

ANOTHER

CHILL

PRODUCT

## EVENINGS OF TERROR

*Elvira*<sup>®</sup>  
with

© 1985 P&amp;P Productions Inc.

Pacesetter



# CHILL<sup>®</sup>



© 1985, P & P Productions, Inc.

## EVENINGS OF TERROR

by

Mark Acres, Gali Sanchez, and Michael Williams

**Pacesetter**



Photographs of Elvira® © 1985, P & P Productions, Inc.



# Introduction

We at Pacesetter are proud to present *Evenings of Terror*, an anthology of nine frightening CHILL® adventures, each suitable for an exciting evening of role-playing fun. We are prouder still that Elvira®, Mistress of the Dark®, has consented to help us guide the CHILL Master (the CM) through nine landscapes of the macabre and strange.

The adventures here are designed for use in several special situations:

1. As pastime for, say, an evening's amusement. Unlike many role-playing adventures, each of these is suitable for a few hours' play.

2. As an interlude in an ongoing CHILL campaign. Strange things can happen when S.A.V.E. envoys travel from one mission to another, or when they stop over in a city or town. Slipping one of these adventures into a campaign is a good way to keep players on their toes.

Of course, length doesn't necessarily limit the fun: a good CM can expand each Evening of Terror into a full-length CHILL adventure.

The rest of this book is for the CM only. Please don't read any further if you plan to be a player in one of these adventures: reading an Evening of Terror beforehand takes away much of its mystery and suspense, and that, of course, makes it less fun to play.

## Evenings of Terror: Arranged for Play

Each of the Evenings of Terror is arranged so that the CM will have little trouble preparing for the adventure. Each adventure has most, if not all of the following sections, presented in the following order:

1. *Introduction*. In which Elvira® provides the CM with a little preview of what the players are up against this time.

2. *The Adventure*. A plot overview that presents the probable course of the adventure.

3. *Behind the Scenes*. The background to the current situation the PCs face, giving details about what the creatures have been up to and what they've planned for unwary opponents.

4. *The Creatures*. The villains of the piece—their ambitions, motives, strengths, and weaknesses.

5. *A Matter of Dreams*. Information for those PCs who can use the Clairvoyant/Prescient Dream discipline of the Art.

6. *Special CM Notes*. If a creature or situation contains certain qualities that make for unconventional action or role-playing, it's here that the CM receives some suggestions and advice on how to run the adventure.

7. *Encounters*. These are the events, locations, and situations that make up the adventure itself. The encounters themselves are arranged in the following sequence:

- a. *Boxed Text*. Bracketed material that the CM should read aloud to the players, describing a specific scene or situation.

- b. *CM's Text*. Background material and events necessary for the CM to run the encounter, and to understand the place of each encounter in the entire story of the adventure.

- c. *Statistics*. The game information regarding any people or creatures the player characters might encounter.

8. *Epilogue*. In which Elvira® wraps up the adventure with a few comments of her own.

## Evil Way Disciplines

Evil Way disciplines the creature uses normally are in *italic* type. Disciplines the creature uses automatically are listed in regular type. Evil Way disciplines used by creatures in these adventures—and not explained in *Horrors from the Unknown*—are explained on page 96 of this book.

## Abbreviations

The abbreviations used in this book are basically the same as those presented in the CHILL booklet *Horrors from the Unknown* (pp. 20-21), in *THINGS* (p. 8), and in *VAMPIRES* (p. 13). For your convenience, we've summarized this information below.

### Basic Ability Scores

STR = Strength	DEX = Dexterity	AGL = Agility
WPR = Willpower	PER = Personality	PCN = Perception
STA = Stamina		

### Other Abbreviations

ATT = Attack Numbers
EWS = Evil Way Score
FEAR = FEAR Number
IPs = Insight Points
NPC = Non-Player Character



# The Epidemic

*This is Elvira®, Mistress of the Dark®, getting all you CHILL® fans ready for our first Evening of Terror, an adventure called "The Epidemic." Kind of a catchy title for an adventure, isn't it...but really what happens is that everybody goes to this town to try and find out why people are vanishing mysteriously, and why animals are dropping over dead. And this S.A.V.E. organization which is supposed to be so goody-goody, right? This S.A.V.E. organization gives the people a little puppy and kitten to use as bait. I mean, when you need the ASPCA, they're never around.*

*Well, the excitement waiting for the adventure to begin is kind of contagious, don't you think? So let's get on with the story...*

## The Adventure

The adventure begins with the player characters' receiving Peppi the beagle, Snowball, the white Persian cat, and directions to the small town of DeWitt, Indiana. The animals are supposed to help the player characters uncover the eerie goings-on that have plagued the small village, where pets and livestock have been vanishing mysteriously—a strange situation very possibly the work of the Unknown. It seems that the Organization has already sent one envoy, an Elroy Lundstrom, to scout the situation and determine whether it merited a full-scale mission; so far, there has been no word from Lundstrom.

The characters arrive in DeWitt and are immediately detected by the Greater Zombie Master, who is the cause of all these disappearances. The creature sticks very close to the characters throughout the adventure, staying invisible to avoid detection.

The player characters settle into the only available lodging in the town, the Dreamland Motel. Right off the bat, they confront the Unknown. The motel manager is an animated corpse; the Zombie Master is present to help direct the horrific events, but does not get involved directly.

After the characters have dealt with the motel office, they meet Old Fred Hutchings, considered the "town loony." Fred is not a creature; he is an old man who ranges between extreme perception and harmless insanity, depending upon the circumstances. Some of Fred's observations are correct, but since these observations are sprinkled among monologues that are complete nonsense, it is hard to extract the truth from his wild tales.

Eventually, the Greater Zombie Master, who is never too far away from the PCs, causes the old man to lose his memory, and through regular use of *Steal Memory*, sees to it that, from this point forward in the adventure, Fred is little more than a babbling lunatic.

Almost immediately after dealing with Old Fred, the player characters meet their former S.A.V.E. comrade, Elroy Lundstrom, who is actually dead, his corpse having been animated by the Zombie Master. The Elroy-zombie leads the characters to a remote spot, where the corpse falls over, and an illusion of a gigantic burning indalo rises from the ground. The Zombie Master is toying with the envoys, enjoying a display of power.

If the Zombie Master has not already had the oppor-





tunity, he kills the two animals, Peppi and Snowball, and changes them into tupilaqs—animal zombies. The player characters should not witness the deaths of the animals; ideally, they should assume the pets are simply missing.

At some point during the adventure, the characters are in town when the noon whistle sounds. At this apparently routine signal, the entire town fills with zombies and tupilaqs. The “dance of the dead” lasts for only a short time, but is a very effective display of the Zombie Master’s power; it occurs every noon, and never varies.

Late in the adventure, the player characters meet Katie Mattingly, who unknowingly holds the key to destroying the creature. She knows the general location where the creature’s hands and head are buried (in the cemetery), but it is up to the player characters to draw this information from her with the proper questions. It is also up to them to realize that she has given them the solution.

Once the characters have uncovered the clues to the horror that stalks DeWitt, they make the trip to the cemetery, during which they face the tupilaqs of Peppi and Snowball. After these creatures are destroyed and the characters begin digging for the head and hands, the Greater Zombie Master unleashes all of its powers in an attempt to destroy the S.A.V.E. envoys and protect itself.

## Behind the Scenes

A little over three weeks ago, S.A.V.E. envoy Elroy Lundstrom was sent to DeWitt, Indiana to investigate the strange disappearances of local animals. Elroy is now dead, having run into one of the most powerful and fearsome creatures from the Unknown, the Greater Zombie Master.

The Zombie Master intends to spread its power through the small town of DeWitt. Its head and hands have been buried in the small town cemetery; when it has wiped out the townspeople, it will have eliminated all potential witnesses to its terrible secret and the hiding place of its head and hands—the components necessary to destroy the creature. Once it has established the town of DeWitt as a foothold, it can expand its powers; without any real way of finding the buried hands and head, the creature is virtually indestructible.

The Zombie Master came into town and slowly began claiming the lives, and later the bodies of the town’s animals. The townspeople were concerned, even alarmed by the death of their animals; they were not threatened, however, so investigation of the problem moved slowly.

Meanwhile, the creature began to build its tupilaq army—an army reassembled in new and horrible forms—that eventually became large enough to take on the townspeople. Once it had collected enough animals, the Zombie Master sent the bizarre creatures to kill the residents of DeWitt.

When the townsfolk realized that they, too, were in danger, the Zombie Master used Evil Way disciplines such as *Steal Memory*, *Influence*, *Time Stop*, and *Total*

*Illusion* to keep them from escaping, or to make them think they actually were escaping. The plan worked quite well. One by one, the townsfolk joined the Zombie Master’s legions.

## The Creatures

### Zombie Master, Greater

STR	105	DEX	30	AGL	30
PER	55	WPR	135	PCN	85
STA	135	EWS	150	FEAR	5
ATT	1/68%				

**Movement:** L 65’ W 95’ A 250’

**Class:** Corporeal

**Type:** Master

**Disciplines:** Animation of the Dead, Change Self, Create Tupilaq\*, Create Zombie\*, *Chill*, *Deadly Remains* (see p. 96), *Dreamsend* (see p. 96), *Influence*, *Invisibility*, *Purified Shell*, *Steal Memory*, *Summon* (see p. 96), *Swarm*, *Telepathy*, *Teleport*, *Time Stop*, *Total Illusion*.

\*=Unique Disciplines

**Manipulation:** Yes

**IPs:** 5100

The Greater Zombie Master normally appears as a headless, handless corpse. It can also *Change Self* into the form of any reptile, a normal human being, or any insect (on the other hand, it might choose to use its *Invisibility* discipline and not appear at all). In any of its guises, the Greater Zombie Master smells ever so slightly of rotting fish. It sometimes perfumes itself heavily to mask the odor.

It is impossible to inflict a wound on a Greater Zombie Master. Like normal zombies, a Greater Zombie Master recovers all Stamina 1d10 rounds after being reduced to a Stamina of 0. The only way to destroy the creature is to find the head and hands, place them with the body so that the parts are touching, then burn the remains. When characters obtain possession of its hands and head, the creature must make a Willpower check against its current Willpower, or drop all plans and declared actions and attempt to regain possession of the all-important body parts at once.

### Tupilaq, Cat

STR	30	DEX	NA	AGL	5
PER	NA	WPR	NA	PCN	55
STA	65	EWS	NA	FEAR	5
ATT	1/18%				

**Movement:** L 195’ A NA W NA

**Class:** Corporeal

**Type:** Servitor



Disciplines: NA

Manipulation: Yes

IPs: 500

Tupilaq, Dog

STR	45	DEX	NA	AGL	20
PER	NA	WPR	NA	PCN	55
STA	65	EWS	NA	FEAR	5
ATT	1/33%				

Movement: L 195' A NA W NA

Class: Corporeal

Type: Servitor

Disciplines: NA

Manipulation: Yes

IPs: 500

The tupilaq is the corpse of an animal animated to serve a user of the Evil Way. Like the human zombie, there are two varieties of tupilaq, the common and the true tupilaq.

Any creature that can *Animate the Dead* can create a common tupilaq. The creator of the common tupilaq must provide constant direction for it by maintaining visual contact. Even then, the common tupilaq can perform only simple actions, such as those of an animated corpse.

Only the Greater Zombie Master can create the true tupilaq. It is often a combination of the different parts of different animals. For example, in this adventure, the Greater Zombie Master attaches the head of a cat to the body of a dog, the dog's head to the body of the cat, then animates both creatures.

The true tupilaq can perform complex actions which its creator can express in 25 words or less. When not in service to its master, it "grazes" in the nearby countryside, mindlessly attacking lone people. The true tupilaq never grazes further than 100 miles away from its master.

Both forms of tupilaqs appear to be the rotting remains of the animals from which they are created. The statistics for tupilaqs are related to the statistics of the animals they were in life.

Tupilaq attacks are treated as armed attacks. Unlike human zombies, these creatures do not automatically lose initiative to PCs. They never suffer wound damage, but do lose Stamina normally; 1d10 rounds after its Stamina reaches 0, however, the tupilaq recovers all Stamina it has lost and continues to attack.

Common tupilaqs may be destroyed by making a called shot to the head with a gun or bow; true tupilaqs can be destroyed as true zombies—by filling their mouths with salt and wiring the jaw shut.

In all other details, tupilaqs resemble their human zombie counterparts.

Zombie

STR	75	DEX	30	AGL	30
PER	NA	WPR	NA	PCN	15
STA	75	EWS	NA	FEAR	5

Movement: L 45' A NA W 10'

Class: Corporeal

Type: Servitor

Disciplines: NA

Manipulation: Yes

IPs: 500

All zombies in this adventure are simple animated dead, rather than the true zombies.

The simple animated corpse is called forth by means of the Evil Way discipline *Animation of the Dead*. The actions of the animated corpse are very limited, requiring constant direction from the creature animating it.

All attacks by animated corpses are treated as unarmed attacks, unless they carry weapons. Zombies can use melee weapons of any type, but cannot use missile weapons. They always lose initiative to PCs in any combat.

Any type of bullet from a firearm put squarely through the front of an animated corpse's forehead destroys the creature, regardless of its current Stamina (this can only be done by a called shot: a shotgun will not do the trick). Otherwise, the 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 creature 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 someone puts a bullet through the head of the corpse from which the part was taken.

## Major NPCs

### Old Fred Hutchings

STR	28	DEX	34	AGL	28
PER	40	WPR	52	PCN	80
STA	32		Unskilled Melee		28

Old Fred is an extremely eccentric old man who roamed the town of DeWitt by day, finding shelter in the church basement at night. Old Fred thought he sneaked in, but the church pastor knew otherwise. The entire population of DeWitt knew about Old Fred: the old man received a large portion of their Christmas and Thanksgiving charity.

People always offered old clothing to Fred before throwing it away.

Old Fred's mental state is a strange combination of perception and stupor. He is senile, and extremely prone to forget things. Often his speech seems incoherent. Yet now he possesses a terrible secret: he is the sole surviving resident of the town, and he knows that soon the Zombie Master will have him, too.

### Katie Mattingly

STR	52	DEX	68	AGL	54
PER	62	WPR	80	PCN	70
STA	66		Unskilled Melee		53

Skills	Rank	%
Biology	Master	130
Medicine	Student	81

Katie is a doctor of veterinary medicine. She graduated with her degree only last year, and works out of town—at the animal hospital in the small county seat.

Katie thought she would spend the rest of her life in this quiet rural area. But strange things began to happen in DeWitt, which at first she blamed on an undocumented animal disease—that is, until she saw human dead walk the streets of the town. She has told no one, fearing that she will be put away in a mental hospital (indeed, she wonders if she doesn't belong there!). Katie now hopes simply that the strange events that have taken place in DeWitt—that have suddenly turned horrible—will not spread throughout the county and state.

Katie is extremely bright, and is by nature a cheerful person (that is, when she is not being chased by the undead). Her sense of humor is usually unsurpassed, but DeWitt has become a deadly serious place.

### A Matter of Dreams

There is time for only one Clairvoyant/Prescient Dream in this adventure: if the player characters take longer than a week to investigate the Greater Zombie Master, the creature will surely kill them first.

If a character succeeds in an attempt to use his or her Clairvoyant/Prescient Dream discipline, read the following description of that dream to him or her:

A woman dressed in an army uniform approaches you. She floats quietly, as if her feet don't even touch the ground. Then she speaks.

"It's my job to fix the animals. He fixes the animals. I cannot fix the animals after he fixes the animals, but I can fix the animals by fixing him. I know. I wonder if he knows I know. Does he think I know he knows I know? I'm so confused! I know where they are but I don't know the location."

The woman in the uniform begins to fade away and calls

out before disappearing, "Wait! Are you alive? Oh, please say you are!"

## Encounters

### Set Encounters

Most of the encounters in this adventure take place in sequence, beginning when the player characters receive their animal companions and embark for DeWitt. There are, however, three exceptions—what could be called "set encounters," because they happen regularly, no matter what the player characters do:

1. First of all, the PCs can explore the town. They are free to enter anywhere they like, but they will find no clues except 1d10 corpses in any given building. The corpses do not animate to attack the player characters unless the Zombie Master is in great danger.
2. In the evening, the player characters are attacked by 1d10 zombies wherever they are staying (see the stats listed above). This attack takes place anytime after dark. The exact time of this attack is left to the CM's discretion.
3. Daytime in DeWitt is no less bizarre. The "Dance of the Dead" below happens every day at noon, regardless of where the characters are in the adventure.

### The Dance of the Dead

Read the following to the players:

As is the custom in many small midwestern towns, the noon whistle, basically an air-raid warning siren, blasts to let the world know it is 12:00. At the minute the whistle begins to sound, the town seems to come to life.

Doors to buildings and houses open, and people stumble outside slowly, as if everyone is dazed or drugged. Cars careen drunkenly through the town streets. Strange animals weave across the grass. The pedestrians, the automobile drivers, even the animals—none are alive. All are quite dead; all show the outward signs of decay.

Not only are the animals dead, but they seem to be remodeled into perverse versions of what they once were. The squirrel is only part squirrel: its head is that of a dog, too heavy for the small body, and rubbing gruesomely across the ground as the terrible creature moves through the courthouse yard. Other creatures are strange combinations of various animals as well.

Some 40 of the "townsfolk" go about their business in this deserted farm community. Then slowly, as if all of them were following the same cue, men, women, children, and animals, all turn and return to where they appeared from. Everything is exactly as it was at one second before noon.



# THE EPIDEMIC

DeWitt, Indiana

N

Dreamland  
Motel

Hardware

General  
Store

Town  
Hall

Methodist  
Church

1st Congregational  
Church

CEMETERY

The entire sequence above lasts a total of 6 rounds, or the entire 30 second duration of the noon whistle. What the S.A.V.E. envoys see are zombies and tupilaqs. These creatures are the animated sort, not true zombies and tupilaqs. These zombies and tupilaqs are completely harmless; the player characters, however, may open fire on the creatures if they choose.

The entire sequence represents the Zombie Master's perversion of midwestern small-town life. A zombie master enjoys absolute power and loves to display it in the same sense a hunter likes to stuff and display a trophy. The Zombie Master simply sits downtown and wallows in his perverse glory. If the player characters see the display, so much the better. The Zombie Master believes it to be only a matter of time before the characters are included in the display with the rest.

## Adventure Encounters

These encounters take place in sequence, starting with the first encounter, which takes place in the S.A.V.E. office as the player characters are given their mission orders and introduced to their animal companions.

### 1. Peppi and Snowball

Timothy O'Hara—the S.A.V.E. district officer who asked you to come to Chicago headquarters—seems very calm about it all. "It's really simple," he says. "We sent Elroy Lundstrom down to DeWitt, Indiana, to investigate the mysterious disappearances of pets and livestock. Well, it's been two weeks since we've heard from him. Guess you could say we're concerned, but not alarmed.

"So we're sending you to follow up. But not alone." One of the men who was busy in the front office comes forward with two pet traveling cases. He sets them down on the floor and opens the doors to the cages.

Almost as if on cue, a cute little beagle and a fluffy white kitten hop out of the cages and run toward you. The puppy barks merrily, wagging his tail energetically and jumping all over everyone in the party. The kitten glides around and through everyone's legs, meowing contentedly.

O'Hara looks on with a smile. "All right, folks," he says. "It seems as though you've hit it off well with our latest additions to the S.A.V.E. investigating team."

These are the animals that will accompany the characters on their expedition—to "draw the fire" of whatever it is that is responsible for the disappearance of the animals in DeWitt. The animals are extremely well trained, and obey the commands of the player characters—at least, the kind of commands a well-trained animal could or would be expected to obey. If, as CM, you have any reservations as to a command's being too dangerous or complicated for an animal, roll a general Willpower check for the animal to see whether or not it obeys.

O'Hara informs the party that these animals are to be used as possible "decoys" to help uncover the goings-on at DeWitt. The PCs should be careful, however: these animals are extremely well trained and valuable.

O'Hara goes on to explain that he has booked reservations for the PCs at the Dreamland Motel on the outskirts of DeWitt. The rooms are pre-paid for two weeks and the manager is expecting pets, so there is no problem keeping the animals in the motel. The characters also have a customized van outside (belonging to S.A.V.E.); gasoline credit cards are behind the visor, and O'Hara warns the PCs to try and keep their expenses under control.

The trip to DeWitt takes about five hours.

Peppi-Beagle				Snowball-Common Cat			
STR	30	PCN	55	STR	15	PCN	60
DEX	NA	STA	20	DEX	NA	STA	15
AGL	50	EWS	NA	AGL	60	EWS	NA
WPR	40	FEAR	NA	WPR	30	FEAR	NA
PER	NA	ATT	1/40%	PER	NA	ATT	2/38%
Movement: L 225'				Movement: L 225'			

### 2. Check-In at DeWitt

DeWitt is hardly a "hot town": dusty, quiet, and forlorn, it almost seems at times to be abandoned.

The Dreamland Motel itself is anything but a dreamland. It is at least 30 years old, and doesn't seem to have been painted since it was built. Some shrubs provide feeble decoration for the motel grounds. The sign out front reads "Dreamland Motel, Free Color TV, Heated Pool, Coffee."

There are no other cars in the parking lot. The "heated pool" looks more like a breeding ground for moss and fungus than a place to relax and swim.

Along with the shabbiness of their lodgings, the thing which should impress the PCs more than anything is the apparent emptiness of the town. There simply doesn't seem to be anyone around; yet the few store fronts in town seem open and ready for business.

When the characters check in, they find their rooms reserved as promised and everything as expected. The man behind the desk is an old man who claims not to be able to speak. He signals with his hands to the characters.

When playing the role of the motel manager, use sign language with your players. In these situations, speak to the players only when you are describing something other than the manager's trying to communicate with them.

After the rooms are straightened away, the manager turns his attention to the pets. The manager seems to like the animals, and signals a question to the player characters—"Whose pets are they?"

The manager is more than slightly interested in the animals—and the interest is not altogether friendly, although it may seem so to envoys who aren't alert. In fact,



the manager is a zombie controlled by the Greater Zombie Master, who has been expecting a visit from S.A.V.E. At this very moment, the Zombie Master himself is invisible and standing in a corner of the motel office behind the desk. There are clues that might help the PCs to recognize this:

1. There is a thick odor of Aqua Velva aftershave in the air; however, it covers the faint, sinister odor of dead fish. Any PC who makes a successful Perception check can smell the fish odor.

2. The pets seem nervous and disturbed while they are in the office.

Characters who successfully Sense Unknown in this situation feel a very strong presence in the room with them. If they show any reaction to this presence (attacking or threatening the manager, raising a Sphere of Protection—even talking to one another about the presence of a creature), the Zombie Master tries to teleport himself to safety at once. If the creature escapes, the motel manager instantly collapses in a heap on the floor, dead as ever.

There are no other motels or places to stay in town.

