful ship, the Mercy. I should wager that even the food placed at our doorstep on the week we arrived in Severn was tainted or poisoned!

So it was that we informed Captain Wells, and he set upon the traitors with righteousness and fury. But who could have believed a soldier of the King to be so weak, so soft-hearted! His supposed kindness turned to the greatest cruelty when he handed us over to the angry mob—there before the Town Hall, the scene of our greatest victory!

So it was that we were hanged again. No longer will we walk among that smiling, sharp-toothed crowd of mortals. The House is all we need. It is our fortress, from whence we shall charge forth, time and again, to repay and punish all those who walk the earth as men and women. Then we shall return to the House—to the New World John often promised me while we lived in London. The House is all we need. The Beam, the keel of the Mercy, is the heart of the House.

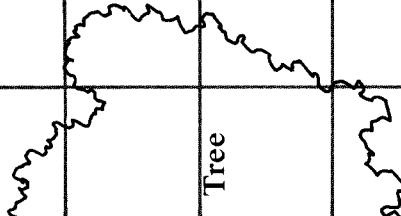
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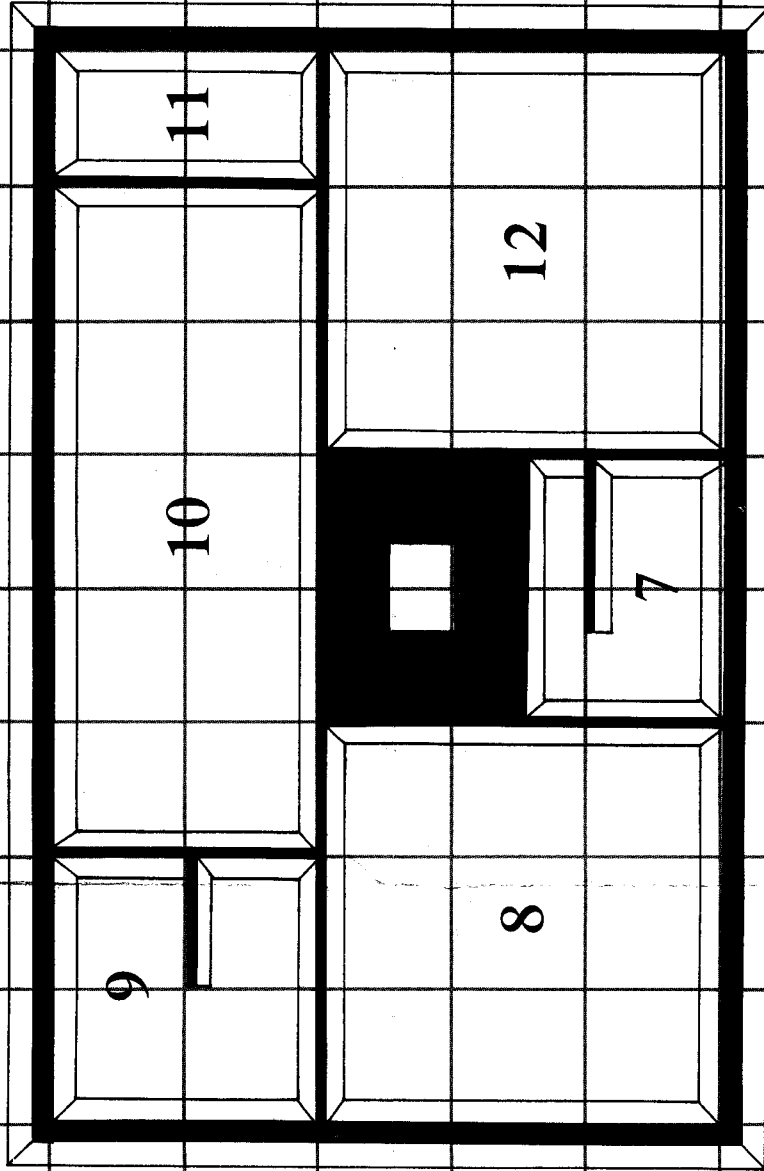