#### Zombie

STR	75	DEX	30	AGL	30
PER	NA	WPR	NA	PCN	15
STA	75	EWS	NA	FEAR	5
ATT	1/53%				

Movement: L 45' A NA W 10'

Class: Corporeal

Type: Servitor

#### Zombie Master, Greater

STR	105	DEX	30	AGL	30
PER	55	WPR	135	PCN	85
STA	135	EWS	150	FEAR	5
ATT	1/68%				

Movement: L 65' W 95' A 250'

Class: Corporeal

Type: Master

**Disciplines:** Animation of the Dead, Change Self, Create Tupilaq\*, Create Zombie\*, *Chill*, *Deadly Remains*, *Dreamsend*, *Influence*, Invisibility, *Purified Shell*, *Steal Memory*, *Summon*, *Swarm*, *Telepathy*, *Teleport*, *Time Stop*, *Total Illusion*.

\*=Unique Discipline

### 3. Mean Old Man

After the PCs begin to explore the town, run this encounter whenever you see fit. It should be fairly soon in their exploration; this should confirm to them that even though a

townful of corpses is horrible and strange, there are even stranger things happening in DeWitt:

An elderly man, perhaps in his sixties or even his seventies, walks slowly toward everyone. He is hunched over and moves his lips as if he is talking to himself.

He stops, looks up, shakes his head, then says in a shrill voice, "Ha! Them little ones are gonna die, too. You can take that to the national bank, yes siree! Then the epidemic will get you, too!"

The old man is Fred Hutchings, the only living soul left in the town. Old Fred was always the town eccentric, and in recent years had grown a bit senile. The townspeople believed that, although he was completely harmless, he was also completely crazy, so they never listened too closely to what he said. They should have listened.

Before the arrival of the Zombie Master, Old Fred warned the people of the town that "the epidemic" was coming. Now he warns the PCs "It's too late for help now. We've been trapped like Norway Rats for a long long time. Then I got it figured. Help won't come because it can't come. Anyway, you're gonna be dead, too, so what am I talking to you for?"

If PCs engage him in reasonably friendly conversation, Old Fred explains how the entire affair came to him in a dream. "I was minding my own business, dreaming something—I can't remember what it was—but all this jungle drum music starts up. Then this body without any hands or head comes up to me and says everyone in DeWitt's gonna die. I mean, this thing don't have any head and here it is talking to me in my sleep! Well, I'm not as confused as everyone lets on, and I says to myself, Freddie boy, its time to wake yourself out of this one. But I can't wake up. Then this thing up and starts laughing and I can't get away, and it's telling me I'm gonna be the last one left, and..."

Suddenly Old Fred stops. He cannot remember his own name, where he is, or anything else. The Zombie Master strikes, using the Evil Way discipline *Steal Memory*. From this point on, Old Fred doesn't recognize the PCs. He shouts wildly at them to "get back to your graves and let me alone!" Otherwise, he simply mumbles like a senile old man.

The Zombie Master is invisible and keeps his distance from the player characters. If the characters have the two pets along with them, the pets bark and hiss at the Zombie Master during the entire conversation. If the characters let the animals loose, the cat runs away, but the dog rushes toward the point where the Zombie Master stands, and barks wildly. Then the dog instantly disappears.

The Zombie Master does a number of things here. He uses *Time Stop*, kills Peppi, and *Teleports* him away. When time resumes, the PCs can tell only that Peppi has disappeared. They cannot tell that the dog is dead or that time has been stopped unless the creature fails to stop time

for all the player characters. If this is the case, the Zombie Master keeps on trying until he succeeds.

#### 4. You're Supposed to be Dead

In the distance, a man steps from a sidestreet and waves. Except for Old Fred, who has wandered off into mental Outer Space, the town has seemed empty. The fellow is waving firmly and deliberately.

Then it dawns on you: the man seems familiar.

Characters who try to recognize this man must make a general Perception check. If successful, the character recognizes the man as Elroy Lundstrom, the S.A.V.E. envoy who was originally sent here to investigate.

Elroy stands about 500 feet away from the PCs. He beckons to them, then disappears into the trees without waiting for them to react.

The situation is deceptively simple. As feared back in the S.A.V.E. office, Elroy has been dead for over a week. The Zombie Master has animated his corpse and is now leading it into the clump of trees.

Should the player characters decide to follow Elroy's body into the trees, they find it collapsed and lifeless in the center of the small grove. As soon as the characters discover the corpse, the Zombie Master uses the Evil Way discipline *Total Illusion*: the image of a giant burning indalo appears behind the PCs. The illusion lasts 3 rounds, then disappears without a trace.

Meanwhile, the Zombie Master stands on the opposite side of the illusion from the player characters; if the illusion draws their attention, as it is likely to do, the Zombie Master animates Elroy's body in a surprise attack on one of the PCs. The animated corpse continues to attack until it is destroyed.

Remind the player characters, as they defend themselves from the zombie's attack, that they are attacking the body of a fellow envoy. The Zombie Master, of course, teleports to safety after the Elroy-zombie is destroyed.

#### Zombie

STR	75	DEX	30	AGL	30
PER	NA	WPR	NA	PCN	15
STA	75	EWS	NA	FEAR	5

#### 5. End of the Line

As CM, run this encounter shortly after the PCs destroy the Elroy-zombie. What happens is sudden and final: the

Zombie Master kills Snowball; if Peppi is not dead, the creature kills him, too.

The Zombie Master, invisible as usual, searches until he locates the pets, stops time, kills them, then teleports the animal bodies to a place where the PCs won't find them. When time resumes, the animals are dead and missing.

Later, remote and out of sight, the Zombie Master converts the animal bodies into tupilaqs, switching their heads. Both tupilaqs will be used to attack the PCs.

#### 6. Animal Shelter

Run this encounter after the PCs have returned to town and wandered around a bit:

"Hey! Wait a minute! Are you folks alive?" A voice urgently calls from behind. "Oh please, please answer me! Don't be dead, please!"

A young woman is running toward the player characters, her hand stretched out as if hailing a cab. She is Dr. Katie Mattingly, a veterinarian from the animal hospital in a neighboring town, who is quite familiar with the town of DeWitt. She thought she was the only sane person left alive in this town.

Because of her profession, Katie was one of the first to notice when the town began its dreadful change. She has the following story to tell the PCs if they ask:

"First it was the animals. At least I noticed them first. They were nervous and jumpy. Then they began dying. I was getting call after call to save this pet and that.

"First I thought the answer might be in the water supply, but the tests were negative. I checked everything for contamination or infection, but nothing turned up.

"Then it got worse. The animals started attacking and killing people in town. An entire family—the Sanders family—were attacked, killed in their sleep. Folks here didn't know about it for a couple of days—small town residents keep to themselves more than people say they do.

"What was really strange—really frightening—was that the wounds came from different animals. Mr. and Mrs. Sanders were mauled by dogs. Tommy, the 8 year old, was kicked to death and trampled by a horse, and Nora, the 4 year old, was bitten by a poisonous snake. None of it made any sense.

"Then all kinds of even crazier things began to happen. People panicked and tried to escape but suddenly lost interest, or something else would happen and nobody could get away. People kept on dying, wouldn't call the State Police or Health Board. I was going to do that for them—until I saw the dead walking. Like in the movies.

"The strangest thing of all was when the severed head and hands showed up in the Browns' basement. Nobody



knew who they belonged to, and by then nobody cared. It was all so strange. Now this is all that's left of DeWitt.

"I keep thinking this is some kind of a nightmare and I'll wake up soon. Please tell me you're not dead. Tell me I'm dreaming."

Given the ordeal she has gone through, Katie recalls things quite well. She knows nothing about the Unknown except for her personal experience during the last two weeks, but by now, she is willing to listen and accept what the player characters have to tell here.

Katie has no idea why she has survived. The real reason is her unusually high Willpower. Although she has no way of knowing it, she is not an easy victim for the Subjection Disciplines of the Evil Way.

If the PCs are clever enough to realize they are up against a Zombie Master, they should be acutely interested in Katie's report of the strange head and hands found in the Brown's residence. If asked about what happened to the hands and head, Katie replies that they were buried in the town cemetery in an unmarked grave, just last week. She can lead the characters only to the general location of the gravesite.

The trip to the town cemetery from the center of DeWitt would take no more than five minutes by car; however, the streets are filled with the cars of the dead, and Katie recommends that the party would probably save time by making the half hour walk to the site.

Overall, Katie is thrilled to find the S.A.V.E. envoys and assists them in any manner she can. She might very well choose to become an envoy if she survives this adventure.

#### Katie Mattingly

STR	52	DEX	68	AGL	54
PER	62	WPR	80	PCN	70
STA	66		Unskilled Melee		53

Skills	Rank	%
Biology	Master	130
Medicine	Student	81

### 7. To the Cemetery

On the slightest of hills as one leaves town, a few trees bend desolately over the town cemetery. It is neither well kept, nor abandoned.

A fence surrounds the cemetery, protecting the 40 or so headstones that adorn the graves. As is the case in most cemeteries, the scene is peaceful, tranquil, and quiet.

Katie leads the party to the southwest corner of the cemetery. As she does, the PCs can hear animal noises all around them. Describe (or make) whatever animal noises

you choose: birdsong, dogs' barking—perhaps even the hoot of an owl—any sounds that will make the player characters wonder whether tupilaqs are watching them.

Once in the corner of the cemetery, Katie informs the characters that the grave is "somewhere around here." You must roll a successful general Perception check for Katie in order for her to find the grave in which the hands and head are hidden. As long as the characters search this area, they can make as many Perception checks as they wish until they find the gravesite—a simple bare spot on the ground that resembles a dried puddle more than a grave.

*When the characters find the gravesite, go directly to encounter 8.*

### 8. Peppi and Snowball Return

The excitement and attention of discovering the gravesite evaporates suddenly—from the other end of the cemetery, a loud yowling.

There, in a cold mist that is rising from that corner of the graveyard, Snowball peers from behind a small marble monument. Slowly, Snowball moves into view—if you can call it Snowball.

Yowling and spitting, the white head of the cat rests upon the body of a small dog. The Snowball-thing staggers closer, lunging through the tall grass of the cemetery.

As explained in encounter 5, Snowball's head is attached to Peppi's torso, as the Zombie Master's cruel joke on the PCs. The tupilaq charges and attacks ferociously.

Meanwhile, from behind a gravestone in another corner of the cemetery, another tupilaq—composed of Peppi's head and Snowball's torso—moves to attack.

#### True Tupilaq, Dog (Cat's Head)

STR	45	DEX	NA	AGL	20
PER	NA	WPR	NA	PCN	55
STA	65	EWS	NA	FEAR	5
ATT	1/33%				

Movement: L 195' A NA W NA

#### True Tupilaq, Cat (Dog's Head)

STR	30	DEX	NA	AGL	5
PER	NA	WPR	NA	PCN	55
STA	65	EWS	NA	FEAR	5
ATT	1/18%				

Movement: L 195' A NA W NA

Since these creatures are true tupilaqs, not animated corpses, the only way to destroy them is to fill their mouths

with salt, then sew or wire them shut.

## 9. The Last Dog

The Zombie Master is at the cemetery, and realizes his predicament. If the characters unearth the missing hands and head, the creature's short reign is in grave peril. The Zombie Master is going to try everything possible to prevent the characters from uncovering the missing body parts. This includes all of the various Evil Way disciplines at the creature's disposal for as long as it has Willpower.

There are 10 bodies in the cemetery which the creature can animate, and 5 dog tupilaqs within its call. The zombie master has all of his other Evil Way disciplines available as well; use whatever is appropriate, remembering that the creature is fighting for survival, and does whatever is necessary to destroy the PCs and Katie.

One the PCs unearth the hands and head of the Zombie Master, the creature must make a Willpower check every round the parts are in his enemies' possession. If the check is successful, the Zombie Master is free to do whatever he desires. If he fails the check, he drops all declared actions and attempts to steal the hands and head back from the characters.

This is probably the best opportunity the characters have to find the creature and put everything in place so that they can destroy it. Perhaps the best and easiest way for the Zombie Master to win back its head and hands is to use *Time Stop*, provided it has enough Willpower. *Influence* and *Teleport* are other Evil Way disciplines that might be helpful in the situation. If there are no other means available, the Zombie Master attacks the character holding the body parts. If it can recover its hands and head, the Zombie Master runs away and attempts to start all over again, reestablishing itself in some other location.

### Zombie Master, Greater

STR	105	DEX	30	AGL	30
PER	55	WPR	135	PCN	85
STA	135	EWS	150	FEAR	5
ATT	1/68%				

Movement: L 65' W 95' A 250'

Class: Corporeal

Type: Master

Disciplines: Animation of the Dead, Change Self, Create Tupilaq\*, Create Zombie\*, *Chill*, *Deadly Remains* (see p. 96), *Dreamsend* (see p. 96), *Influence*, Invisibility, *Purified Shell*, *Steal Memory*, *Summon* (see p. 96), *Swarm*, *Telepathy*, *Teleport*, *Time Stop*, *Total Illusion*.

\*=Unique Discipline

*O.K., first off, what's with these Pacesetter guys? Animal zombies? Little dog's body with a little kitten's head? For that matter, a little kitten's body with a little dog's head. I*

*mean, gross me out! These guys are really not subtle or anything.*

*And one veterinarian who just happens to be there? Sure. Just happens to know about half the stuff those S.A.V.E. folks need to know. Made it kinda easy for them, if you ask me. Even if you don't ask me.*

*Anyway, the next adventure is going to be much tougher. But more of that later. As for now.... Unpleasant Dreams*



# Lanier House

---

*There's this mysterious place called Lanier House out in the middle of a swamp in Georgia, and nobody who's gone in there has come out, OK? And what do you do when you come across a place like that? First of all, you don't go in there. Am I wrong?*

*But here's this S.A.V.E. bunch that orders their folks to go inside and "find out what's going on." Maybe they could, like, call first.*

*But no way. Not these guys. I mean, when in doubt, just do the same thing that got people vanished from the face of the earth for the last couple of hundred years, right? Just walk on into Lanier House...*

## The Adventure

Called together from their various homes, occupations, and outposts throughout the world, a small group of S.A.V.E. envoys travel to a remote spot in the swamps of southern Georgia, where the Organization has just bought some suspicious property in order to conduct an undisturbed investigation.

On this property is a "haunted house," or at least such appears to be the case. It's a familiar but unfortunate story: people who enter the house are never heard from again, and only recently, a group of S.A.V.E. envoys sent to investigate the premises have also vanished.

When the PCs arrive at Lanier House, they run into strange and threatening circumstances, as one might expect, but gradually and subtly, things begin to suggest that this is hardly a conventional haunted house.

## Behind The Scenes

The problem to be resolved by the player characters is not that the house is haunted, or occupied by creatures, but that it is a creature from the Unknown itself! Through considerable investigation and considerable risk-taking, the player characters eventually can realize what is going on in Lanier House, and take the relatively simple steps to destroy the house itself.

The house is destroyed by Stamina loss. At the same time, however, its arsenal of Evil Way disciplines is very formidable, and it uses this impressive range of powers to *cover up the fact that it is the creature*, or, failing that, the fact that it has been (or can be) damaged.

Throughout the time the characters spend in the house, the creature uses its powers in a number of manners designed to distort their sense of time and space. Whenever the characters look out a window, the image is different than that they saw before. They have no way of knowing whether it is day or night, which way is north, from which direction their attackers are coming (or for that matter, what form the attack or attacker takes), or even if they are being teleported to different locations.





## The Creature

### The Swamp House

STR	NA	DEX	NA	AGL	NA
PER	NA	WPR	199	PCN	90
STA	199	EWS	150	FEAR	6*
ATT	4**				

\*Only one check need be made—when the PCs discover that the house is a creature

\*\*Uses Evil Way disciplines only

Movement: NA

Class: Corporeal

Type: Independent

**Disciplines:** *Animation of the Dead, Appear Dead (Other), Blind, Blur Vision, Change Temperature, Change Weather, Create a Feast, Darken, Enormity, Ghostly Lights, Gnarl, Halt, Haywire, Influence, Lightning Call, Purified Shell, Quiet, Raise Wind, Second Light, Slam* (see p. 96), *Sleep, Steal Memory, Swarm* (unique)#, *Telekinesis* (unique)#, *Teleport, Terrorize, Throw Voice, Total Illusion, Wave of Fog, White Heat, Wound, Write*

# *These unique disciplines are part of the nature of this creature—as natural to it as the change of shape is to the werewolf. Therefore, although they are listed among the creature's Evil Way disciplines, their uniqueness does not cause the IPs to double.*

Manipulation: NA

IPs: 4950

The Swamp House is among the most unusual (and most dangerous) creatures from the Unknown. It takes the shape of a rather large house, varying its appearance to suit the architectural style of the era and region it intends to plague. For all intents and purposes, it appears to be an inanimate object, but the house does contain a life force, able to perceive what goes on around and inside it.

Once a character or group of characters enters the house, the house *Slams* shut all of its doors and windows. From this point on, anyone caught inside stands a good chance of remaining a prisoner until he or she dies—or until the house is destroyed. He or she can always destroy the *Slammed* windows or doors to create a means of escape; however, the house will use *Total Illusion* after *Total Illusion* to conceal this fact.

While it holds the PCs trapped inside itself, the house uses its massive Evil Way disciplines to disorient, frighten, and eventually kill them. For example, the house has no real windows. Those that the characters see are actually automatic illusions. Nor is the illusion that simple: every

time the characters “look out a window,” they see a different view, a different time of day or night, different weather, or an entirely different season from the one they knew it to be when they entered the house.

As is the case with many sadistic, extremely powerful creatures, the house prefers to toy with its victims rather than kill them right off the bat. This cruelty is not completely random, however: the house automatically restores its Willpower by absorbing that lost by its victims while they are inside. The creature never absorb more Willpower than it needs to bring that score back up to its maximum amount of 199. But the creature can expend Willpower by using its Evil Way disciplines in order to make room for absorbed Willpower.

Because of its peculiar way of nourishing itself, the goal of this creature is to frighten characters, causing them to expend Willpower. Obviously, after this procedure goes on for an extended period of time, the characters run out of Willpower and die.

The house sustains no wound damage, but suffers Stamina damage just as many creatures do. When the house has 0 Stamina, all its Evil Way disciplines stop, it disappears, and anyone inside falls into the marshy ground that lies beneath it (if those inside are on the second floor of the house when it is destroyed, they fall 25 feet; compute falling damage as described on page 41 of the *CHILL® Campaign Book*).

Of course, the house will do everything it can to avoid such an ending: anytime it is threatened, the creature will defend itself through the use of disciplines such as *Total Illusion*, or *Influence*—those forms of the Evil Way that fool the characters into thinking they do no damage to the house. In fact, trickery and deceit are its principal weapons—the primary purposes for which it uses its Evil Way disciplines—so the creature constantly tries to confuse and disorient the people inside it.

For example: should the characters light a torch and attempt to ignite the house, the house's first response is to use either its *Darken* or *Total Illusion*, deceiving the PCs into thinking that the fire does no damage and that burning their enemy is a profitless task. Then it uses another discipline—perhaps *Raise Wind* or *Change Weather*—to make sure the fire is extinguished. If need be (and as a last resort), the house will resort to using *Halt* to save itself.

## A Matter of Dreams

The following dream is for those characters who use the Clairvoyant/Prescient Dream discipline of the Art at any time during the adventure. Read it to any character who uses the discipline successfully:

It's a Halloween night in your childhood, and you find yourself going from door to door in an unfamiliar neighborhood, dressed as a white-hatted cowboy, trick-or-treating and filling your bag with candy.

There, at the end of the street, lies a house so dark you

can see neither windows nor doors. "Go home now," part of you tells yourself. "You have enough."

Something else, however, propels you on toward the house, to the darkened door now visible in the blood-red moonlight, where you stand on tiptoe to grasp the large doorknocker (shaped exactly like the house), and knock.

Answering the door is a rather large man, dressed in a costume of his own: a red suit and cape, and a short pair of horns on his head. Instead of effortlessly shouting "Trick or Treat!", your voice fails you. You stand there gaping, torn between curiosity and fear.

"I wanna go home," you finally manage, to which he responds:

"Home? Home? Why this is home, nor am I out of it. Anyplace I fly, myself am home!"

## Special Note: Playing Lanier House

The Swamp House is an especially unusual kind of creature, not only in its appearance and methods of concealment, but also in the ways that it goes about the business of destroying its victims. As CM, you may find the sheer number of Evil Way disciplines the creature can use to be discouraging: how can you keep track of all the possibilities in the adventure?

The most important thing to remember is the crucial role that absorbing Willpower plays to the life of the creature. It will do its best to engineer situations that demand a fear check from the PCs, and to spend as little Willpower as possible in doing so. In light of this strategy, the creature will rely on its automatic version of the *Total Illusion* discipline perhaps more heavily than on any other. Its automatic *Swarm* discipline and the triggered *Ghostly Lights*, disciplines that cost little Willpower and frequently result in fear checks, should be other favorites. In light of this, the CM should be alert to any player reactions that indicate fear or nervousness in a situation; if the players react, their characters should have to make fear checks (as explained on p. 30 of the CHILL® Campaign Book); feel free to invoke this rule whenever you feel it is appropriate.

Rarely will the house attack the PCs directly: as explained in the creature description above, it is reluctant to reveal itself—to show its hand. However, if it does attack the PCs, it is more likely to use disciplines that drain Willpower (such as *Terrorize*) than those that wound or drain Stamina (such as *Wound*).

Above all, play the creature intelligently, strategically, and nastily: it's one of the more resourceful enemies S.A.V.E. has encountered, and the PCs' victory should not be an easy one.

## Encounters

After the first encounter, "The Fun of Getting There," which introduces the PCs to the adventure they're about to

undertake and leads them to the entrance of the Lanier House, the rest of the encounters are keyed to the map on page 18; run an encounter when the PCs enter the room that bears the same number.

### 1. The Fun of Getting There

Each PC receives a copy of the following letter at the outset of the adventure. The CM should read the document aloud to the players.

*Fellow Envoys:*

*Within please find a round trip airline ticket to Savannah, Georgia, and the following explanation:*

*About 50 miles south of Savannah lies one of Georgia's many swamps—much like others found throughout the state, except that it contains a single mysterious structure that, for centuries, has occupied a curious place in the mythology of the American South.*

*Even before the white man came to colonize Georgia, the Indians knew of the structure—knew of it as Chulnaka—a legendary dwelling into which the unwary entered, never to return. Needless to say, the Indians avoided Chulnaka at all costs.*

*Early colonists discovered a mansion not unlike those they had left in Virginia or the Carolinas. They puzzled as to why (and how) such an elegant building lay in a remote and feverish swamp, but some decided to take advantage of a ready-made home. The mansion finally made the settlers believe that there might be something to the Indian Chulnaka stories, but only after the structure claimed some 20 lives. The settlers considered the house haunted and left it to rot in the swamp.*

*The building never rotted and, from time to time, claimed more lives. Strangers who didn't know any better (including, on one occasion in 1864, two staff officers of General W.T. Sherman, Union Army!) entered the house and disappeared. Foolish locals who should have known better would try to impress their friends with recklessness and courage, then end up forever lost.*

*S.A.V.E. has been aware of the place—today known as Lanier House—for some time, and by a number of fortunate twists of fate was able to purchase the land upon which the building stands. This purchase means that now the Organization may conduct its own investigations without fear of outside interference.*

*Unfortunately, when S.A.V.E. conducted its first investigation, history again repeated itself: none of the envoys who entered the house were seen or heard from again.*

*Yours is the second mission. You and your fellow envoys will meet at Savannah's Travis Field at noon a week from today. From there, you will proceed by car—and finally by foot—to your destination.*

*Good luck.*

*Roderick Usher  
S.A.V.E. Atlanta*

Allow the PCs to take any equipment they want (within reason); do not discourage elaborate swamp gear, although it won't be necessary in an area that is hardly the Everglades.

The PCs make their own arrangements to get from Travis Field (about 8 miles north of Savannah) to the swampy area in which they'll find Lanier House. Feel free to delay them if you like, involving them in haggling or misdirection with locals, but don't make it too rough on the PCs; after all, the adventure *really* begins in encounter 2 below, when the PCs first step into the house.

## 2. The Entrance

Read the following to the PCs when they first step inside Lanier House:

This room seems to be an entry room to the house. One doorway stands on the east wall, another on the west, and a set of stairs climb up the east wall to the second floor. Candelabras stand on both sides of each doorway, bathing the room with an eerie green light.

As soon as all the PCs enter the house, the creature *Slams* shut all of the doors and windows, which do not open under any circumstances. *Second Light* causes the lights in the room to glow green.

From this point forward, the house monitors every move of those inside, and begins to toy with its victims. Each time PC "looks through a window" to see what is going on outside, the house creates a different illusion: a scene that is different both from what is really outside and from the previous illusions the house has created "outside its windows."

If the characters search and study this room, they note that the style of furniture and decoration is that of the late 1920's and early 1930's. The characters may well recognize the creature's use of *Second Light*—a discipline use that lasts as long as the player characters are in this room. Even if someone tampers with or tries to extinguish the candelabras, the eerie green light continues to burn.

The PCs have four options in the Entrance Room—three of them obvious. They can go left, right, or upstairs. They can also discover the secret door in the extreme western end of the north wall.

The secret door is only slightly concealed; any character who announces his or her intention to examine the room for secret or trap doors has a chance to discover it. The CM rolls a secret general Perception check for the character (subtracting 20 from the Perception score for purposes of this check only). This door is also easy to open, simply by pushing lightly against the panel where it is located.

If the PCs find the secret door and go through it, move to encounter 9. If the PCs go through the doorway on their

right, move to the next encounter (encounter 3). If the PCs go through the doorway on their left, move to encounter 7. If the PCs go upstairs, move to encounter 10.

## 3. Living Room

This room is obviously the living room. Its furniture includes one sofa against the south wall, another against the east wall. End tables stand at both ends of each sofa, and each of these tables has a lamp on its top. A fine antique coffee table sits in front of each of the sofas.

An easy chair sits in the northwest corner of the room, in front of a large set of bookshelves filled with leatherbound volumes. All the furniture stands on a beautiful Persian rug.

Almost at once, the room begins to grow dark. The light shining through the windows slowly grows dim, as if a cloud has covered the sun. In the fading light, the sofas, tables, and chairs begin to float, slowly twirling in the air.

As soon as the PCs enter this room, the house activates its unique version of the Evil Way discipline *Telekinesis*. The furniture in the room begins to move about, then to attack.

The creature attacks the PCs each time they enter the room. The attack begins with the books' flying off the shelves at the PCs: treat these as missile attacks, but use unarmed combat results; each book's chance to hit is 50. There are 30 books; the house hurls six of them at the PCs each round (Cost = 12 WPR/round).

If the PCs try to stay and fight, the house escalates the battle by throwing the four lamps at the characters—all in one round (Cost = 8 WPR). The lamps' base chance to hit is 60.

Finally, if the PCs are very persistent, lingering in the living room even after the lamps have "entered the battle," the house lets fly with both sofas—one per round (Cost = 2 WPR/round). The sofas' base chance to hit is 90; select the target characters randomly. The sofa is 14' wide, which allows it to hit several characters at once if they are standing close enough together.

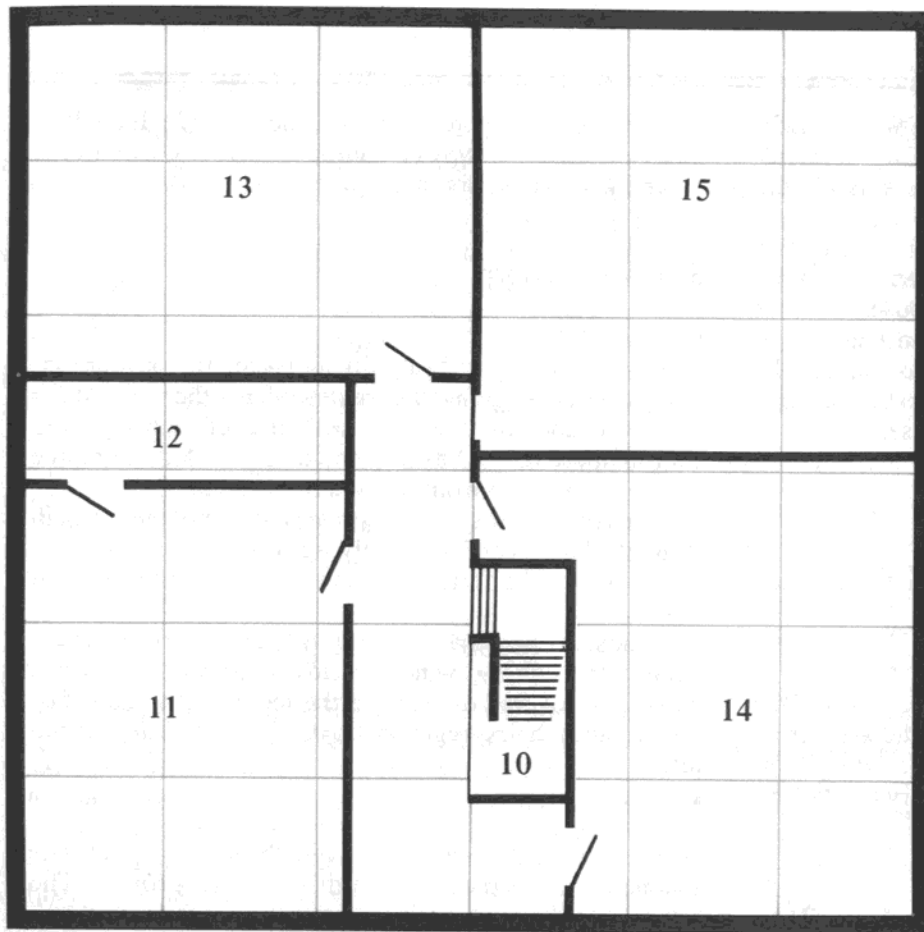
Whenever the characters return to or pass through this room, they find the furniture restored to its original place; the attacks begin all over again, in the same manner as before.

## 4. Trophy Room

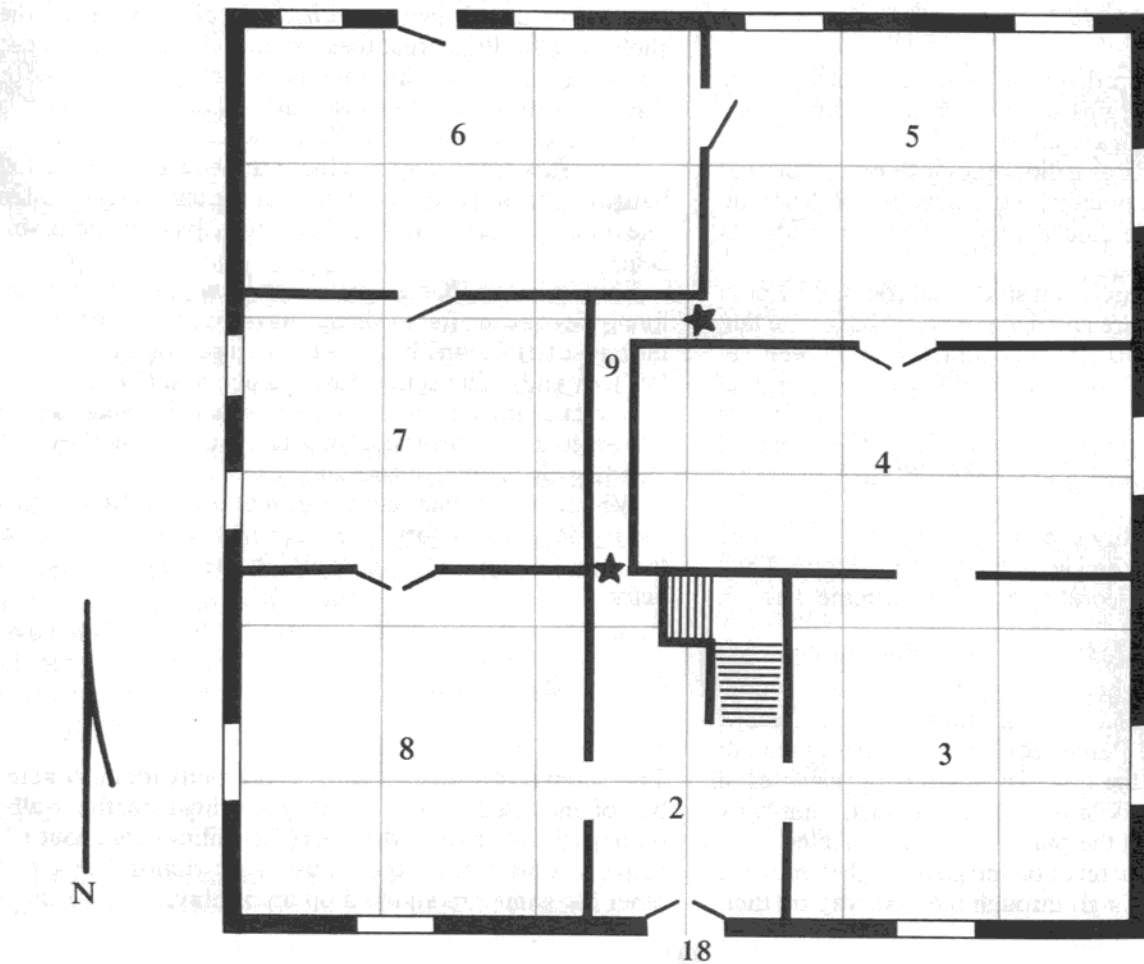
This room is obviously some sort of trophy room. A number of mounted animal heads hang high on the walls, perhaps 8 feet or so off the floor (the ceilings are about 12' high). The stuffed heads of lions, tigers, rhinos, bears, and other big game are all lined up on display.



2nd Floor Lanier House



1st Floor Lanier House



1 square = 5'

A bear head calls from the west wall, "Who's been walking through my house? Who's seen the candelabra in my house? You're gonna to die! Uh-huh, all of you are gonna die!"

Each time the characters enter this room the house uses *Throw Voice*, *Total Illusion*, and *Appear Dead (Other)* in its attempt to frighten them—to drain them of Willpower. The disciplines take effect through a strange medium: a stuffed bear head hanging on the west wall.

The bear finishes the message and then laughs hysterically for 3 rounds—a bizarre, funhouse laughter. Of course, the bear head is not really doing this: the house is using its Evil Way discipline *Throw Voice* (Cost = 5 WPR).

After the mocking laughter, the house uses its *Total Illusion* (Cost = 1 WPR) to make it appear that the bear bursts out of the wall and charges toward the characters, laughing crazily all the way. PCs must make a fear check (on column 4) when the bear illusion jumps out of the wall. (Remember: the house absorbs any Willpower the PCs lose!). Those characters who are able may try to fight back.

Allow the player characters the chance to combat the bear: go through all of the normal combat procedures as if the bear is a real creature. However, when the bear approaches to within 5 feet of any character, it disappears, only to reappear 5 feet on the other side of that character, continuing on its mad charge toward and into the eastern wall of the room.

During the short time that the illusion is out of view, the creature also uses its Evil Way discipline *Appear Dead (Other)* on the closest character to the charging bear (Cost = 10 WPR). Even though it may appear otherwise to those characters who figure out what's wrong with this particular PC, the user *is* touching its victim if the character is standing on the floor or touching any of the walls of the house.

Should any of the player characters go over to the spot where the bear head was, and get to within five feet of the point on the wall where the bear head hung, they find it still hanging there as though nothing has happened.

## 5. Dining Room

Inside the dining room, the house more or less leaves the characters alone; that is, at least it does nothing to harm them. In fact, the house even provides meals through its use of the *Create a Feast* discipline. There is, of course, a catch to all this hospitality: the house uses its *Darken* discipline to assure that the meal is served in complete darkness.

Inform the player characters when they enter this room that everything turns black, and that they are unable to see anything.

The characters are not in danger, as they were in the living room (encounter 3). Instead, the house is playing a

weird form of psychological cat-and-mouse with its guests. Once the room is completely dark, the house *Creates a Feast* for the player characters on the dining room table. The trouble is they won't know that the food is there unless they smell the feast (successful General Perception check) or grope around the room and accidentally grab a handful of food.

The dark makes for even further problems if the characters are bent on enjoying the feast. No matter how sure they are of the smell, if they can't see, the characters won't know for sure whether the food they are eating is real food, or something a good deal less than appetizing.

The feast consists of a warm beef roast, a large bowl of vegetable soup, mashed potatoes, asparagus, spaghetti and sausage, and bread with butter. Remember that the player characters can only smell, feel, and taste—not see—the food. Do your best to describe the food without telling the players what it is: sausage and spaghetti might become "something warm and gristly, tangled in slick, wet tendrils that hang limply in your hand." If you describe the food just right, chances are that the characters will be quite squeamish about trying any of it.

Even without the description of how the food feels, odds are that some of the PCs will be reluctant to sample the food for a myriad of reasons. Let them work up enough nerve to eat; sooner or later, they'll have to get hungry, and probably have to try the food. Make them squirm; make them as uncomfortable as you can by describing the delights that lie before them: let mashed potatoes become "something warm, thick, moist, and a little heavy," then watch their reactions!

When the characters leave the room, the lights go on again and the feast on the table disappears at the same time. Each time that the characters enter the room, the house uses the Evil Way disciplines again. The feast can remain the same, or if you choose, you can substitute any food you believe will cause the desired result on the player characters.

## 6. Kitchen

This room has a back door that is *Slammed* shut. The player characters cannot escape through the back door; its lock cannot be picked, nor is there glass on the door to break.

When the characters enter the kitchen, the house attempts to "cook" them, using *White Heat* (Cost = 3 WPR/round) to melt any weapons they carry. First the creature tries to destroy any and all tools that could be used to tear down the house: axes, hammers, and similar items. Weapons such as firearms are last to go.

The house makes its job easier by using the discipline *Appear Dead (Other)* (Cost = 10 WPR) on the character who carries what it believes to be the most destructive weapon. The house keeps the character "dead" long enough to melt his or her weapons.

When the house uses this discipline, have the PC make a

Luck check, just as described in the rules for character death. However, a PC who passes the Luck check should continue to check every round until he or she fails; then announce that the character is dead. This allows for a more convincing role-playing by the other characters.

When the affected PC falls to the floor, his or her weapons begin to melt; after they melt away and are completely useless, announce that the character is not dead at all, but merely the victim of an Evil Way discipline; allow him to awaken and return to the adventure.

Exploring the kitchen nets the characters a collection of fine kitchen implements: knives, spoons, forks and the like—no cleavers. Skillets, pots, and pans lie neatly stacked in the cupboards.

For the fun of it, the house *Slams* certain cupboard doors shut (Cost = 1 WPR/use) as the PCs try to open them. It makes no difference which cupboards the house shuts; its only purpose is harassment. If the PCs persist in trying to open a *Slammed* cupboard door, the house may stop the use of the discipline on that door, causing it to fly open suddenly, and the PC[s] to make a successful general Agility check or fall to the floor, for no damage. Then the house uses *Telekinesis* (Cost = 2 WPR/round) to hurl a frying pan, pot, or kitchen utensil out of the now-open cupboard at the poor envoy who tried to open the door (base chance to hit = 100; all missile combat rules apply). The creature fires only one item from each opened cupboard, then ceases its attack.

## 7. Library

Even standing outside the entrances to this room, one can see that it is a library—stacks of books shelved and arranged on each wall.

As soon as the characters take their first step into this room, it plunges into complete darkness. The house has “triggered” both doors to activate the *Darken* discipline, so it makes no difference how the PCs enter the room.

The library remains dark for a half hour, but just as the room becomes pitch black, a voice begins to taunt the PCs. This voice never originates from the same place twice in a row: sometimes it speaks from behind one character's back, sometimes it seems to come from somewhere deep in the darkness of the room.

This voice is the result of the house's use of *Throw Voice* (Cost = 1 WPR/round) and is designed to lead the characters around on a wild goose chase—to fool them into thinking that there is a creature at large in the house, and to draw them away from the conclusion that the creature is the house itself.

The voice calls out a number of things: “You idiots, I'm over here!”, “Now I'm over here!”, “Yoo-hoo, everybody!”, and “You are all going to die.”

If the player characters become aggressive, firing shots in the direction of the voice, the house moves the voice into a position between two characters, trying to make one PC fire at another, causing accidental damage. It rises from

below the feet of the PCs, attempting to startle them (be ready to demand a fear check here, if the PCs' reactions seem to warrant one). In short, the house tries to use the voice to create as much havoc as it can, while the *Darken* discipline is in effect.

## 8. Conservatory

This room is obviously some sort of trophy room. A number of mounted animal heads hang high on the walls, perhaps 8 feet or so off the floor (the ceilings are about 12' high). The stuffed heads of lions, tigers, rhinos, bears, and other big game are all lined up on display.

A bear head calls from the west wall, “Who's been walking through *my* house? Who's seen the candelabra in *my* house? You're gonna to die! Uh-huh, all of you are gonna die!”

The conservatory itself is bare; however, the house uses its Evil Way discipline *Total Illusion* (Cost = 1 WPR) to make the walls of this room resemble, both in dimensions and in appearance, those of the trophy room through which the PCs pass in encounter area 4.

As is the case with the *Total Illusion* discipline, the illusion disappears whenever a character moves to within five feet of the walls, or within five feet of any items that form a part of the illusion. The lone exception to this is when the characters try to walk to the far western or eastern walls of the conservatory; here they come up against the actual walls in this room. From the PCs' point of view, they walk into something invisible.

Once all of the player characters enter the room, a similar illusion to that which takes place in the trophy room begins here as well. Although the PCs are not in any particular danger, the general activities are likely to confuse and possibly disorient them. At any rate, all PCs must make a fear check (as explained below) when the bear illusion jumps out of the wall and charges to the “attack.”

The bear speaks as described in the box text, then laughs hysterically for 2 rounds—a bizarre, funhouse laughter. Of course, this is all still part of the *Total Illusion*.

After the mocking laughter, the house makes it appear as though the bear is bursting out of the wall and charging toward the characters, laughing crazily all the way. PCs must make a fear check (on column 4) when the bear illusion jumps out of the wall. (Remember: the house absorbs any Willpower the PCs lose!).

Allow the player characters the chance to fight the bear: go through all of the normal combat procedures as if they're preparing to go up against a real creature. However, when the bear approaches to within 5 feet of any character, it disappears, only to reappear 5 feet on the other side of that character, continuing on its mad charge toward and into the eastern wall of the room.



9. Secret Passage

If the player characters discover the secret passageway and are able to open the door, read the following:

The passageway is narrow and dark, leading to what seems to be a bend to the right perhaps a couple of dozen feet down the hall. Yes, it's dark, cramped, and unsettling, but at least there doesn't seem to be any evidence of Evil Way. At least not at first.

But then the door leading into the corridor slams shut, and the passageway suddenly blows outward, expanding like an inflating balloon. The room continues to grow larger and larger, virtually tripling in size. And at its extreme end, a single rat, about a foot tall and about three feet long, stands screeching and baring its teeth.

This passage is a simple way to get from the entranceway to the dining room. It is only 5 feet wide and 5 feet tall; few adults can stand straight up in this passageway. The sides of the corridor are "ribbed" with 2'x4' frames appearing in 1 1/2 foot intervals. Doors lead into the passage from the entrance hall and from the western wall of the dining room.

The house uses *Slam* on the door to the passageway, trapping the party inside. The rat is the result of the house's automatic use of the Evil Way discipline *Enormity* and its unique form of the *Swarm* discipline, in which the swarming animals are not driven away when attacked or touched, but instead turn upon their attacker.

PCs must make a fear check on column 3 (a normal rat requires a fear check on column two, and this beast is many times normal size). The rat attacks; after it is killed, the house stops its use of the *Slam* discipline so that those PCs who remember to check the door again can get out of the corridor. Otherwise the rats continue to increase in number: they enter the corridor two per round for five rounds, when the attack stops.

Rats

STR	1(15)	DEX	NA	AGL	4(60)
PER	NA	WPR	1(15)	PCN	4(60)
STA	1(15)	EWS	NA	FEAR	3
ATT	1/38%				

10. Steps and Upstairs Landing/Hall

The house has set a number of triggered Evil Way disciplines in this particular area. To begin with, touching the bottom step in the stairwell triggers a *Wave of Fog* that starts at the head of the stairs and cascades down, reducing visibility to five feet. This wave continues until the PCs reach the top step, at which point it begins to evaporate quickly.

The tumbling *Wave of Fog* simply continues to tumble down the stairs without causing any harm to any of the characters. This discipline automatically triggers every time the characters step on the bottom stair on the staircase, regardless of whether they are headed up or down.

The house also uses the triggered Evil Way discipline *Gnarl* to bend the steps and make them difficult to climb. This discipline starts when someone reaches the first landing in the steps; while it is in use, characters must pass a general Agility check at the start of each round or fall down the steps.

As if this isn't enough to confuse them, when the characters reach the first landing in the staircase, they also trigger a display of the Evil Way discipline *Ghostly Lights*. These *Ghostly Lights* form the image of S.A.V.E. envoy Roberta Carey, who perished in this house during the first S.A.V.E. exploration.

As soon as the player characters spot the *Ghostly Lights* heading up the stairs, they must make a fear check as if they have seen a real ghost (using column 6). Be sure to describe the circumstances so that the PCs believe they have seen a real ghost.

The *Ghostly Lights* make their way up the steps, at walking speed. They will pay no heed to the player characters as they go up to the second floor. Upon reaching the second floor, the *Ghostly Lights* promptly disappear. Every time the characters step upon the first landing, whether headed up or down the stairs, they trigger the *Ghostly Lights*.