Scale: 1 square= 5 feet

Tree



Tree



Second Floor Map

Warwick House

Tree

Roof

13

Attic Floor Map

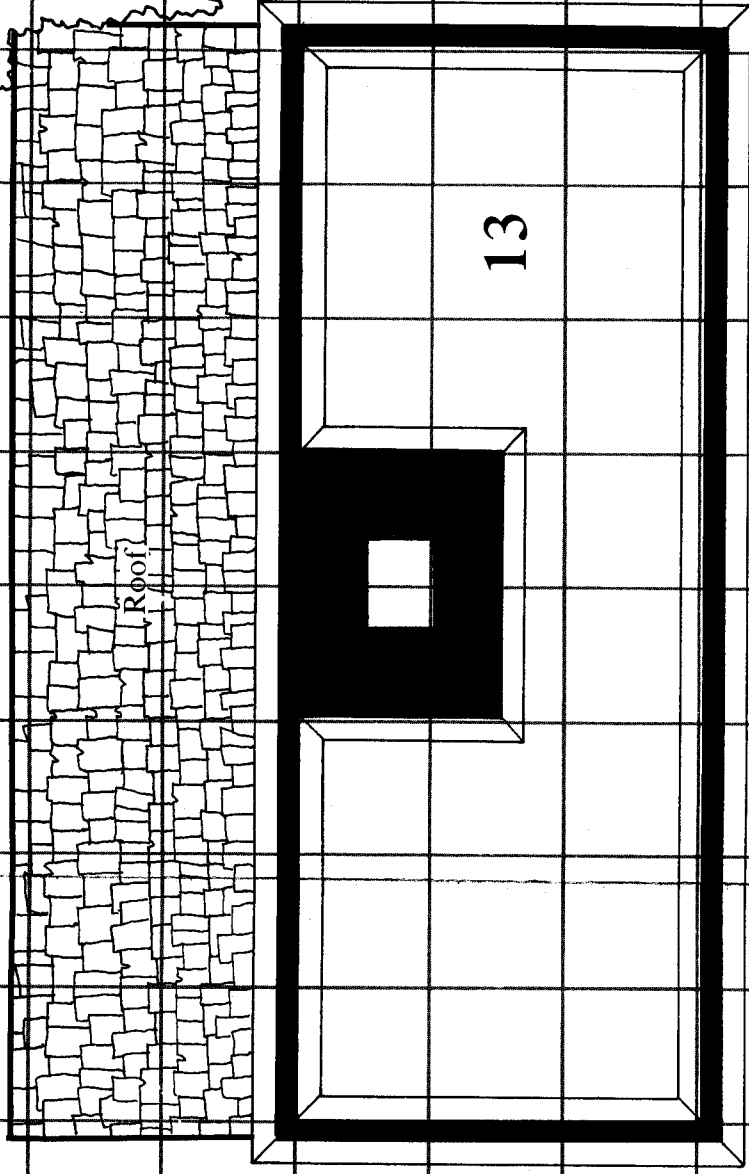




Table of Distances Between Cities (Miles)

		Cairo	Chicago	Dublin	Hong Kong	London	Los Angeles	Melbourne	Moscow	New York	Paris	Peking	Rio de Janeiro	San Francisco	Tokyo
2 AM	Cairo	0	6141	2485	5066	2185	7520	8675	1803	5619	1998	4698	6143	7466	5958
6 PM	Chicago	6141	0	3658	7797	3958	1745	9673	4987	714	4143	6604	5282	1859	6314
12 AM	Dublin	2485	3658	0	6290	300	5139	10800	1864	3169	514	5943	5374	5067	6259
8 AM	Hong Kong	5066	7797	6290	0	5990	7240	4595	4437	8060	5990	1217	11009	6905	1791
12 AM	London	2185	3985	300	5990	0	5439	10500	1564	3469	214	5074	5750	5367	5959
4 PM	Los Angeles	7520	1745	5139	7240	5439	0	7931	6068	2451	5601	6250	6330	347	5470
10 AM	Melbourne	8675	9673	10800	4595	10500	7931	0	8950	10359	10430	5643	8226	7856	5062
3 AM	Moscow	1803	4987	1864	4437	1564	6068	8950	0	4683	1554	3607	7170	5885	4660
7 PM	New York	5619	714	3169	8060	3469	2451	10359	4683	0	3636	6844	4801	2572	6757
1 AM	Paris	1998	4143	514	5990	214	5601	10430	1554	3636	0	5120	5684	5577	6053
8 AM	Peking	4698	6604	5943	1217	5074	6250	5643	3607	6844	5120	0	10768	5918	1307
9 PM	Rio de Janeiro	6143	5282	5374	11009	5750	6330	8226	7170	4801	5684	10768	0	6613	11532
4 PM	San Francisco	7466	1859	5067	6905	5367	347	7856	5885	2572	5577	5918	6613	0	5150
9 AM	Tokyo	5958	6314	6259	1791	5959	5470	5062	4660	6757	6053	1307	11532	5150	0

★ Cities listed on table

☂ Sites of interest to S.A.V.E.



Fear runs down your spine like ice water. Pressing your shoulder more firmly against the door of the rotting cottage, you hope that your strength can prevail against the beast that hunts you. It lurks somewhere outside — waiting, watching. If only someone else had been sent out into the night, into the swamp to battle this creature.

All has been quiet for two hours now. The monster wants you to believe that it has given up, gone to hunt less wary prey. But you know it can't be far away, for the night is silent as a grave and the air is filled with a deathly **CHILL**.

CHILL™: Adventures into the Unknown takes the role playing game one step beyond, into the eerie realm of ghostly horror. In this box lies everything you need to create an entire world of terrifying adventure. Inside, you will find a 64-page Campaign Book, a 32-page manual of creatures, a 16-page adventure, three dice, playing pieces, a large color map and a special introductory rules folder which allows you to begin playing within minutes of opening this box.

Cross the threshold. Venture out into the night fog and enter the world of **CHILL**.

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