11. Bedroom

This room is clearly a very large bedroom. Its floor is bare, without rug or carpeting, and footsteps echo hollowly off the hardwood floor against the pale yellow walls.

A large double bed stands against the western wall of this room, a chest of drawers against the southern wall. Against the eastern wall is a dresser.

The general color scheme in this room is yellow. The canopy over the double bed (as well as the bedspread) is yellow. The curtains that cover the windows are yellow as well. A large white vase on the chest of drawers contains some large yellow paper flowers.

A door stands in the north wall in the northwest corner of the room.

Despite the bright cheery atmosphere of this room, something is dreadfully wrong. A ghastly stench, almost breathtaking in its strength and foulness, hovers in the neat and sunny room.

This room offers a few clues as to what really is happening in the house.

The characters note that the stench grows stronger the closer they get to the door to encounter area 11. If they grow suspicious and show fear of the stench, have them roll



a fear check (using column 3, as explained on page 30 of the CHILL® *Campaign Book*) at this point.

If the player characters search the drawers to the dresser against the eastern wall, they find a ripped piece of paper bearing the following words:

*No matter how hard we try to avoid it, we find ourselves attacked in every room. Everyone else has lost the will to continue; everybody just wants to leave this place. But it is as if the walls have ears, the stairwells eyes—as if the creature who dwells in this house is in all rooms at all times, is the house itself.*

*Meanwhile, the thing is merciless, relentless. We have found no way out. We have found no way to hurt it. And we cannot stop it. Whatever it is never ends.—Roberta*

A small drawing of an indalo—the S.A.V.E. emblem—follows the woman's name. All of the other drawers in the chest—indeed, all other drawers in the room—are empty.

The ghastly smell has settled throughout the room, but is strongest at the door on the northern wall.

## 12. Walk-In Closet

Inside this walk-in closet, the source of the horrible stench in the bedroom becomes all too clear. Heaped against the north wall are five dead bodies. They seem to be discarded here for no particular reason, and in no particular order.

There are no obvious ways in and out of this closet except for the door the PCs came through.

If the characters carefully inspect the bodies, they find that each corpse has some sort of representation of an indalo on it. In fact, these are the remains of those who vanished on the first S.A.V.E. mission to Lanier House. Any PC who has Forensic Pathology skill can determine that all of these people died of fright, even though two of the corpses have suffered gunshot wounds. All that the average player character can tell for certain is that the corpses have looks of terror frozen on their faces.

The player characters can find three automatic pistols by the bodies, along with 18 rounds of ammunition that can be used in the pistols. The closet also contains two daggers, a medical bag, and five S.A.V.E. standard equipment packs.

One of the dead female envoys carries identification naming her as Roberta Carey.

## 13. Bedroom

As the door opens to this room, the vague, luminous shape of a woman walks from the middle of the north wall toward the door where everyone is standing. It is hard to make out

her features, but she seems to have some hideous, wild, smile on her face.

Slowly, but deliberately, she makes her way toward the door to the room.

Have the player characters roll fear checks for a ghost (column 6), unless they state that they recognize the woman to be not a ghost, but a manifestation of the Evil Way discipline *Ghostly Lights* (remember that the house absorbs any Willpower the PCs lose to these fear checks, restoring its own Willpower with the absorption). The discipline triggers when the player characters opened the door, and occurs each and every time the door to this room opens.

If the player characters pass their fear checks, and remain standing in the open doorway, they see that the shape of the woman continues to move toward the door. The apparition disappears when it gets to within five feet of the player characters.

Once the “ghost” disappears, the PCs will probably be more comfortable looking around the room they’re about to enter. This room is a bedroom, furnished with a colonial style double bed, two end tables, a dresser, and a large framed mirror.

It is the mirror in this room that draws attention after the player characters have dispatched the *Ghostly Lights*. Any player character who looks into the mirror is able to see his or her own reflection, but nobody else’s: that is, if two player characters are stand in front of the mirror at the same time, each sees only himself in the reflection.

There is nothing else of interest in this room.

## 14. Bedroom

This bedroom is decorated in a Mediterranean style. The walls are all white. Large stained beams support the ceiling. The furniture is made of a dark wood, crafted in a Spanish design. Two paintings on the walls look like original Goya canvases.

All in all, this room seems very out of place, even considering the strangeness of the rest of the house.

This room contains nothing unusual.

## 15. Fenced-In Porch

This area is an open-air porch surrounded by a wrought iron fence. The only means of access to the porch is through the door leading from the hall, but the house has determined that the porch offers too many avenues of escape, and has used *Slam* on the door.

Naturally, PCs may destroy the door to the fenced-in porch (by exploding it, for example), thereby gaining access to the area. Should this situation arise, the house defends against the PCs' escape by creating a *Total Illusion* that presents the porch as a windowless room, gray and completely bare.

*Gives a whole new meaning to "anybody home?" doesn't it? I mean, in the living room, talk about throwing the book at you! And then there's that fake ghost and Yogi the Hanging Bear and that closet full of bodies. I mean, can you imagine the property values in that neighborhood?*

*Well at least in Lanier House S.A.V.E. let its folks roam through the whole place and all. Next adventure they gotta go into this one room where nobody's come out alive and...just stay there. But that's for next time. And until then... Unpleasant Dreams.*

© 1985, P & P Productions, Inc.





# A Little Room

*OK, this is one of those stories in which everybody has to spend the night in this creepy room, you know? And there's this ghost or something that's going to try to get rid of them? You know, like, it's only the plot to about half the haunted house stories ever written.*

*But of course, this one has a little different twist. I'm supposed to say that because Pacesetter doesn't want your players going into some adventure where the only real risk for their characters is that they'll be bored to death. Hah! Just kidding, folks...*

*Anyway...we hope you stick around and pay a visit to the "Little Room"...*

## The Adventure

A letter from S.A.V.E. Headquarters in Toronto sends the PCs on a unique mission to confront the "Overlook Ghost." For more than 150 years, this creature has appeared on the night of July 19/20 in the Overlook Room of McClellan Manor in the small town of Bannockburn, Ontario. Any person in the room at any time on that night dies, horribly and mysteriously.

S.A.V.E. believes this creature can be destroyed only if someone survives the night of July 19/20 in the Overlook Room. The PCs' mission is to investigate the creature and then, boldly risking their lives, spend the night in the Overlook Room.

The PCs have ample time for research and investigation in Bannockburn and at McClellan Manor prior to the night of the creature's appearance. Their success (and survival) hinges on how well they use research and knowledge skills prior to being placed in the room for the night.

Once the PCs are in the room for the night, the Overlook Ghost begins its attacks. At first, the creature uses its Evil Way Disciplines to terrify and weaken the PCs; then, as tension mounts, the creature launches a series of attacks against them in earnest.

Each attack or appearance by the Overlook Ghost provides the PCs with a clue toward solving the mystery of the creature. By the end of the night, the PCs must triumph, or die in the attempt.

## Behind the Scenes

McClellan Manor was constructed in the early 1850s by Robert Howard McClellan, a man of considerable wealth. The Manor was his "dream house," intended to be the ideal location for elegant living, providing joy for himself and his wife, Amanda, and a suitable environment for their small children, Elizabeth and Benjamin.

McClellan's dream was not to be. He died of a sudden and violent case of influenza while the house was still under construction in April of 1853. His death left Amanda with the unfamiliar responsibilities of managing a large estate and a considerable fortune.



Amanda did her best, but her lack of experience made the task seem nearly impossible. She came more and more to rely on the judgment of Lawrence Reilly, the overseer of the estate. The day to day care of her precious children she entrusted to a maid, Nelly Ross.

Unfortunately, Nelly was much more interested in Reilly than in the McClellan children. Reilly, meanwhile, may well have loved Nelly, but he loved money more: he used his new position and responsibilities to line his own pockets, looking forward to the day he could marry Nelly and become a landowner in his own right.

In only three months, Reilly's thievery became so extensive that Amanda found herself financially ruined. She discovered the scoundrel, but too late: her money was gone, hidden in a place known only to Reilly.

On the fatal night of July 19, near midnight, Amanda confronted Reilly with the evidence, and informed him that at that very moment the authorities were on their way to the Manor to arrest him. Amanda and Reilly quarreled, waking the McClellan children. The children, confused and frightened, wandered into the forbidden Overlook Room, where Nelly soon tracked them down.

Reilly rushed into the room moments later, seeking Nelly to tell her he was fleeing at once. Holding her in his arms on the balcony, he promised to send for her as soon as he reached safety. At this unlucky moment, frightened little Benjamin burst into tears and began tugging on Nelly's dress, demanding to know where his mother was.

The distracted maid cursed the child and pushed him away. Amanda appeared in the doorway of the room just in time to see Benjamin topple back, colliding with his sister Elizabeth, who had followed him onto the balcony. As Amanda watched in horror, both children rolled across the unfinished balcony. Amanda raced to catch the children, but was a second too late. The toddlers fell from the balcony to their deaths more than 400 feet below.

Reilly fled the Manor at once; both he and his ill-gotten money vanish from the story. Nancy Ross, less fortunate, fled to her quarters, where shortly the police found her. Her career ended on the gallows.

Amanda McClellan's creditors humanely allowed her to remain at the Manor, where she died after six months, penniless and mad with grief and rage.

But Amanda's life force could not rest after death. Still she returns every year to McClellan Manor, on the night of July 19/20, in an effort to save her children and take revenge on Reilly and the unfortunate Nelly Ross. As death did not cure grief and rage, neither did it cure madness. Any person Amanda finds in the Outlook Room on the night she pays her annual call she sees as another Reilly or Amanda, and makes a victim in her never-ending revenge.

In the long years since 1853, the Manor has changed owners several times. On twelve occasions, some innocent has been unfortunate enough to enter the Overlook Room on the night of July 19/20 and meet death at the hands of the Overlook Ghost.

## The Creature

### Amanda McClellan The Overlook Ghost

STR	90	DEX	45	AGL	90
PER	30	WPR	120	PCN	75
STA	60	EWS	135	FEAR	6
ATT	2/90%				

**Movement:** As incorporeal, 600'

**Class:** Special

**Type:** Independent

**Disciplines:** *Blur Vision, Change Temperature, Change Weather, Contact the Living, Haywire, Lightning Call, Manifestation* (unique to ghosts), *Raise Wind, Slam* (see p. 96), *Terrorize, Total Illusion, Wave of Fog, Wound, Write*

**Manipulation:** Yes, when in corporeal form  
**IPs:** 3780

The Overlook Ghost is the life force of Amanda McClellan, maddened by grief and rage. The ghost returns to McClellan Manor each year, on the night of July 19/20, to try to prevent the fatal fall that killed her children, and to seek revenge on Lawrence Reilly and Nelly Ross, the two people who ruined her life. Unfortunately, the crazed ghost sees anyone in the room as a version of either Reilly or Ross, and attacks them.

The creature takes the corporeal form of a beautiful lady from the mid-1800's, dressed in mourning dress, tears of blood streaming from its eyes.

The Overlook Ghost can attack twice per round, using either Evil Way disciplines or, if *Manifested*, direct physical attacks. The ghost is ferocious in hand to hand fighting and possesses great speed—it can move 600 feet per round, even when *Manifested* in corporeal form. This means the physically *Manifested* creature could, for example, run through a wall.

Normally, the creature begins its attacks with trapping victims in the Overlook Room by using its *Slam* discipline, using other Evil Way disciplines to terrify and drain Willpower, and then, making an unpredictable series of rapid attacks, increasing in intensity until the victims are dead.

The creature has two important limitations:

1. It can *Manifest* itself and use other Evil Way disciplines only in (or within 100 yards of) the Overlook Room.

2. When anyone in the Overlook Room calls the creature "Mother," "Mommy," or some similar term meaning "mother," the creature is confused for one round, trying to decide who the speaker is. During this round, the creature takes no action.

There are three ways the ghost can be put to rest or destroyed:

1. The ghost is put to rest if any person survives from sundown, July 19 to sunrise, July 20 in the Overlook Room. After the night of terror, the ghost's rage subsides. Seeing the survivors for who they really are, the ghost realizes that more than a century has passed since its death—that Reilly and Ross must have long since left this world.

2. The ghost is destroyed if reduced to 0 Stamina or 0 Willpower while Manifested in corporeal form. This is almost impossible to do, because the ghost can cancel its corporeal manifestation during its Evil Way step in any round.

3. The ghost is put to rest if any character leaps or falls from the balcony. Should this happen, the ghost mistakes the character for Amanda's children, Elizabeth and Benjamin. Using its rapid speed and its ability to move as an incorporeal even while in physical form, the creature catches the falling character and return him or her to the safety of the Overlook Room. Having fulfilled its goal of "saving the children," the ghost is then rest.

*Note that the adventure ends at once should any one of the three ways of defeating the ghost be accomplished.*

## Major NPCs

**Roger Dawkins**  
Caretaker at McClellan Manor  
Standard NPC

Dawkins is the only major NPC the PCs meet. He is a kindly man, 55 years old, with gentle features and graying hair. He is currently the caretaker at the Manor, employed by the owner to perform routine maintenance and prevent vandalism to the building.

Dawkins assists the PCs all he can, making them comfortable for their stay at the Manor. He will not, however, enter the Overlook Room with them on the night of July 19/20. He knows very little of value to the PCs, except that the Overlook Room has been restored to its original appearance, using period furniture pieces found stored in various locations around the Manor.

## A Matter of Dreams

A PC who successfully uses the Clairvoyant/Prescient Dream discipline of the Art prior to the night of July 19/20 will have the following dream:

The open French countryside is spread out far below as you stand in the side door of the airplane. A man wearing a World War II military uniform slaps you on the back, where your parachute is strapped.

"When you make contact, the codeword is 'Mother,'" the man says. "Good luck."

You jump. Falling, falling almost pleasantly toward the green pastures below. Then you pull the rip cord, and wait for the sudden jerk signalling that your chute has opened. It never comes.

Your falling body picks up speed—the countryside rushes rapidly toward you. Panicked, you move jerkily, and begin to tumble, over and over.

At the last possible instant, your fall is broken—you land on a trampoline! As you bounce up and down, a sigh of relief goes up from the huge crowd all around you, and on a stage a short distance away, the Pointer Sisters begin singing their hit song, "Jump."

## Encounters

### 1. A Peculiar Assignment

S.A.V.E. envoys are supposed to be brave and willing to make sacrifices for the organization. However, nothing in your prior experience with S.A.V.E. is sufficient preparation for the letter which came in the mail today from Franklin Taylor, the S.A.V.E. Coordinator for Ontario, Canada.

Read the PCs the following, giving them a few minutes to discuss it and prepare for their journey then move quickly to encounter 2.

*July 10, 1985*

*Fellow Envoys:*

*You have been selected for a most dangerous mission. You are to report to McClellan Manor, Bannockburn, Ontario, on Friday, July 19, before sundown.*

*S.A.V.E. has arranged for your transportation. Enclosed are airline tickets for a July 15 flight to Toronto. A car will be provided there to take you to Bannockburn. You have the better part of a week for research in the area before confronting the Overlook Ghost.*

*Rather than risk problems with Canadian customs, the Organization will have your weapons and equipment waiting for you in Bannockburn. You are to report to the Overlook Room in the Manor House absolutely no later than one minute before sunset on Friday, July 19.*

*This mission is different from most, and for several different reasons. To begin with, we know what you are going to face. It appears in our records as the Overlook Ghost. We know that the creature will definitely show itself on July 19/20, in the Overlook Room, sometime after sunset and before sunrise. We also know the creature will try to kill you. To date, the creature has killed everyone who was in the room on the nights it appeared. The victims could not escape, seek help, or defend themselves.*

*We have no proof, but some fairly reliable folklore insists that if you are able to survive the night, and are alive to see the sunrise, the creature will be destroyed forever. One of you must survive until sunup in order to destroy the creature. Again, we know of nobody who has*



survived this ordeal, so we don't know with any certainty that this solution will really work.

*As always, any information, proof, or new observations are important. You may discover some other means of dealing with the creature.*

*McClellan Manor is now owned by a large holding company, which is seeking to sell the property. This company has given permission for an investigatory group to visit the Manor. The caretaker at the property, Robert Dawkins, will be at your disposal and see to your comfort.*

*We are indebted to you for your unselfish service, not only to S.A.V.E., but to an unknowing world as well.*

*Sincerely,*

*Franklin Taylor*

*Coordinator—S.A.V.E. Toronto, Ont., Canada*

## 2. In Bannockburn

The Bannockburn trip takes place without incident. The PCs are now free to investigate until the evening of July 19.

The PCs may want to do some investigation and research in Bannockburn. This encounter section provides keys for the useful research skills. When interpreting the keys, *provide all the information for all results up to and including the result obtained by the PC.* For example, if a PC gets an H result from a skill use, give the information for the L, M and H results.

The PCs may also visit the Manor before the evening of July 19. If they do, use encounter 3.

### History Research Results

PCs may conduct historical research in the local libraries in and around Bannockburn.

**L** = McClellan Manor was built in 1852-1853 by Robert Howard McClellan. McClellan died in April of 1853, his children in July of that year, and his wife in January of 1854. The Manor was auctioned by creditors.

**M** = A total of twelve deaths have occurred in the Overlook Room since the property was taken from the McClellan family.

**H** = All the deaths had the following factors in common: the corpses were discovered early on the morning of July 20, shortly after sunrise. Each of the victims had suffered strange wounds, which could not be hidden even by the most skilled undertakers.

**C** = People in the area have a legend about the Overlook Ghost, which is blamed for the deaths. However, this legend is passed by word of mouth; there is no written record of the legend.

### Anthropology/Archaeology and Investigation Research Results

Research into the legend of the Overlook Ghost may be conducted simply by talking to the local population, using Anthropology/Archaeology skill or Investigation skill. The results key provides the complete legend in four parts.

**L** = A murderous, vengeful ghost haunts McClellan Manor. It has killed everyone who entered the Overlook Room every night of July 19/20 since the Manor was completed.

**M** = Many people have seen the ghost at night, through the large bay windows leading to the balcony of the room. In some versions of the legend, the ghost appears male; in other versions, female, and in still other versions, it appears as a great horned figure with wings.

**H** = The ghost will be destroyed if any person succeeds in surviving in the room from sundown, July 19 to sunrise, July 20.

**C** = The ghost is connected in some way with the murder of two children in the room.

### Legend/Lore Results

PCs may use Legend/Lore to analyze the legend obtained by characters with Anthropology/Archaeology or Investigation skill. The complete legend must be available for analysis in order to use Legend/Lore skill.

**L** = The Overlook Ghost seeks revenge, but has another motive as well.

**M** = The ghost appears as a female. Versions of the legend claiming the ghost is male or some type of horned figure are false.

**H** = The ghost can be destroyed if any one person survives in the room from sundown, July 19 to sunrise, July 20. However, there must be another way to destroy the ghost.

**C** = There was no deliberate murder of children. Careful analysis of the wording of the folk legend indicates that an accidental tragedy occurred, which was interpreted at the time as a murder.

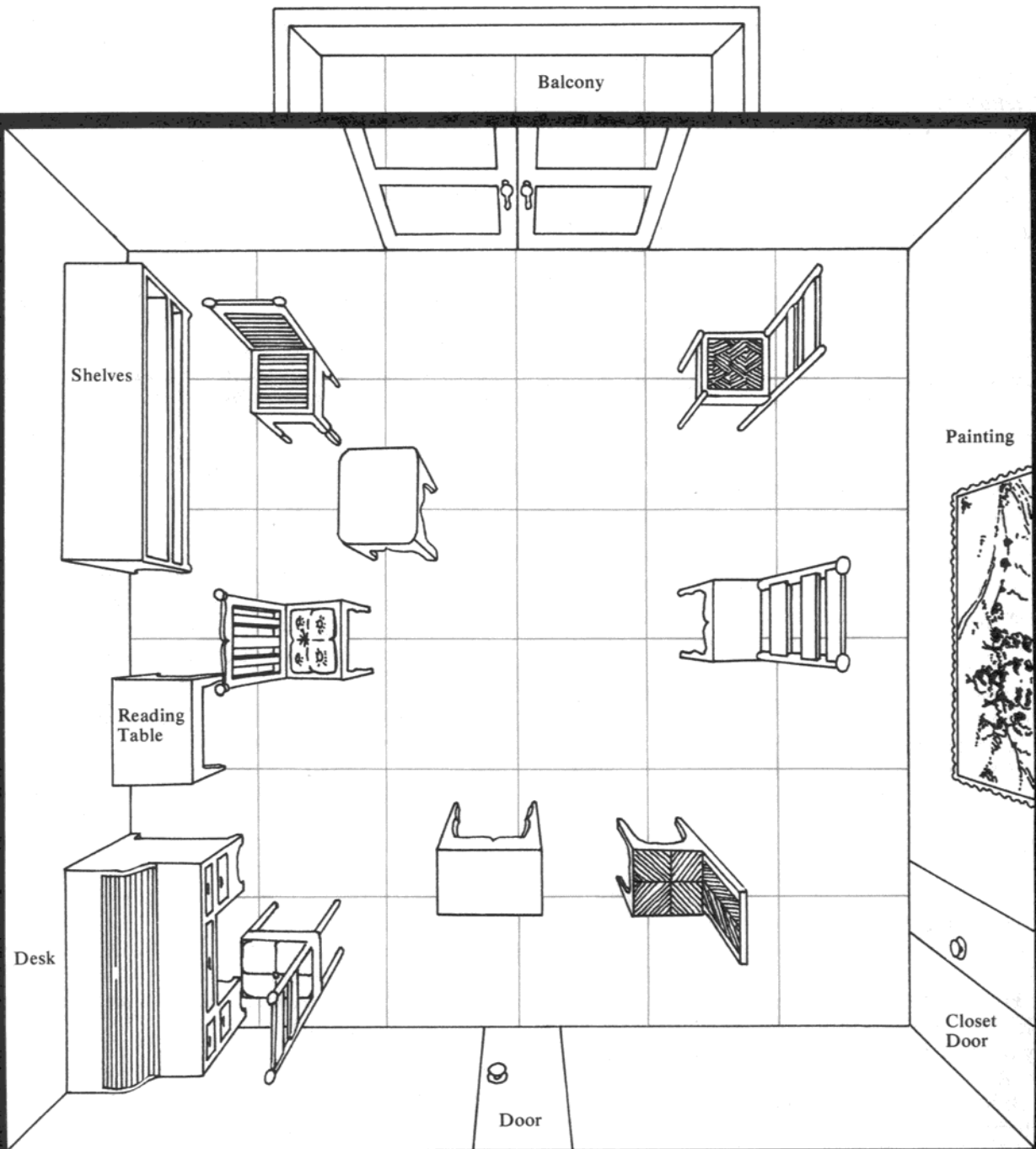
### Journalism Results

Journalism skill lets a character gather the following information from articles in the files of the Bannockburn newspaper:

Investigations have revealed that all those murdered in the room were completely trapped inside from the time they entered until sunrise the morning of July 20. On at least two occasions, others tried to enter the room after the victims had entered and closed the door, but the door could not be opened.

Oddly, even though three of the murders took place at a time when the Manor was occupied by dozens of people, no one has ever heard any sound from the room on the nights of the alleged hauntings.

500' down



Hall

Scale: 1 Square = 5 feet

## THE OVERLOOK ROOM

### 3. Visiting The Overlook Room

Use this encounter if the PCs visit the Overlook Room before the evening of July 19.

The Overlook Room is on the third floor of McClellan Manor. The sole entrance to the room is through a solid oak door, still sturdy after 130 years of use. The door has a simple handle and skeleton key lock.

A look into the room makes it obvious how it acquired its name: in the center of the north wall, a pair of French doors lead to a narrow balcony, where one can stand and take in the lovely view of Bannockburn more than 500 feet below. The dropoff from the balcony is sheer: obviously, the north side of the house is built right on the edge of the wooded mountain's cliff.

The room itself seems pleasant and comfortable, despite the fact that at least twelve persons have met mysterious deaths here. The furnishings are all antique; apparently the room has been restored to near its original appearance when the house was first completed in 1853.

Against the west wall is a large rolltop desk of fine workmanship, a reading stand, and a small set of empty shelves. The east wall, to the right as you enter the room, is dominated by a striking painting of the view from the north wall windows; apparently, the scene was painted before Bannockburn was fully settled, for where the town can now be clearly seen through the windows, the painting contains only a few cabins and fields. What is uncanny about the painting, however, is how the colors of the autumn woods and fields seem almost to form the anguished face of a beautiful woman. Wisps of clouds seem almost like the woman's hands, reaching up to the heavens, as if to grasp the stars.

Six antique chairs and two small tables complete the room's furnishings. The electric chandelier overhead stands in jarring contrast to the rest of the room.

Robert Dawkins, caretaker of the manor, greets the PCs and shows them to the room. He also offers to show them the entire Manor property, although there is nothing of interest for them to find anywhere but in the Overlook Room.

Dawkins is friendly and helpful to the PCs, volunteering the following information in casual conversation:

1. The Overlook Room is being restored to its original appearance—the way it appeared in the mid-1850's. Of course, there are no precise records of how the house looked, but many antiques from that time period are stored at the Manor, and Dawkins is selecting the nicest pieces to be placed in this room.

2. Dawkins is doing this at the owners' request; they intend to redo the entire Manor with the antiques eventually, in hopes of increasing its sale value.

3. Dawkins found some of the antiques, such as the small tables now in the Overlook Room, all over the

Manor, including the servant's quarters.

A character who has Art Criticism skill can obtain the following information from studying the painting on the east wall of the Outlook Room:

L = The painting dates from the middle Nineteenth century, sometime between 1840 and 1865.

M = The artist was a local person, as revealed by the type of paints used and the general approach to the subject matter.

H = The artist was a woman.

C = The artist was deeply mentally disturbed; the overall appearance of the painting, as well as the nature of the brush strokes, reveal a deep, almost insane sense of grief and rage.

Characters who carefully search the room and pass a specific Perception check with a "C" result notice the thin edge of a yellowed, brittle piece of paper in the crack between the leg and seat of one of the antique chairs. If they remove the paper carefully, the PCs see it is a very old letter on a small piece of paper, folded into quarters.

The letter reads as shown below:

July 20

*Dearest Kit,*

*I must write in haste to beg your help. I will try to have this sent to you—how, only God knows. But if all goes well, I shall contact you soon, very soon, but secretly.*

*Our plan, mine and dear Lawrence's, is undone. She has discovered his misdeeds, has discovered also our love, and now I fear for his life and for mine. For even as he held me in his arms to tell me he must fly, this very night, her weeping children tugging on my dress—Oh, I did not mean to hit the boy so hard—they are lost—both of them—through the window over the great cliff.*

*Mrs. McClellan is enraged and grieves beyond belief—she may try to kill me—indeed she will—If you could have seen the way she threw herself across the room, clutching at air, trying to catch them...*

*I fear I make no sense. Must hurry. Someone is coming and I*

### 4. First Contact

Use this encounter when the PCs are in the room just after sunset on the evening of July 19. All remaining encounters take place in the room.

Through the glass of the French doors, the Canadian landscape appears to redden and fade; the sound of bird-song outside fades, too, and the ominous sunset arrives.

[If doors to the Overlook Room are open] Suddenly, as if defining the borders of the struggle that is to take place,



the doors to the room slam shut.

[If doors to the Overlook Room are already closed] Darkness gathers in the glass of the French doors; the doors shudder for a moment, as if a warm and life-sustaining light has left them. The door from the hallway shake briefly, too.

The ghost has used its *Slam* discipline to close the set of French doors leading to the balcony and the entrance to the room (cost = 2 WPR), thereby sealing off the Overlook Room from the rest of the house. The creature plans to assure that the PCs cannot summon help from outside.

After the ghost *Slams* the doors, the PCs are virtually isolated. If they call for help, the creature surrounds the room with a sphere of *Quiet* on the outside; the discipline is not in effect inside the room. *Quiet* costs 12 WPR/minute, but the creature keeps up the discipline only as long as the PCs are shouting, screaming, or calling for help.

If PCs try to radio or call for help, the creature uses *Haywire* on whatever form of communication they try. Since *Haywire* costs 5 WPR/minute, the creature maintains the discipline only when PCs actively try to use the instrument of communication.

Using *Quiet* and *Haywire* is optional for the creature, depending on the Willpower it has remaining: play the creature strategically and intelligently, and remember that the use of *Slam* itself makes it virtually impossible to get aid to the PCs.

No amount of force can open the doors in the room; PCs could, however, smash the windows in the French doors or blow out any door with explosives. *However if the PCs leave the room, they have failed their mission:* the ghost uses its discipline *Write* to leave a taunting message above the rolltop desk: "This time next year?"

If PCs decide to leave the room by climbing off the balcony, they face a sheer drop of 400'; they must make a general Agility check (at -20) every 100 feet they climb down. As if that isn't risky enough, the ghost uses its *Raise Wind* discipline in an attempt to topple PCs on their downward climb: if the wind reaches hurricane force, each climber must take 100% catastrophic damage ("K" results are *not* automatic knockdowns!), and then make an Agility check at -40 to avoid falling.

Ironically, if any PCs fall from the sheer cliffside, the ghost mistakes them for its "children," saves one of them, and is put to rest. Unfortunately, the ghost can save only one falling PC.

## 5. The Storm

At this time, if the PCs leave the room and return to the safer rooms of McClellan Manor, they fail their mission. If PCs decide to stay in the room or try to leave by climbing down the cliffside below the balcony, read the following text:

The calm of the summer evening quickly turns tense, ominous. From the west, huge columns of dark clouds settle, blotting the last rays of the sunset. The breeze stills, then the trees turn their leaves upward as a harsh wet wind rises, doubling in force again and again.

The creature uses its *Change Weather* discipline (2 WPR/roll; 1 roll/2 minutes until failure occurs) and tries to work up the weather into a Heavy Storm, spending up to a maximum of 10 WPR in order to set the stage by toying with the envoys.

Of course, the rising storm treats roughly anyone climbing down the cliffside, especially when the creature adds *Raise Wind* to their problems (see encounter 4 for directions on how to handle the climb down).

## 6. To Trouble the Mind's Eye

Outside the French doors on the balcony, a glowing form begins to take shape in the darkness of the evening and the gloomy weather. The strange, unhealthy light passes through the doors and takes the form of a beautiful woman dressed in a long, mid-19th century dress, a dark mourning veil over her face.

Slowly, dreamily, she raises the veil. Tears flow from her eyes, turning to blood as they course down her face. Her eyes begin to glow with a pale, unnatural heat.

All PCs must make both fear and surprise checks. Give those who pass one round to react to the presence of the ghost; use this round to determine precisely where everyone is in the room.

The ghost attacks after this round of preparation, singling out one PC at random. It attempts a called shot to scratch out the eyes of its opponent (treat as armed combat damage), using its *Wound* discipline (Cost=10 WPR) on him or her at the same time.

After this attack, the creature vanishes, ending its *Manifestation* and leaving the room, to rest and recover Willpower. *Do not tell the PCs that the ghost has left the room:* simply tell them that they can no longer see it.

The creature now rests for one hour, regenerating 10 points of Willpower.

Amanda McClellan  
The Overlook Ghost

STR	90	DEX	45	AGL	90
PER	30	WPR	120	PCN	75
STA	60	EWS	135	FEAR	6
ATT	2/90%				

Movement: As incorporeal, 600'

**Disciplines:** *Blur Vision, Change Temperature, Change Weather, Contact the Living, Haywire, Lightning Call, Manifestation* (unique to ghosts), *Raise Wind, Slam* (see p. 96), *Terrorize, Total Illusion, Wave of Fog, Wound, Write*

## 7. First Contact

Once again, a strange, unearthly light gleams by the French doors—this time inside the room. While taking further shape, however, the light hovers by the doorway, rising coldly toward the ceiling—as if observing, as if trying to establish contact.

The PCs should roll fear and surprise checks. Read results of the fear checks in column 5, since the PCs have met this ghost before.

The ghost now tries to use *Contact the Living* for four rounds—and four rounds only—spending a maximum of 8 WPR on the discipline use at this time. Of course, it tries to make contact through the PC with the highest Perception; his or her Willpower determines the column in which the results of the discipline use can be read.

The exchange between ghost and PCs is limited to 7 words per round. If a PC response continues into the next round, the ghost waits politely for the complete response before answering; however, the ghost departs at the end of four rounds, whether or not it has made all of the statements listed below. Therefore, the shorter the PC answers, the more information they're likely to get.

The ghost's messages are as follows, and in the following order:

1. "Where are the children?"
2. "You killed the children."
3. "Must catch the children." (weeping)
4. "You must die."

Go at once to encounter 8.

## 8. And Do In Part Believe It

The light, hovering above the door, has assumed the shape of the veiled woman. Slowly, she lifts the veil to reveal, again, her bloodstained and glowing eyes.

With a low, deranged growl, she swoops down and attacks.

As in the ghost's last manifestation, PCs must make fear and surprise checks—fear checks again on column 5.

This, however, is not the ghost: the creature uses *Total Illusion* (Cost=5 WPR/round) to frighten and demoralize its enemies. The illusion vanishes when within 5' of any PC.

After two rounds, go directly to encounter 9.

## 9. Or Be Alive Again

Again an unearthly light rises from the darkness, hovers above the door. Again it assumes the shape of the veiled woman. Slowly, she lifts the veil to reveal, again, her bloodstained and glowing eyes.

With a low, deranged growl, she swoops down and attacks.

As in the ghost's last manifestation, PCs must make fear and surprise checks. However, this time the threat is for real. The creature manifests itself corporeally, and attacks for 2 rounds only. In each round, the creature makes one physical attack (clawing at a PC—treat as armed combat) and one use of the *Wound* discipline (10 WPR/use). After these two rounds, the manifestation ends and the creature leaves. *Do not tell the PCs the ghost has gone*; simply tell them that they can no longer see it.

The creature rests for an hour to regenerate 10 points of Willpower.

### Amanda McClellan The Overlook Ghost

STR	90	DEX	45	AGL	90
PER	30	WPR	120	PCN	75
STA	60	EWS	135	FEAR	6
ATT	2/90%				

**Movement:** As incorporeal, 600'

**Disciplines:** *Blur Vision, Change Temperature, Change Weather, Contact the Living, Haywire, Lightning Call, Manifestation* (unique to ghosts), *Raise Wind, Slam, Terrorize, Total Illusion, Wave of Fog, Wound, Write*

## 10. What is Past

The French doors to the balcony become milky, translucent, finally reflectant, as though the doors were mirrors.

But the reflection is all wrong: in its center is the balcony itself, which would not appear in a true reflection. Nor are the people the same in the image: instead of those around you, four people—a man, a woman, a little boy and girl—stand on the mirrored balcony.

The man and woman embrace, seem to be speaking frantically, while the little boy clutches at the woman's skirts. The child seems to be interfering with something, because the woman reaches down suddenly, angrily, pushing him away just as another woman walks into the room.

The boy staggers, topples into the little girl, knocking her, too, off balance. The children totter dizzily at the edge of the balcony; the other woman rushes toward them, trying to pull them away from danger; then things slow painfully, the children tumbling over the precipice as if

caught within a terrible slow-motion film, the couple only now aware that the children are doomed, are falling, the other woman lunging slowly toward the balcony's edge she will never reach, the scene itself fading as the windows in the doors become clear again, showing nothing but night.

The ghost has used its *Total Illusion* to recreate the scene of the children's death for the PCs. The illusion lasts two rounds (Cost=10 WPR).

Go immediately to encounter 11.

## 11. Writing on the Wall

Tell the PCs that, after the illusion in encounter 10 fades, the Overlook Room appears to have returned to normal.

While the PCs react to what has just happened—interpreting the scene they have just watched, making plans for the ghost's next appearance, or whatever—pick out a PC at random, and read him or her the following:

Something wet and warm drips onto your head, trickling slowly, thickly down your shoulder, to settle in a rapidly growing red puddle on the floor.

Others who look at the PC so singled out may think that he or she has a nasty head wound; the source of this "blood," however, is the ceiling, where a successful general Perception check reveals that the ghost has used its Evil Way discipline *Write* to send the PCs a cryptic message (at a cost of 17 WPR): "Must catch children."

After sending this message, the ghost rests for more than two hours—until midnight—and regains 20 points of Willpower.

## 12. Fog at Midnight

It is now midnight. Your ordeal is nearly half over. But the thing is still watching, still waiting, and, judging from the messages it sends, viciously intent on a single purpose.

Now, a thin, almost unnoticeable mist begins to form at the legs of the furniture, the bottoms of both doors, around the baseboards of the room's walls. Gradually, the mist thickens until the floorboards vanish in a surge of gray and white.

The ghost is using its *Wave of Fog* discipline to fill the Overlook Room with fog, in preparation for its next attack. It continues to use the discipline (1 roll/minute, 1 WPR/minute until the room fills with a *dense fog* that cuts visibility to 5 feet. The fog lasts 3d10 minutes.

Meanwhile, the ghost strikes again. When the room fills with fog, the creature manifests itself corporeally (Cost=1 WPR), charges through the French doors, screaming hid-

eously, then attacks at random *one* PC, attempting to claw his or her eyes (1 attempt per round, called shot) and to use its *Wound* discipline (once each round) on him or her. Of course, PCs may try to disrupt the creature's Evil Way discipline use, but no matter what they do, the creature does not turn on them: it does not change either its attack or its target.

The attack continues for 4 rounds, or until the PC or the ghost is destroyed. If the ghost survives its attack, it ends its manifestation and leaves the room. Again, don't tell the PCs that the ghost is gone; simply tell them they no longer see it.

The ghost rests for four hours and regenerates 40 points of Willpower.

## 13. One Overwhelming Question

Another strange, unearthly light gleams by the French doors—this time inside the room. While taking further shape, however, the light hovers by the doorway, rising coldly toward the ceiling—as if observing, as if trying to establish contact.

Again, PCs must make fear and surprise checks.

The ghost uses its discipline *Contact the Living* for 4 rounds, expending 8 points of Willpower at most; in conducting this encounter, follow the procedure explained in encounter 7.

This attempt to contact the living is, however, a bit different from the earlier one. The ghost's only communication is a straightforward question: "Where are the children?" Instead of waiting politely for the PCs' response, the ghost lets them get 3 words into their answer, then asks its question again. Obviously, it asks the question 4 times; then it vanishes.

The ghost rests for an hour, recovering 10 points of Willpower.

## 14. The Desperate Margin

Outside the darkness seems—perhaps—a little less absolute. Could it be a hint of gray in the blackness over to the east? The rustle of birds in the bushes and trees?

Sunrise is less than an hour away: perhaps the ordeal is over. Perhaps S.A.V.E. is wrong that somebody has to spend the night in the Overlook Room in order to destroy the ghost. Then again, sunrise isn't here yet; perhaps the worst is yet to come. But there are birds aloft now, and breaks in the darkness, and sunrise is less than an hour away.

This, of course, is when the ghost unleashes its final, desperate attack. Once again it forms rapidly in front of the French doors, then rushes to attack all remaining PCs,



who must make fear checks on column 5, as they have done in every encounter with the ghost since the initial one.

The ghost makes one physical attack per round; it also uses one discipline per round, and in the following order:

*Round 1: Blur Vision.* (Cost = 1 WPR/round). Be sure to deduct 25 from the Perception, Dexterity, and Agility of PCs in this round (as described on page 7, *Horrors from the Unknown*.)

*Round 2: Lightning Call.* (Cost = 2 WPR/use). The creature's target is the center of the room. There is, however, a 3% chance that the bolt misses its target and hits a character within 10'. If this happens, the character suffers a heavy wound.

*Round 3 and following: Wound.* (Cost = 10 WPR/use). The ghost uses this discipline until its Willpower hits 0.

Of course, you should vary these attacks depending on the situation. The Overlook Ghost may be desperate, but it is still a cunning and resourceful enemy: play it that way!

## 15. Epilogue

If the PCs manage to destroy the ghost, read the following:

After the struggle, the house seems less ominous, more peaceful; the very air itself seems lighter.

Outside the sky is beginning to brighten. The sun has risen over McClellan Manor, and there is a soft, polite knocking at the door to the hallway.

Dawkins is at the door, relieved and pleased to see the PCs alive. It turns out that he has made an interesting discovery in the attic: Amanda McClellan's diary, which reveals the entire tragic story of the McClellans, their children, and their unfaithful servants.

Using the background information included in "Behind the Scenes" on page 24, have Dawkins explain the circumstances to the PCs.

*That ghost wasn't all that bright, was it? I mean, it could do all these fancy things with the weather and stuff, but when it comes down to fighting, what does it do? Same old thing... rushes at everybody in some kind of dumb charge. How many times does it do that? Four? Five? Seems like people would catch on sooner or later, except maybe your membership dues to S.A.V.E. are your brains or something.*

*Speaking of dues and all, the folks in the next adventure are really going to have to pay them. It's almost too weird to be true. Come to think of it, it isn't true—it's just a story. And we're saving it for next time. Until then... Unpleasant Dreams.*



# Animal House

*I know, I know, with a title like that you think you're getting something about fun in college...you know, toga parties, food fights...all the great things that make higher education what it is today.*

*But you're not getting that. Not even close. The guys who wrote this are shameless, hoping that a famous title will make you want to play the adventure.*

*What you get instead is a story about this psychotic veterinarian...but I'd better stop there. If I say much more I'll give away the plot. What there is of it.*

## The Adventure

This adventure is better with a small group—two or three at best. Although the adventure can be a one-on-one session, warn the player not to use favorite campaign characters.

S.A.V.E. sends the PCs to investigate a series of strange disappearances of people and bizarre behavior by animals in a pleasant neighborhood on Chicago's North Side. The envoys quickly discover that all the disappearances are linked to the Northside Animal Shelter and Clinic, a veterinary office run by a Dr. Franklin Small.

When the PCs visit Dr. Small, they are suddenly (and mysteriously) transformed into poodles, left in the apartment of a doting old lady. After a day of well intended but humiliating treatment, Dr. Small "rescues" the PCs and invents a reason to take them back to his clinic.

At the clinic, Small treats the PCs for any wounds, then transforms them into cats. Suddenly, the PCs are in a home with a doting mother, two small children, and a cat-hating father. After one day, Dr. Small arrives to "treat" the cats, and returns them to his clinic.

This pattern of events recurs twice more; the PCs are transformed into talking mynah birds, and finally, guppies. After one day, Dr. Small always appears and takes the PCs back to the clinic.

In the final encounter, after their day as guppies, the PCs are again in human form, and have a chance for final confrontation with the strange veterinarian.

## Behind the Scenes

Franklin Small always liked animals more than he liked people. Born and raised the only son of an unloving father and a mother who bowed to the father's every wish, from an early age Small sought comfort and friendship from the animals on the family farm.

Patterns formed early in life are hard to change; in Franklin's case, his experiences in school only strengthened early patterns. Unfortunately, his last name fit too well; little Small became a target for bullying and ridicule. In his teen years, he withdrew almost completely, preferring the company of pets to associating with other people.

No wonder the young man decided to pursue a career as



a veterinarian: healing and caring for his “friends” remained much more appealing than dealing with their human owners. In time, Small came to detest the owners of most of his patients—he saw a constant stream of sick or injured animals whose problems he felt were the direct result of human neglect or abuse. In some of these cases, Small assigned the blame correctly, but soon he began to imagine neglect and abuse in the most innocent circumstances.

Finally, Small’s dislike of humanity strained at the borders of sanity. First he joined a number of groups crusading for animal rights, only to resign soon after because he could not deal with people in these groups. His attitude toward other humans became so bitter, so hostile that he could not keep even the contacts demanded in his profession. His practice dwindled, as pet owners sought out more agreeable and sociable veterinarians. Driven to despair by the collapse of his practice, Franklin Small decided to “make a statement” with a violent, symbolic act: the bombing of a Chicago research laboratory.

As was the case with so many things in the short and bitter life of Franklin Small, the symbolic act turned on the actor. Franklin Small was killed by the bomb he was carrying to the research laboratory—and killed four blocks away from his intended target. He died impoverished, broken, and alone.

But death did not end the doctor’s story. His life force soon transformed itself into the unusual ghost that the PCs confront in the adventure.

## The Creatures

### The Ghost of Franklin Small

STR	48*	DEX	72*	AGL	56*
PER	40	WPR	120	PCN	90
STA	50*	EWS	135	FEAR	4**
ATT	1/52%				

\* Only when ghost Manifests in human form; otherwise NA.

\*\* No fear check required unless character knows Small is a creature from the Unknown.

**Movement:** As incorporeal, 150’; in human form, as character

**Class:** Special

**Type:** Independent

**Disciplines:** *Dreamsend*, *Metamorphose* (unique discipline), *Hound*, *Manifestation*, *Slam* (see p. 96), *Terrorize*

**Manipulation:** Yes, in human form

**IPs:** 1620

Skills#	Rank	Score
Medicine	Student	90
Pistol	Master	127
Tracking	Master	125

# Because of the unique nature of its purpose and form of *Manifestation*, this ghost retains skills that Franklin Small possessed in life. The ghost can use these skills only when Manifested in human form.

Franklin Small’s ghost lives and walks among men every day, posing as a normal, living human being. Small’s life force, unable to accept separation from the beloved animals, has transformed itself into this unique ghost so it could carry on Small’s veterinary work in a twisted, psychotic way.

The ghost has two distinct motives that have bound themselves together to drive it to its terrible deeds: it wants to care for animals, and it wants to take revenge on all men for their brutal treatment of animals. To accomplish these goals, the ghost uses its unique *Metamorphose* discipline to change humans to animal form. It then places these “animals” with other humans—who subject them to the normal treatment pets receive from their masters, both good and ill. When the pets are injured or become ill (which usually takes only a short time), Dr. Small comes to “treat” them, transform them into another form, and relocate them in another home, thereby gaining satisfaction from treating and helping animals and from moving human victims on to the next step in their “education.”

After putting victims through a series of “incarnations” as an animal, the ghost confronts them to see if they have “learned their lessons.” In its crazed state, the ghost believes any human who truly learns what it’s like to be an animal in a human-dominated world is grateful for the experience—for the chance to live, if only briefly, as a “morally superior creature” rather than as a human. Those who aren’t grateful, who haven’t learned, are unfit to live and must be destroyed.

The ghost spends most of its time manifested in human form; it dislikes its incorporeal form, which reminds it that it is dead, separated forever from real animals, who have a keen sense for creatures from the Unknown. Consequently, the ghost ends its physical manifestation only if it is very near destruction. CMs should note that the creature can cancel *Manifestation* only during the Art use step of its portion of a round. Thus, it is possible for other characters to “kill” the ghost before it can end its manifestation.

The ghost uses its *Hound* discipline to keep track of its “animal” creations if they escape from their assigned masters. It uses *Dreamsend* to dog the dreams of its victims, even while they are in animal form; the dreams it sends usually reinforce the “lesson” it is teaching. The ghost uses *Terrorize* as needed for its own defense.

In combat, the creature can attack once per round, meleeing and/or using weapons just like a living human. (It has a Master level Pistol skill, acquired in life from the use of pistols which fire anesthetic darts.) The creature’s human manifestation takes damage normally, like any human character. If the manifestation is “killed,” the creature is destroyed.



## Unique Evil Way Discipline: Metamorphose

Type: SUB  
Cost: 20/use  
EWS: 120

Col: Will  
Range: Sight  
Area: 1 person

Successful use of this discipline enables the user to change the appearance of its victim to resemble an animal of the creature's choosing.

The speed of the transformation is determined by the specific result of the discipline use. The results are:

- S = Change takes place in one week.
- L = Change takes place in one day.
- M = Change takes place in one hour.
- H = Change takes place in one minute.
- C = Change takes place in one round.

The victim can be rid of the changes only when the creature that used the discipline upon him or her has been destroyed, when its ultimate intentions have been thwarted, or when, for some strange reason, it chooses to change its victims back to their original forms.

## A Matter of Dreams

The following two dreams are for characters who use the Clairvoyant/Prescient Dream discipline at any time during the adventure. Use the dreams in the order presented. Two characters should not have the same dream.

### Dream 1:

"A...B...C..."

You find yourself chanting with the rest of your classmates as you sit in a desk facing the blackboard.

The desk is too large for you, and seems to grow even larger as you recite the alphabet. Indeed, around you, the room itself seems to expand.

The reciting of the alphabet becomes a roar in your ears. You look around: is something wrong with your classmates?

They are dogs, cats, monkeys, pigeons, and parakeets, all dressed in their white school uniforms, all reciting the alphabets in barks, meows, grunts, and chirps.

### Dream 2:

You look funny in the princess garb, the long pink dress, the conical hat and the veil. But no funnier than the fellow kneeling in front of you, dressed in a prince's costume, but with the body and the head of a lion.

"But your love was supposed to make me human! And after I taught you so much!" protests the beast.

"That's just it," you explain. "I've told you before I don't love you."

"Then I have to do it myself," whines the beast, starting to change rapidly into human form. "But this way being human is sad, is unfair. See, I have to be human to die."

## Encounters

### 1. S.A.V.E. Wants You

For once it looks like a reasonably simple assignment, at least if the letter from S.A.V.E. Central in Dublin can be believed. A simple investigation in Chicago—with a chance to enjoy the sights of the city. Certainly better than trudging after zombies in a swamp or chasing werejaguars through the Central American jungles.

Read the following letter to the PCs:

S.A.V.E. Central  
Dublin, Ireland  
August 4, 1985

*Dear Fellow Envoy:*

*Once again the organization must call upon your services, although this time we hope that your mission may be more of a vacation in the city than a difficult and dangerous investigation.*

*The S.A.V.E. Regional Office in Chicago, Illinois reports a slight increase in the number of "missing person" cases filed with the Chicago Police Department. Ordinarily, this would not warrant S.A.V.E.'s investigation; the volume of missing person cases tends to vary greatly, especially in a city of Chicago's size.*

*Two additional facts, however, lead us to believe a preliminary check into the situation could be worthwhile. First, most of the increase in these cases comes directly from the mushrooming of the problem in the Chumbly Park neighborhood on the north side of the city. This is a pleasant, renovated residential section—mainly middle-aged working class families and retirees—the type of neighborhood not usually the source of many missing person reports.*

*Second, there have been scattered reports of strange animal behavior in this same neighborhood. Most of the animals reported missing behaved in an unusual, almost frantic way beforehand—sometimes attacking their owners, other times showing unusual or inexplicable fear.*

*While there is probably no connection between the strange animal behavior and the missing persons, these facts seem sufficiently unusual to merit general investigation.*

*Enclosed are airline tickets to Chicago on next Monday's flight. You should arrive in the city approximately at noon. A rental car is reserved for your use, as are rooms at the Holiday Inn near the Loop. Take a few days to talk to people in the Chumbly Park neighborhood. Report any findings as soon as possible. And—enjoy your week in the city.*

Sincerely,  
Gordon Pym  
S.A.V.E. Central

Now allow them to gather what reasonable equipment they want (of course, all should have the S.A.V.E. standard equipment pack). Then go to Encounter 2.

## 2. The Windy City

The trip to Chicago is pleasant and uneventful; unfortunately, the traffic from O'Hare Airport to the Holiday Inn near the heart of downtown makes up for the quiet and calm of the flight into town. However, a nice surprise awaits at the hotel: in an unusual burst of generosity, Pym has provided tickets to the Saturday night performance of the hit musical "Cats!"

Once the PCs check into their rooms, let them make whatever plans they want. Eventually, they should get around to visiting Chumbly Park. When they do, go to encounter 3.

## 3. Chumbly Park

Chumbly Park looks like a nice place to live. The streets are narrow enough to keep traffic slowed, wide enough to allow parking. The neat brick apartment buildings have well-kept front lawns, and a tree row divides the sidewalks from the curb.

The neighborhood has a quiet, friendly feel. People sit on porches or stand on the lawns, chatting quietly, perhaps waving to passers-by. A few children play nearby: judging from the age of most of the adults in the neighborhood, these kids must be visiting relatives.

Suddenly, a dog barks and whines pathetically behind you.

The PCs see a small gray poodle on the sidewalk. While it barks and whines, it goes through the strangest contortions: standing up, sitting down, rolling over, and "begging." This strange behavior continues for about thirty seconds.

Soon, a middle-aged woman approaches briskly. "There you are, bad dog!" she calls. "Don't worry. He doesn't bite," she adds, with a friendly wave to the PCs.

The woman scoops up the dog, who whines plaintively. "I'm terribly sorry. I hope little Fritz didn't alarm you. We were just getting ready to have his bath and get his hair curled, when he ran out of the house. Naughty doggie! Now, let's go home."

The lady is Mrs. Norma Walker, a retired widow who lives alone in an apartment just down the block. PCs who chat with Mrs. Walker can learn that Fritz has been behaving oddly lately—and so have her other poodles. (Mrs. Walker owns a number of poodles equal to the

number of PCs.) They seem constantly agitated. She plans to take them to see Dr. Small, the local veterinarian, first thing in the morning when the doctor returns from a short vacation.

Mrs. Walker knows nothing else of value to the PCs. She is not aware of any disappearances in the neighborhood, nor of strange behavior by any other animals or pets.

PCs who successfully use Investigation or Journalism skill in the neighborhood can learn up to four of the following facts:

1. The neighborhood has a population of about 15,000. Thus, it's likely that most of the people are unaware of anything unusual; they simply don't know of any missing persons, or anyone who is having problems with animals.

2. Several families have reported problems with their pets in the past several months. These problems always involve strange, erratic behavior.

3. Dr. Franklin Small, a local veterinarian, has treated all the disturbed animals.

4. Seven people have been reported as missing in the past four months. All were pet owners, and all had mentioned having some problem with their pet—a disease, a need for minor surgery, or a need to get routine shots—right before they disappeared.

## 4. The Police Records

PCs may want to check Missing Persons Reports at the Police Department. The police are businesslike and fairly helpful, although they don't like the idea of outsiders trying to do their job for them.

Police records show seven persons reported missing from the Chumbly Park neighborhood in the past four months. Neighbors, friends or relatives of the missing persons first reported the disappearances, which occurred approximately once every two weeks. So far, the police have found no apparent connection between the victims.

PCs can get a list of the names and addresses of the missing persons, and the addresses of those who reported them missing. If the PCs contact all the people who filed the reports, they discover the fourth fact listed for Investigation and Journalism skill use in Encounter 3.

## 5. Northside Animal Clinic

The Northside Animal Clinic is a tidy, one-story yellow brick building. From inside arises the occasional barking of a dog.

A sign on the front lawn indicates three veterinarians associated with the animal clinic: Dr. Thomas Ray, Dr. Michael Wright, and Dr. Franklin Small, Director.

Extensive fenced-in grounds surround the clinic. Toward the rear of the property is a second building, similar to the main structure.



PCs who enter the clinic find a clean, typical waiting room. About ten people with a variety of animals sit quietly, reading old magazines or calming and soothing their pets. A young man in a white lab gown checks over some records behind the receptionist's window.

The young man is Dave Campbell, an 18-year-old just out of high school who aspires to be a vet. Dr. Small lets him work at the clinic as an assistant and receptionist.

If asked, Dave shows the PCs to Dr. Small's private office in the back building on the clinic grounds. On the brief walk over, Dave casually says, "You'll like Dr. Small. He's very dedicated—devotes himself entirely to cases involving abused or neglected animals. Refers everything else to the other doctors."

## 6. Meet Dr. Small

Dave shows you into a clean, antiseptic-smelling office. A short, thin man with thin brown hair and sparkling blue eyes rises from behind a large desk and extends his hand. "Good day," he says. "I'm Dr. Small. How can I help you?"

The usual diplomas hang on the wall behind Dr. Small's desk, and the office is nicely but inexpensively furnished. The room is fairly large, about 15' x 25', and contains a small sink and mirror. There are two doors in addition to the door through which the PCs entered.

Dr. Small seems concerned and offers help in regards to whatever problem the PCs mention. If the PCs bring up the cases of strange animal behavior, Dr. Small nods knowingly, explaining that he, too, is concerned about this problem. He suspects a possible reaction to some new pollutant in the atmosphere may cause the erratic behavior, but admits freely that this is only one of many possible explanations.

Dr. Small claims to know nothing at all about the disappearances. If PCs request, he offers to check his records to see if any of those listed as missing were clients of the clinic.

At some point, Dr. Small leaves the room for a moment—perhaps "to get some records" the PCs have requested, or "to make a quick check on a lab test in progress." He leaves the room through either door. *Go at once to encounter 7 when Dr. Small leaves the room.*

PCs who Sense Unknown successfully in the office detect the Unknown all about them, and a creature within 30 feet. Should the PCs confront or attack Dr. Small, the ghost tries to use *Slam* to trap them, *Terrorize* to weaken them, and, if necessary, ends *Manifestation* in order to leave the room in incorporeal form, attacking from outside as described in encounter 7.

## 7. Dr. Small Attacks

Once outside the office, Dr. Small traps the PCs inside by using *Slam* on the office doors, then attacks with his

unique Evil Way discipline *Metamorphose*. The exact sequence of events is up to the CM, depending upon Small's success in using the Evil Way disciplines.

In the first three rounds after leaving the office, Small's ghost *Slams* the office doors. Because the doors are already closed, the discipline use is silent; the PCs have no chance to notice unless they try to open a door after it has been *Slammed*. The first door *Slammed* is the door by which the PCs entered the room, the second the door by which Dr. Small exited, and the third the remaining door.

By the start of the fourth round, the ghost is in position to see everything happening in the office: the mirror above the sink is a one-way mirror, allowing a view of the entire room.

The ghost now attacks with *Metamorphose*. It uses the discipline until it obtains some successful result against each PC. It then repeats the discipline use as needed until it obtains at least an "H" result against each PC, or until its Willpower has reached 60 or less. Finally, the creature uses *Hound* on any one PC, so that it can follow its "animal creations" wherever they go.

Characters affected by the *Metamorphose* find themselves being transformed; their appearance changes to the that of small, grey poodles. (See the discipline description on page 36 for the exact nature and rate of the changes.)

Characters changed to poodle form retain human minds, desires, and knowledge. They are restricted, however, to physical actions which could be taken by a poodle. For example, PCs changed to poodle form cannot talk; they can, however, make any sounds common for a dog.

PCs in poodle form have the following statistics:

STR	30	PER	As in human form
DEX	NA	PCN	As in human form
AGL	60	STA	30
WPR	As in human form	LUCK	As in human form
Movement: L 225' A NA W 5'			

PCs may use only those skills that can be used in poodle form. For example, a poodle PC who escapes to a library could read, and therefore do research, if he or she could find some way to use the card catalogue and get the books off the shelves. For simplicity, do not recalculate skill scores using the new Basic Ability scores; if PCs can use a skill, let them use it with their human form score, modifying as you choose for special circumstances.

PCs in poodle form may use their disciplines of the Art normally. Note, however, that a Sphere of Protection does not cancel or negate the *Metamorphose*.

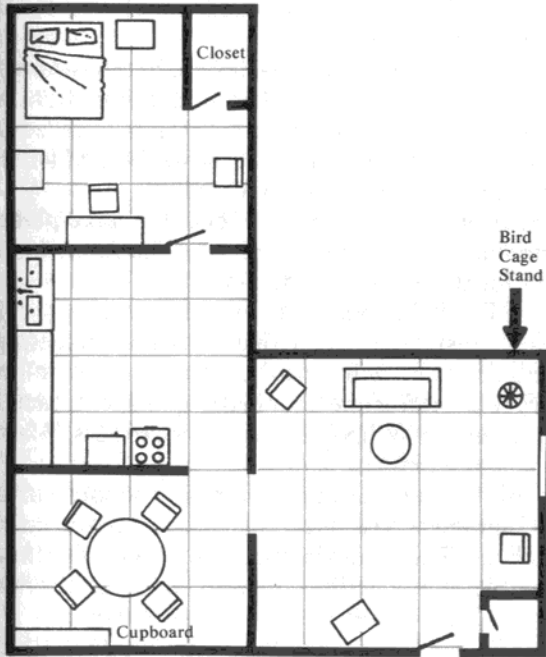
If the *Metamorphose* result obtained is "H" or "C" for all PCs, the ghost does not return to the room until the transformation of each PC is complete. If the result for one or more PCs is "M" or less, the ghost reenters the room after all characters suffering an "H" or "C" result are completely transformed.

The ghost reenters the room through the door the PCs used. Roll surprise checks for the PCs normally. If the PCs have decided Dr. Small is a creature from the Unknown,



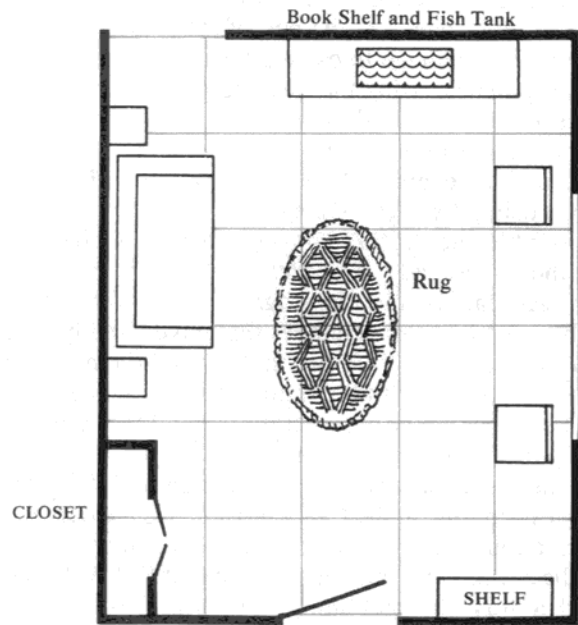
### Bird Apartment

1 Square = 5'



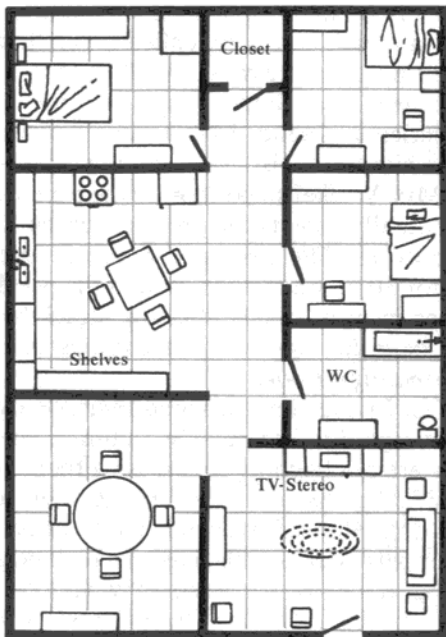
### Guppies Apartment

1 Square = 5'



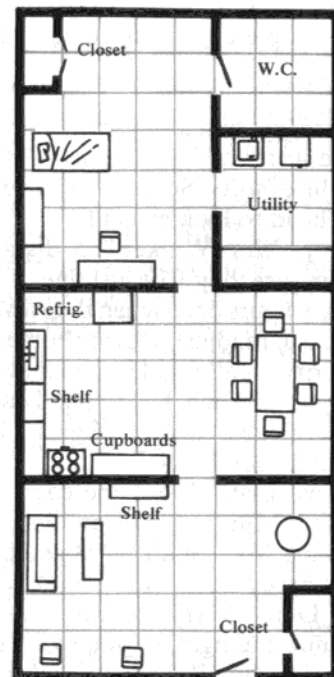
(Living Room Only)

1 Square = 5'



### Cat Apartment

1 Square = 5'



### Poodle Apartment

roll fear checks as well. The same round he opens the door, Dr. Small fires at the PCs with an anesthetic dart pistol. Any PC hit falls asleep at the end of the round.

Should a PC manage to escape the room, the ghost of Dr. Small pursues, using the anesthetic dart pistol, until the PC is asleep, captured, or manages to kill the ghost or force it into incorporeal form.

In the unlikely event that a PC escapes from the clinic, improvise using these guidelines:

1. If possible, the ghost *Hounds* the fleeing PC; he or she may be the one already *Hounded*.

2. The Art cannot halt the progress of *Metamorphose*. The only way to stop the changes that have already taken place is to destroy the creature that caused them.

3. There is a 60% chance per hour that the police (or the dogcatcher!) pick up the escaped character. Dr. Small contacts the police, describing a strange and dangerous escaped animal; the police may well release the animal to Small's custody, depending on the CM's judgement, the degree of transformation, and PC actions while in custody.

4. If the escaped PC manages to contact S.A.V.E., and can find a way to communicate who and what he is, S.A.V.E. sends in a second team. Allow the escaped PC's player to play the leader of the second mission team, accompanied by one or two NPC S.A.V.E. envoys also under the player's control. This team arrives in Chicago one day after the PC first communicates successfully with S.A.V.E.

## 8. It's A Dog's Life

Use this encounter when all PCs who did not escape encounter 7 are completely transformed to poodles.

You still feel groggy, and a dull pain beats at the back of your head. The surroundings are dark—bars covered by a cloth or tarpaulin of sorts. Something jingles annoyingly as you turn your head to look around.

"Don't worry, Mrs. Walker," a distant but familiar voice says. "I'm sure they'll be just fine. Still they may act peculiar for a few hours or so when they awaken—just give them a little time to readjust to being home. If things aren't better by tomorrow, call and let me know."

"Oh, thank you so much, Dr. Small. I can't tell you how glad I am to have Fritz! ["and his friends", if more than one player is playing] back home."

A door closes. Light floods the cage as someone removes the cover. "Oh, my dear and most precious little jewels!" exclaims Mrs. Walker, blowing kisses in your direction. "All better now? Well, Mumsey hopes so. Yes, bright angels! Don't worry. Mumsey has the apartment locked up all snug and tight, so you won't get out into that nasty street again with all those *undesirables*."

Mrs. Walker lets the PC poodles out of their cages, petting each one and calling it by name. Possible names for the

poodle PCs, depending upon the number of them: Fritz!, Fluffois, and Tartare for males, and Raouline, Mozelle, and Abominique for females.

Unless she thinks the PC poodles are acting strangely, Mrs. Walker goes into the kitchen to continue her daily chores. The PCs may explore the apartment or take other actions. The map of the apartment shows the CM where a variety of interesting items are located.

A number of interesting mini-encounters take place in the apartment at the CM's discretion. The following are guidelines for these mini-encounters.

1. *Fleas*: The PC poodles all have fleas, courtesy of Dr. Small. PCs constantly feel the fleas crawling on them and biting, and the bites itch terribly. Scratching offers only temporary relief. After one hour in the apartment, each PC must pass a current Willpower check or go to Mrs. Walker, scratching and whimpering.

The kindly lady douses the complaining poodle with flea powder. Characters so treated must pass a general current Stamina check. Those who fail become ill in 1d10 minutes, and incapable of any actions for 1d10 minutes after that. The powder does, however, kill most of the fleas.

2. *Chow Time*: Three times during the day Mrs. Walker offers dogfood to the PC poodles, as well as a few scraps from her own meals. A character must pass a general current Willpower check in order to eat dogfood or table scraps. PCs who don't eat become progressively more hungry; after three days (by then the PCs should be in a different animal form) they have to pass a general current Willpower check to stop themselves from eating the animal food provided.

3. *"Accidents"*: PCs can find some newspapers on the floor of the utility room. Mrs. Walker spansks any PC dogs who "makes a mess" elsewhere, called them "bad dogs," and rubs their noses in the mess.

4. *Mr. Adams' Dog*: Some time during the day, Mrs. Walker's gentleman friend, Mr. Adams, comes to call, bringing with him Sam, his large German Shepherd. Mr. Adams and Mrs. Walker sit politely on the couch and chat, but Sam eventually detects the presence of the Evil Way on the PC poodles. The Shepherd becomes skittish and threatening for 30 seconds, then attacks the poodles. Mr. Adams jumps in, two rounds after the attack begins, attempting to calm his dog; use the calming rules in the *CHILL® Campaign Book*.

5. *Dress Up*: Living alone has made Mrs. Walker just a little dotty in regard to her pets. Sometimes, she likes to pretend they are really children, dressing them up in doll clothes, teasing their hair, and playing with them as a child would with a doll. She may even put lipstick or eye shadow on one of her pets (CM's choice as to which dog, but we suggest it be done to someone it would thoroughly embarrass).

6. *Attacks*: If at any time the PC poodles attack Mrs. Walker, she immediately telephones Dr. Small for help. Even if she is unable to complete the call, Dr. Small shows up at the apartment after one day. Of course, in case of a vicious attack, the woman defends herself as best she can,

possibly by using the fireplace poker as a weapon.

7. *Escape*: If any PC poodles escape from Mrs. Walker's apartment by some means, there is a 60% chance per hour that the police or the dogcatcher pick them up. Remember, too, that at least one of the PCs has been *Hounded* by Dr. Small. See the guidelines in Encounter 7 for other details of handling escapes.

8. *Unusual, intelligent behavior*: The PC poodles may do something which demonstrates unusual intelligence (for an animal) or even the ability to communicate, such as trying to hold a pencil in the mouth and write letters on a piece of paper. Should such an action succeed, Mrs. Walker phones Dr. Small at once, boasting about this wondrous development. The doctor arrives immediately to "see what the remarkable dogs have done," and takes them back to his office for "examination."

9. *End of One Day*: Dr. Small calls at the end of one day, if Mrs. Walker does not call him first. He examines the poodles—hastily and from a distance—and tells her they must be taken back to the clinic for further treatment. Mrs. Walker obeys the doctor's orders.

At the clinic, the ghost uses *Metamorphose* again to transform the PCs into cats. When the PCs are transformed, go to encounter 9.

## NPC Statistics

Mrs. Walker  
Standard NPC

Mr. Adams  
Standard NPC

Sam, German Shepherd

STR	45	DEX	NA	AGL	60
PER	NA	WPR	15	PCN	75
STA	60	EWS	NA	FEAR	3
ATT	1/53%				

Movement: L 225' A NA W 10'

IPs: 50

## 9. Kitty Has Problems

Just as you were delivered to Mrs. Walker as her pet poodles, so now you're delivered to the Riggs family as their pet cats. Mrs. Riggs releases you from your cages, welcoming you home.

"Hmmp," snorts Mr. Riggs. "I should have taken those cats to the creek in a gunny sack and saved this vet's bill."

"Now Bill," Mrs. Riggs replies. "You know I just love my kitties—and you know how much the children enjoy playing with them. I wouldn't be surprised if you liked

them even more than you let on."

"You may be right," Bill says quietly. "Got any tuna-flavored razor blades?"

Allow the PCs to explore the apartment—a CM's map is provided. During their stay with the Riggs family, the PCs are known as Sasha, Sno-ball, Puddy, and Big Larry. PCs may be of either sex at the CM's discretion.

The following are mini-encounters at the Riggs house:

1. *Playing with the Kids*: The Riggses have a four-year-old son, John and a six-year-old daughter, Amelia. Both like to play with the PC cats. Amelia enjoys playing records on her little record player, holding a cat by the forelegs, and pretending to dance with it. "Get down, kitty, get down!" she cries gleefully.

John likes to wrestle with the cats, and does so at every opportunity. Treat his "wrestling" attempts as normal unskilled melee attacks.

If John is clawed or otherwise harmed while "wrestling" with the cats, his father, Bill, intervenes.

2. *Daddy's Home*: Bill Riggs detests cats, but puts up with them because his wife and children like them. If left alone in a room with a cat, or if a cat harms John, Bill delights in kicking the animal as savagely as possible. Treat this as a normal unarmed melee attack. If Bill gets a "C" result, the kicked cat hits the side of a wall for an additional 75% chance of unarmed melee damage.

3. *Chow Time*: The only food provided for the PC cats is regular canned catfood. PCs must pass a general Willpower check to eat it.

4. *Unusual Intelligence*: The adults in this family simply won't recognize signs of unusual intelligence from the PCs. The children may, and may tell their parents, but Mommy and Daddy treat such tales as children's fantasies.

5. *Attacks or Savage Behavior*: If the PCs attack family members, or show other signs of what humans consider dangerous behavior in a pet, Bill flies into a violent rage, taking a shotgun from the closet and threatening to "get rid of those dadgummed cats for good." He chases the cats around, grabbing them, throwing them into the air, then pretending to shoot at them—shouting "boom!" as he makes mock shots with the shotgun.

The CM should play up this little drama, having Mrs. Riggs step in to plead for the cats' lives. Keep the PCs in suspense as to whether Bill really will kill them.

6. *Escape*: Use the guidelines in encounters 7 and 8 if a PC cat escapes the Riggs apartment.

7. *Ending the Encounter*: This encounter ends whenever the Riggses call Dr. Small to report the cats' bizarre behavior, or early the next morning, when Dr. Small arrives to take the cats back to the clinic for "further tests."

Back at the clinic, the ghost *Metamorphoses* the PCs again, changing them to talking mynahs. Go to encounter 10.



## NPC Statistics

### PCs As Cats

STR	15	PER	As in human form
DEX	NA	PCN	As in human form
AGL	60	STA	15
WPR	As in human form	LUCK	As in human form
ATT	2/38%		
Movement: L 225' A NA W NA			

As cats, PCs get 2 attacks per round. The maximum damage they can inflict in one attack is a light wound. Of course, remember that when a victim's light wound boxes fill up, the next light wound becomes a medium wound, and so on.

### Mr. and Mrs. Bill Riggs Standard NPCs

#### John and Abigail Riggs

STR	30	DEX	30	AGL	60
PER	56	WPR	30	PCN	60
STA	46	Unskilled Melee			45

## 10. The Delinquency of a Mynah

You awaken, pained and groggy. This time you're really up in the air—on a perch in a bird cage, resting securely atop a large stand. Papers lie across the floor. Hanging from the bars are a water dish and container of bird seed.

The cage is in the living room of a modestly furnished apartment. At the moment, it seems that no one is home—or else everyone is asleep. The day is bright and quiet.

Give the PCs a chance to talk—they'll probably want to, after their time as dogs and cats. As mynah birds, they can talk normally. Describe the living room to them as it is shown on the accompanying CM's map.

The cage has a simple slide lock; the PCs are certainly bright enough to figure out some way to open it. If they use beaks, require a general Agility check. Each PC gets only one chance to lift the slide; failing the check means the PC simply can't do the task in his or her present form.

If the PCs attempt to fly, they find their wings are clipped; flying more than a few feet is impossible.

The PCs may try to rock the cage, tipping over the stand so that the cage falls to the ground. In order to do this, they have to find some reasonable way to rock the cage. If they all try slamming into one side of the cage at the same time, there is a 40% chance the stand topples over. If the stand falls, all PCs in the cage take 100% catastrophic damage from the fall.

PCs can have two mini-encounters as birds. The CM should work them in when proper, given the actions of the PCs.

*1. The Visitor:* In mid-morning, the cleaning lady comes to clean the apartment. She enters through the front door and goes straight to work: vacuuming, washing dishes, and scrubbing floors. She ignores the PC birds unless or until they do or say something "unusual" or human-sounding.

The woman first reacts as though the birds have simply learned a new phrase. She responds as expected: "Oh, pretty birdie. Yes. Did you learn some new things to say?"

If the PCs try to carry on an intelligent conversation with the woman, she must make a fear check on column 5 of the CHILL® Action Table. If able to respond, the woman says, "What's going on here? Is this one of those blooper shows?" If the fear check result is S or L, the woman says simply, "Oh, my, oh my, what is this? What is this?"

Continue making fear checks for the woman each round the PCs try intelligent conversation. If and when her current Willpower reaches 20 or less, she leaves the apartment, deciding to find a job elsewhere.

In any event, the woman leaves at noon, her tasks completed or not.

If possible, while the woman is cleaning, let the PCs overhear her speaking in another room of the house: "Oh, you fat, lazy old cat. It's high time to be up and around!"

*2. The Cat:* A cat is sleeping in the master bedroom of the apartment. If the PCs make any loud noise, they awaken the cat, and it comes to investigate. If not awake before the cleaning lady comes, the cat awakens after she leaves, and strolls into the living room, meowing mildly.

If the PCs are still in the cage on the stand, the cat sits on the floor beneath the cage and stares at them for a while, occasionally licking its lips. Eventually, it climbs onto the back of a chair by the cage stand, and tries to get at the birds. The cat is barely able to shove the end of a paw between two bars of the cage, but after three rounds, it can tip over the cage stand. PCs take 100% catastrophic damage from the fall.

Once the cage is on the floor, the cat attacks each round, leaping and pouncing on it, rattling it, toying with the birds, trying to get at them.

If the birds leave the cage, of course, they have a battle royal with the cat.

If the PCs shout for help, the apartment manager arrives after they have been shouting for a full minute (12 rounds). The manager sets the cage stand upright and shuts the cat in the bathroom. If the birds are hurt, he calls the apartment tenant, then the Northside Veterinary Clinic. Dr. Small comes to pick up the injured animals.

In any event, Dr. Small picks up the birds for further examination the next day. Returning them to the clinic, he again uses *Metamorphose*, this time turning the PCs into baby guppies. The ghost, however, gives the PCs time to heal wounds before taking them to their next encounter.

## NPC Statistics

### PCs as Mynah Birds

STR	15	PER	As in human form
DEX	NA	PCN	As in human form
AGL	75	STA	15
WPR	As in human form	LUCK	As in human form
ATT	1/45%		

Movement: L 15' A 15' (wings clipped) W NA

PCs can inflict a maximum of one light wound per attack; Of course, once all a character or creature's light wound boxes are checked, the next light wound becomes a medium wound, and so on.

### Cleaning Lady Standard NPC

#### Cat

STR	15	DEX	NA	AGL	60
PER	NA	WPR	30	PCN	60
STA	15	EWS	NA	FEAR	5
ATT	2/38%				

Movement: L 225' A NA W NA

IPS: 50

## 11. Bubble, Bubble, Toil and Trouble

Life as a fish has several drawbacks—not the least of which is boredom. At least the fish tank is positioned in such a way that the fish could have a good view of the living room—if they could see beyond the tank walls with any clarity.

Dr. Small “returns” the PC guppies to a family that keeps fish in an aquarium. There are several mini-encounters in this overall encounter.

**1. Feeding Time:** The PCs see hundreds of tiny particles on the surface of the water. Several other fish in the tank head toward the particles, feeding eagerly.

PCs who haven't eaten for three days or more must pass a general current Willpower check to avoid eating fish food. All PCs who eat must pass a general current Willpower check to avoid overeating—a constant danger for small fish, especially when, as in this case, small children dump too much food in the tank.

PCs who overeat begin feeling ill shortly after eating. Tell them they feel nauseated and sluggish. Their normal movement rate (as guppies) is halved. After five minutes, tell the overeating PCs they are starting to swim on their side, rather than normally, and that they have a tendency to drift toward the top of the tank.

Now the PCs can hear voices, deep and faraway, saying, “Gee, look Dad. I think this one's kinda sick.”

“Hmmm. Must have fed them too much again, Bobby. Better turn on the aerator. If that doesn't help, I'm afraid the one that's belly up has had it.”

A humming sound fills the tank as a stream of bubbles shoots from the tiny castle near the floor. After another five minutes, the overeating PCs feel alright again, and regain their normal guppy capabilities.

PCs who pass a general Perception check while feeding notice a large female guppy lurking near the bottom of the tank, ignoring the fish food, eyeing them carefully.

**2. Here's Mommy:** The female guppy is an adult who has recently given birth. True to normal guppy behavior, she is contemplating eating the young guppies in the tank. Once the PCs have a chance to feed and to suffer the consequences of any feeding they might have done, she attacks.

The female guppy follows a standard pattern of attack. She singles out one PC, then pursues, trying to bite it from behind. If knocked off course, she spends a round searching, then resumes the chase. She attacks until killed.

**3. Oh No!:** PCs who survive their meeting with “mother” feel vibrations moving through the water. Those trying to look outside the tank who pass a general Perception check can tell that Daddy and Bobby are wrestling and roughhousing on the living room floor. The writhing, laughing figures come closer and closer to the table on which the tank rests.

Tell observing PCs that the wrestlers come dangerously close to knocking over the table. Finally, they do!

The tank topples to its side; water spills on the floor. Amazingly, the PCs suffer no falling damage, but they lie on a relatively dry carpet and find they can't breathe.

Let the PCs try to carry out some plan of action. Fake some dice rolls to make them think there is a set timetable before they die from suffocation. Then, “just in time,” tell them that someone says, “Well, Mr. Schwartz, seems I'm here just in time to save those fish again.”

“Yes, Dr. Small. I'm afraid Bobby and I were a little careless.”

This is the last thing the PCs hear before awakening at the start of the next encounter.

## NPC Statistics

### PCs As Guppies

STR	15	PER	As in human form
DEX	NA	PCN	As in human form
AGL	75	STA	15
WPR	As in human form	LUCK	As in human form
Movement:	L 5' (flopping)	W 30'	A NA

PCs can bite once per round with an attack score of 45%. They may also try to fashion weapons from materials in the fish tank. Treat bite attacks on mother guppy as normal armed attacks.



## Mother Guppy

STR	15	DEX	NA	AGL	90
PER	15*	WPR	15	PCN	15
STA	15	EWS	NA	FEAR	4*
ATT	1/45%				

\* Used only in relation to PC guppies

Movement: L 5' (flopping) W 60' A NA

Bobby and Dad  
Standard NPCs

## 12. Final Showdown

You wake with a start, sitting again in Dr. Small's office. It appears that you're finally human again. The doctor sits behind his desk, a mad gleam in his eye, an anxious look on his face. He holds a revolver on you—no longer loaded with anesthetic darts, but rather with real bullets.

"Well? Have we learned our lesson?" asks the Doctor.

While the PCs take no action, the ghost of Dr. Small speaks crazily, explaining that they have had the rare chance to share the suffering of animals, suffering by the hands of foolish, careless, or evil humans. His purpose has been to "teach them a lesson," to show them how the poor innocent creatures suffer.

If the PCs act as if they are genuinely grateful and happy for this experience, the ghost explains further. The disappearing humans were all given the same lesson the PCs have had—but they weren't grateful—they hadn't learned, and therefore had to be destroyed. The PCs, his first "converts," are free to go.

If the PCs don't act genuinely grateful, the ghost says, "Too bad. You didn't learn. You're just like all the others. You must die." Dr. Small then tries to carry out this death sentence, using *Slam*, *Terrorize* and his revolver.

In any case, this is the PCs' chance to destroy the ghost. Whenever they begin the attack—or when Dr. Small does—run the fight normally. If Dr. Small is driven to 10 or less points of Willpower or Stamina, and can survive from then until the next chance he has to use the Evil Way, he ends his Manifestation and escapes. His activities begin again in another city in a few months.

*Talk about a bird's eye view! I know, it was a dog's life for anybody who made that Dr. Small angry.*

*And what's this thing Pacesetter has for animals, anyway? Animals and old houses, animals and old houses—next thing you know they'll be doing an adventure called "The Three Bears Pig Out on the Gingerbread House—Film At Eleven."*

*Anyway, the next adventure takes place—you guessed it—in a weird old house. Until then.... Unpleasant Dreams.*





# The House on the Hill

*This one starts with people driving along in the middle of a rainstorm. Think something might happen to their car? And hey, maybe that bridge they have to cross is going to be washed out or something?*

*Maybe there's nothing really that weird going on in that House on the Hill, where they have to go to get out of the storm. But if there isn't, maybe there's just no adventure...*

## The Adventure

The adventure begins with a bit of bad luck on the road: the player characters, driving through relatively uninhabited countryside on the way to the site of their next mission, find themselves caught in a blinding, severe thunderstorm. In the nick of time they discover that the bridge ahead of them has been washed out; a second's delay, and their car would have plunged to the bottom of the rain-swollen river.

The washed-out road is only the beginning of the PCs' difficulties. The car troubles that follow their near-accident keep them from going anywhere—anywhere, that is, except the eerie house on a hill overlooking the washed-out bridge.

Going to the house for help, the PCs meet the strange Ivor, who claims to be the assistant of a Baron Victor Von Frankenberg, M.D. Ivor invites the S.A.V.E. envoys in to dry off. Brief shelter is just about all the weird little hunchback can offer the envoys: the house phone doesn't work, and he and the Baron have plenty to keep them busy at the moment.

Once inside, the PCs discover a number of apparent clues that the Unknown is involved in this house in some manner: references to Transylvania and to the history of mass murder, bones, body parts, corpses, blood stains, and finally screams emerging from the mysterious basement of the building.

The more the PCs explore the various rooms of the baron's house, the more disturbing evidence they uncover. Eventually, they make their way down to the basement, where they burst in to find a menacing-looking doctor hovering over the bloody body of a woman.

## Behind the Scenes

The elements of this adventure—the thunderstorm, the washed-out bridge, the eerie house, Ivor and the baron themselves—may be strange, circumstantial, and even gruesome, but they have nothing to do with the Unknown.

The PCs don't realize it, but they have reached the bridge shortly behind an ill-fated car carrying two women. When the thunderstorm arose, drenching the road in blinding sheets of rain, these first travelers weren't as lucky as the envoys; their car spun out of control, hitting a bridge abutment on the road below the Von Frankenberg house. The force of the crash threw the two women some distance from the accident; almost immediately, the raging water swept away both the bridge and the auto.



Ivor, meanwhile, was taking a stroll through his favorite kind of weather. He found the two women lying at the bank of the river, one of them already dead, the other—a Miss Jane Dockery—barely alive. Ivor carried Miss Dockery back to the Von Frankenberg house, hoping that the doctor could do something to save the badly injured woman. He then returned to collect the corpse of Miss Dockery's companion.

The PCs arrive after the car disappears and the women have been taken to the doctor's house. At the time they arrive, they have no way of knowing what has already transpired, for the rain and Ivor have hidden the evidence of an accident. Car troubles force the PCs to seek help at the Von Frankenberg residence.

Once at the Von Frankenberg residence, the PCs meet Ivor and are invited inside. Despite the hospitality of the doctor's assistant, circumstances may lead the PCs to believe they have accidentally encountered the Unknown. But things are not as they seem. The doctor is downstairs trying desperately to save Miss Dockery's life. If the PCs don't watch out, they can cause a great deal of trouble.

Obviously, this adventure owes a great deal to the traditions of the old Hollywood monster movie. As CM, you might want to keep these traditions in mind as you run the scenario: the melodrama, the over-acting, the many times in these old movies when terror borders on humor. Use these traditions as you see fit, when you're creating atmosphere or playing the NPCs. The object is to allow your players to feel as though their characters have walked right into the middle of such a movie; the final twist, of course, is that the House on the Hill contains no monsters at all.

## The NPCs

### Baron Victor Von Frankenberg, M.D.

STR	44	DEX	72	AGL	48
PER	52	WPR	74	PCN	76
STA	42		Unskilled Melee		46

Skills:	Rank	%
Antiques	Teacher	93
Art Criticism	Student	90
Biology	Master	130
Hypnotism	Teacher	94
Medicine	Master	118
Forensic Pathology	Teacher	93
Psychiatry	Student	78

Baron Von Frankenberg is an elderly German-born physician, who came to the United States after completing his studies in Europe. The status of European nobility was not quite the same after World War I, and even less so for a German national. After he came to the U.S. Von Frankenberg became a medical researcher, particularly in the area of forensic medicine.

The baron is a very gentle person, dedicated to the medical profession. He is so intense in the pursuit of his work that he completely ignores everyday matters such as maintaining a household, holding regular meals, and keeping reasonable hours.

Right now Dr. Von Frankenberg has even more on his mind than usual. He is trying the best he can to save the life of Jane Dockery, the auto accident victim. Von Frankenberg faces frightening obstacles: he is a researcher and not a practitioner; his skills have diminished with age and lack of practice. Still, he realizes he represents Miss Dockery's only chance for survival; this is why he is so abrupt and aggressive with the PCs when they come barreling into his emergency surgery.

### Ivor the Humble Assistant

STR	80	DEX	38	AGL	30
PER	32	WPR	64	PCN	70
STA	76		Unskilled Melee		55

Skills	Rank	%
Mace/Club	Teacher	85
Mechanics	Teacher	84
Outdoor Survival	Teacher	92

Ivor is an ugly, short, one-eyed hunchback. Even though his heart is kind and his spirit noble, his face has caused children to scream and run in fear, women to faint, and even the strongest men to gasp in horror. Unfortunately, his looks aren't his only shortcoming; he is both incompetent and slow-witted.

On the plus side, Ivor is extremely loyal, and is a friend forever to those who genuinely befriend him. Von Frankenberg is one of those friends: he chanced across Ivor, realized that the little hunchback needed someone to look out for him, and took him in. Ivor is totally devoted to Von Frankenberg, whom he refers to fondly as "the Mawster" (a strange pronunciation of "the Master").

When Ivor sees people in need, he tries to help. This is exactly what he has done with the two crash victims on the bridge.

## Encounters

### 1. The Storm

Read the following to the players:

The road is narrow, winding through the green countryside as the landscape suddenly darkens. The skies, clear only a moment ago, have turned gray in an onrush of thunderheads that have arisen from nowhere; the day has grown sour and ominous, threatening rain.

The flash of lightning and the loud rumble of thunder

swirl across the roadway, as if saying, "Go back, or suffer things too dreadful to speak!" Outside it is darker, still darker. A wall of rain rushes heavily, relentlessly onto the car. Despite the efforts of the windshield wipers, the road appears thin and feeble in the fading light.

Be sure to roll dice as though you are making some kind of secret checks while reading the material above. Allow the players to think something unusual is about to happen to their characters: perhaps the Evil Way discipline *Change Weather* is going into effect, or perhaps it is something even worse, that your players can only imagine. Let their imaginations run wild, and tell them only that lightning bolts continually flash around the car, barely missing the vehicle.

Have the driver of the car make periodic Perception checks, and when he or she finally fails one of these checks, explain that the road "seems to vanish for a second or two in the driving rain." Allow the driver to roll several more Perception checks; if he or she fails, describe the scene outside the window as "blurred by sheets of rain." At the first successful Perception check, go immediately to encounter 2.

## 2. The Bridge

Directly ahead, a darker gray amidst the swirling clouds and rain, loom the stone abutments of an old one-lane country bridge. But beyond them is dreadful emptiness. The bridge is missing, washed out: churning white foam crashes against the land, spraying through the icy air. The road yawns above the swollen black waters that rush by in the darkness.

If the driver slams on the brakes, explain that the car skids, the wheels lock, and the vehicle glides to the very edge of the washed out bridge, stopping only barely in time.

The motor dies at the sudden and hard application of the brakes. Furthermore, the distributor cap is soaked so thoroughly that the car will not restart. Every time the ignition key turns, the car motor whines but does not turn over. If the PCs persist in trying to start the car, the battery dies after 8 turns of the key.

Any player characters who have Mechanics skill can recognize the problem. The solution, however, is not so easy. The cap should be removed and dried, which cannot occur in such a relentless rain. If the battery is also dead, it requires jumper cables and either a second car battery or a battery recharger to recharge and restart the car. Furthermore, it is getting dark outside. Night is falling, and there is no sign of the rain letting up.

The car cannot start. Even if it could, the wash-out on the bridge prevents the characters from getting to where they want to go. Nor can they return the way they came:

about a mile back down the road another wash-out has taken place.

## 3. The House

If any of the player characters announce their intention to search the area, look for a phone, look for a house, look for a dry place, or any action that might lead them to locate the house on the hill, read the boxed text below. Otherwise, let the characters wait in the rain for a bit, then read the text.

An especially bright flash of lightning casts a hill off to the north of the road into a crazed, almost cinematic glow. There, perched high among twisted and bare oaks and maples, an old Gothic house towers black against the skyline. The lightning passes and darkness returns: one lamp shines dimly through the recesses of the house, through the night, and through the dense, continuing rain.

With each flash of lightning the characters notice the ideal haunted house, in both looks and location. It seems to be about three stories high. A long driveway winds up the hill to the front entrance. Power and telephone lines follow the driveway up the hill to the house.

The characters are trapped, and the "haunted house" represents the only real shelter from the storm. If the characters attempt to use their car as shelter, explain that the rushing floodwaters are wearing away the land beneath its wheels: the car may very well crash into the floodwaters at any moment. As the CM, do whatever is necessary to have the player characters decide to venture up toward the house on the hill.

The characters can walk up the driveway encountering no problem except the pelting rain. As they near the house they discover it to be in a general state of disrepair. Shutters hang on the hinges, the walls haven't been painted in years, and shingles are obviously missing from the roof. (Boxed text describing the front porch is provided in encounter 1 on page 59. Boxed text describing the appearance of the back porch is provided in encounter 8 on page 63.)

The characters should also notice the light in the upstairs window (the one they noticed from the road), as well as the basement lights, visible as they near the house. All windows and doors are locked shut, preventing the characters from entering.

The front doors of the house are solid oak with an ornate set of wolf-head brass knockers. The characters can knock on the doors, which causes a loud thunderous rumbling through the house, or ring the doorbell, which rings loudly and ominously.

Roll secret checks if any of the player characters attempt to Sense Unknown, the result is the same no matter the roll of the dice: there is simply no Unknown to sense in this



house. *Make sure, however, that you as the CM make all the dice rolls for Sensing Unknown*; after rolling the dice, tell the characters they sense nothing. In this manner, the players think you are really rolling the dice for results, and that the Unknown must have some influence within the house.

#### 4. Ivor the Assistant

After a few moments, the righthand door opens with a loud whine. From behind the door, an ugly bald head pokes out, and in a voice like Peter Lorre's inquires, "Yes? What can I do for you on a doom-laden, bloodcurdling night such as tonight?"

The body belonging to this ghastly head moves from behind the door. Awash in the flickering light from the bolts of lightning crashing near the porch, the face becomes terribly visible: one eye bulges, while the other is scarred past sight and belief. Indeed, a one-eyed hunchback smiles graciously from the shelter of the doorway.

The hunchback's name is, of course, Ivor. If the characters explain their dilemma, Ivor answers, "I'm sorry, the Mawster is busy right now. But he will be pleased, oh yes, very pleased indeed, to have some new bodies around the house. Haw! Haw! Haw! Come in. Come in. The phone doesn't work. I'm afraid the lines are down. But the house is warm...very warm. You can find shelter here against the night...if only for a short while. Please stay, it would mean so much to the Mawster!"

Ivor opens the door fully to allow the characters into the room. Once inside, Ivor offers to take the character's coats, if they have any, and "hang them until they dry. Haw! Haw!"

Ivor gestures toward the living room: "Please, make yourselves at home. Things have been dead around here of late. The Mawster will be pleased to deal with the living for a change."

Without waiting for a response, Ivor turns and walks away, walking to the back of the house, where he intends to hang the clothes to dry. If the characters ask what his master does, or similar questions along such lines, Ivor pretends not to hear. If the characters confront Ivor physically, he simply apologizes for his hearing difficulties, shrugs, and walks on to hang up the clothes, mumbling, "the Mawster is a doctor, perhaps the finest in the world. I shall return in a moment."

The characters are left to wait in the living room. In the meantime, Ivor gets busy with other things and forgets about his guests. The player characters are alone for about half an hour, unless they get up and move about the house on their own. After half an hour, refer to encounter 3 on the first floor of Frankenberg's house.

#### Ivor the Humble Assistant

STR	80	DEX	38	AGL	30
PER	32	WPR	64	PCN	70
STA	76			Unskilled Melee	55

Skills	Rank	%
Mace/Club	Teacher	85
Mechanics	Teacher	84
Outdoor Survival	Teacher	92

## The House of Dr. Frankenberg

All of the following encounters occur within Dr. Von Frankenberg's house, starting with those represented by the map of the 1st floor. The characters have already followed Ivor through the front door from the front porch, into the living room; if this is the case, go to encounter 3. Encounters 1 and 2 take place in the areas where the PCs have already been. However, the characters may choose to return and investigate the places more carefully.

### First Floor

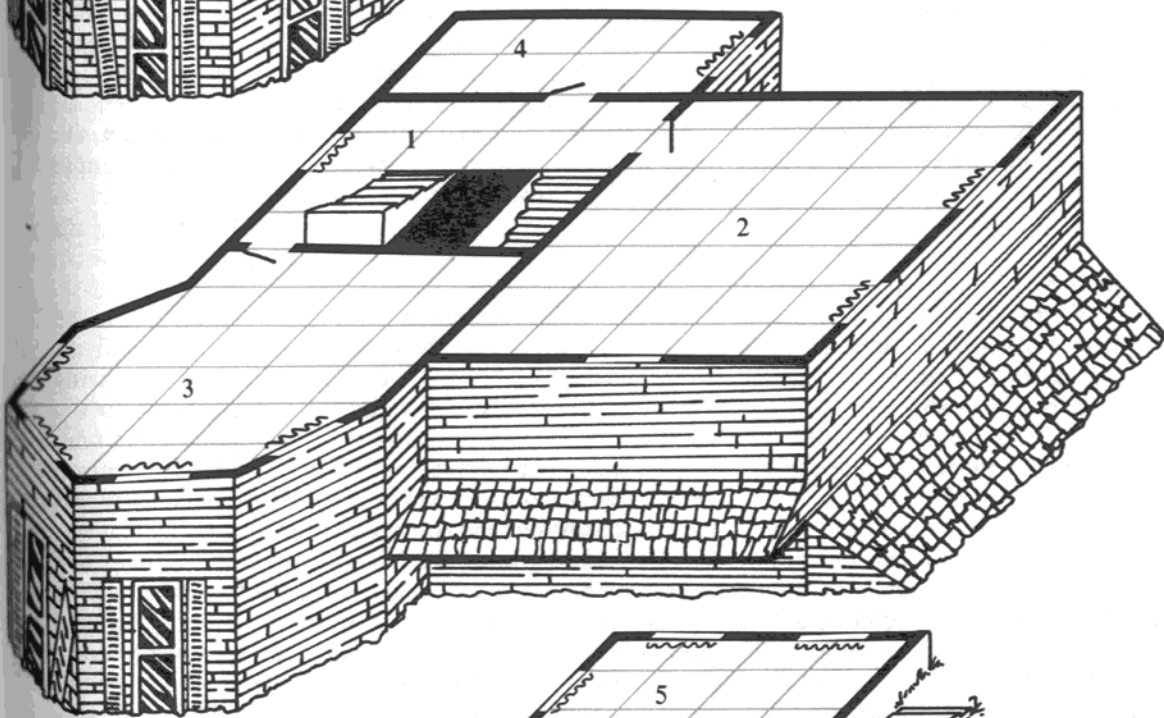
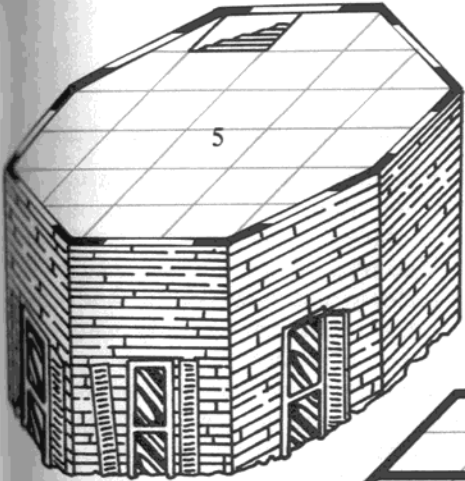
#### 1. The Front Porch

This area is clearly the front porch to what was once a very nice house. Given adequate repairs and a fresh coat of paint, the house could easily return to its former beauty. However, even in the flicker and flash of the lightning, it is easy to see that this area of the house hasn't seen paint for the last 10 years or so.

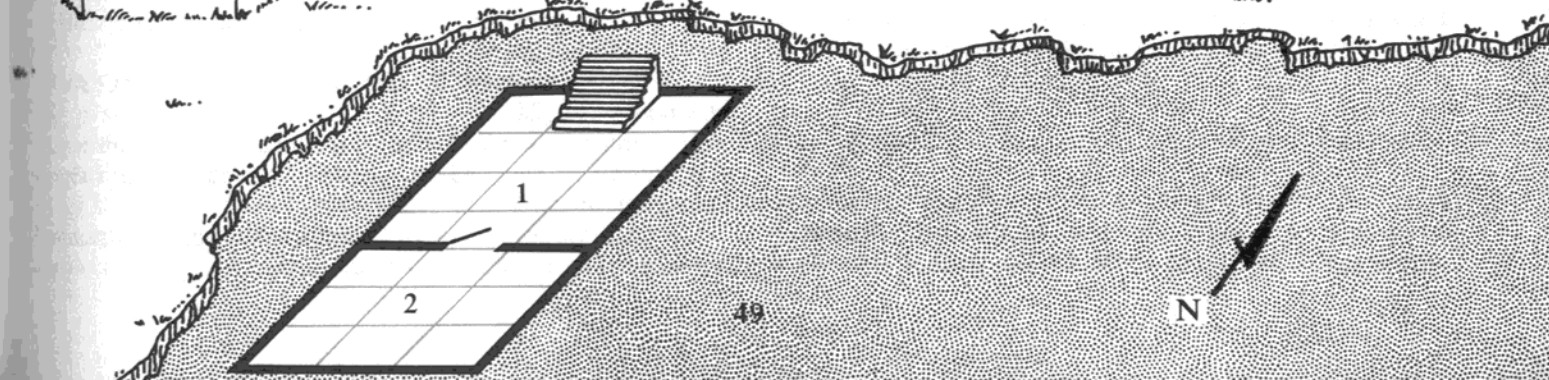
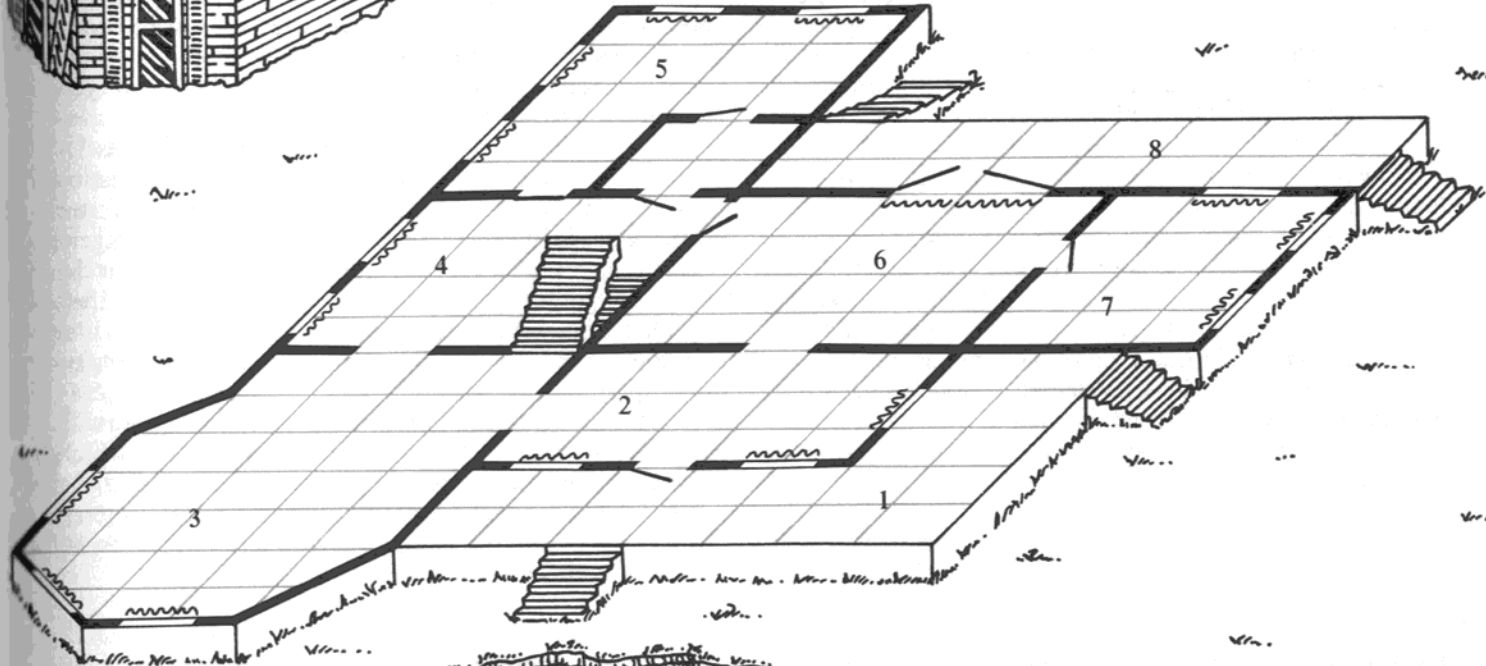
The porch is completely covered with a tattered, sagging roof. The wooden railings and columns along the outside edge of the porch are ornately carved, but also in need of paint, and covered with cobwebs. The floorboards are worn; they creak beneath the feet, as if whoever walks here does not walk alone.

The front door is solid oak, and has two brass wolf's head knockers. There is a doorbell button on the right doorframe.

Shades and draperies cover the porch windows, preventing anyone from seeing inside the house. The first floor of the house seems to be dark, but there are lights in the basement, as well as on the third floor. The basement windows, however, are covered with shades that permit light to escape while preventing any view of what is going on inside.



1st Floor



---

## 2. The Entrance Hall

This entranceway is a mess, matching the shabby outside of the house. The room is dark and dreary; a slight odor of mildew rises from somewhere, along with another, more unpleasant order not strong enough to recognize. Cobwebs hang from every corner; dust piles over everything.

On each wall are a number of certificates and diplomas, in Latin and German. A yellowed travel poster, a city scene in an old German town, hangs on the wall. The bottom of the poster simply reads "Neudorff." Except for a single high backed chair, there is no furniture in this room.

There are three ways in and out of this room: an open doorway in the north wall, another in the west wall, and the door through which the player characters entered the room. There are no lights in this room; therefore, it is quite dark while the thunderstorm continues outside.

This is the room where Ivor greets the party when they first arrive. He leads them through the doorway in the west wall to the living room in encounter area 3.

If the player characters return to the room after Ivor leaves them alone, they discover no passageways, no trapdoors—nothing that would characterize an "empty room" in a movie haunted house. However, characters skilled in German, Ancient Languages, and Geography can automatically extract some information from the diplomas, certificates, and poster on the walls. The following information is listed by skill:

**German:** The certificates are titles of nobility written in German. All of the titles are those of a German barony, with the family name of Frankenberg. The earliest name is that of a Baron Alfred Von Frankenberg, the most recent that of a Baron Victor Von Frankenberg, born in 1912.

**Ancient Languages:** The diplomas are indeed diplomas, all of them written in Latin, all of them medical diplomas from European universities. Evidently, Victor Von Frankenberg is an extremely learned physician, with degrees and awards encompassing surgery, psychiatry, pathology and forensic medicine.

**Geography:** The town of Neudorff is located in Transylvania. The town's folklore includes a number of stories dealing with the bloodthirsty Prince of Wallachia, Vlad the Impaler, better known as Dracula.

Except for the above information, the entrance hall holds nothing else of interest for the player characters.

## 3. The Living Room

This octagonal living room is decorated with furniture that must have been bought in the 1920s. In fact, the room

seems to be more a museum than a living room. A sofa and love seat sit against the southwest wall. Two ornately upholstered chairs stand in the room, one each against the north and south walls. A number of end tables are scattered about, each bearing a lamp placed on a doily. One of the end tables holds a human skull, staring vacantly out the window at the storm-crazed countryside.

A finely crafted wooden staircase is in the northeast corner of the room. An ornately carved gargoyle leers from the bottom post of the staircase bannister, as if at any moment it were about to spring to life.

A thick layer of dust covers the entire room. In fact, the room is so dusty that one can make out a path where people have walked through.

When Ivor invites the player characters into the house, he leads them to this room, then promptly forgets about them. He leaves for half an hour, working outside in the pouring rain, then remembers the characters and returns to the living room. During this time the player characters may explore the house undetected. If they should happen into the basement before exploring the first floor, Ivor meets them at the basement stairs and steers them in another direction. He explains that "the Mawster is terribly busy and cannot be disturbed," but offers no further information.

When Ivor returns to the living room, sopping wet, he apologizes for not attending to the guests. "I'm so sorry. The Mawster is so busy with his work, and I must do something outside. Make yourselves at home, if you haven't done so already." Ivor excuses himself and leaves the characters alone until they explore the basement.

Other than the furniture, what is particularly interesting in this room is the wooden gargoyle mentioned above boxed text. Have each character in the room make a general Perception check; those who succeed notice that the eyes of the gargoyle seem to follow them everywhere they go. This disturbing effect has *nothing* to do with the Unknown, but is simply the result of outstanding craftsmanship in the carving.

In addition to the staircase, there is an open doorway which leads to the north, and the doorway through which the characters entered this room.

Any character who possesses skill in Antiques recognizes that the furniture is worth investigating. The results for the skill check are as follows:

**L** = The furniture shows signs of German crafting, and was probably imported to the U.S.

**M** = Information in "L" plus the fact that the furniture was made in 1821.

**H** = Information in "M" plus the fact that the furniture was especially designed for people who tend to be a little taller than normal.

**C** = Information in "H" plus the fact that the furniture in the room is worth well over \$100,000.



## 4. The Hall

This room is filled with shelves, which contain volumes of some of the most bizarre literature one could imagine. Volumes dealing with unsolved mysteries, murders, and strange events fill the shelves on the southern wall. The shelves along the western wall contain volumes of case studies of all kinds of murders: mass murders, axe murders, chainsaw murders, and other violent criminal acts, including the famous California Food Processor Murders. The north wall seems, at first glance, to contain the sanest literature: a series of journals written in German.

A wall protrudes from the eastern wall, but ends before joining the north wall. Evidently there is a closet or stairwell located here. A door stands at the northern end of this protrusion.

If the characters are intent on searching this room for evidence or clues, have them roll a general Perception check. If the check is successful, they discover a few blood spots forming a trail of sorts between the dining room door and the door to the basement stairs. The blood is from the woman Ivor brought from the car wreck on the road; he carried the woman from the riverbank, through the back porch, into the dining room, and down the stairs to the doctor's examining room. The characters, however, have no way of knowing what has happened; indeed, they cannot be certain whether the trail of blood leads from the dining room or from downstairs, unless they have already seen the tracks from the back door into the dining room.

After the characters finish looking around the room, have each of them roll a general Agility check. Any character who fails the check steps on a squeaky floor board, alerting the parrot in encounter area 5. The bird squawks—to nobody in particular—“Help! Get me out of here! Help! Help! I'm trapped!” The parrot's voice sounds like that of an old man, which is just the way you should describe it to your players; let them find out for themselves that the cries for help come from a very normal bird.

The player characters can enter the library (encounter area 5) in one of two manners. A character who has Lock-picking skill may try to pick the lock on the door leading directly into the library. Otherwise, the characters can enter the library through the bathroom.

## 5. The Library

This room is littered with medical journals, curios, and other strange items. A rickety desk, sagging under books and papers, sits in the middle of the room, facing south. A large human skull, a hole in the center of its forehead, lies atop the desk, where it serves as a paperweight. A high-backed chair, its arms ending in carved wooden skulls, stands beside the desk.

Elsewhere in the room, the scenery is more disturbing: glass cases hold human arms, hands and other organs. Skulls and bones lie about the floor and cover the shelves.

In the northwest corner of the room sits a large bird cage, inside which perches a large gray parrot with a red tail. The bird calls out, “Help! Get me out of here! I'm trapped. Hurry!”

This room is the private study of Dr. Von Frankenberg, in which he conducts much of his technical research. The various bones and organs are here to assist with the doctor's current project; at the moment, however, the doctor himself is downstairs, working feverishly to save the life of Jane Dockery, the accident victim.

Any characters who have Biology skill recognize the bird in the cage as an African Gray, a large and extremely talkative parrot. Once the characters approach within 10 feet of the bird, it ceases to talk: the characters cannot be sure whether the bird was talking, or whether the voice resulted from use of the Evil Way. In fact, the voice the characters heard was that of the parrot; there is nobody in trouble in this room.

Should any of the PCs attempt to Sense Unknown in this room, roll the dice as if you are making a secret check, disregard the results, and tell the players that their characters sense the presence of the Unknown, the source of which is the skull sitting on the desk in the middle of the room.

The skull on the doctor's desk has him particularly puzzled. It cannot be anything other than human, yet there is something about it that is vaguely disturbing—something not quite right. The fact is that this skull once belonged to an animated corpse, and the hole marks the wound that destroyed the creature. The skull has no actual power, but it still radiates traces of the Evil Way discipline that once animated it. These traces should serve only to alarm the player characters.

## 6. The Dining Room

The furniture here appears quite valuable. The dining room table, the chairs, and the china are extremely ornate, and reflect an era of craftsmanship when pride was more important than profit.

Doors and doorways in this room include a door in the northern end of the west wall, a set of glass doors in the north wall, a swinging door in the middle of the east wall, and an open doorway in the center of the south wall.

When the player characters enter this room, they may wish to investigate the area for unusual items, clues, passageways—any of the things one expects to find in the traditional “haunted house.” If any player character announces the intention to look around the room, he or she finds a fresh

pool of smeared blood by the locked glass doors, as well as blood stains on the nearby draperies. The doors are locked from inside; evidently somebody stepped in the blood, because bloodstained shoe prints lead through the dining room toward the door to the hall (encounter area 4). The prints stop when they reach the door, but a few drops of blood continue a trail through the hall up to the door that leads to the basement. The blood is the same blood mentioned in encounter area 4.

## 7. The Kitchen

This kitchen hasn't seen a clean dish in weeks, or so it seems. Dirty plates, pots and pans are stacked everywhere. Garbage overflows onto the floor. Half eaten meals have been left to rot on their plates. The stench is overwhelming and enough to ruin the heartiest appetite.

As the characters enter this room, they hear a sudden skittering in the garbage. Those who make a successful Perception check spot two huge rats making for the northeast corner of the room. There is time to get a shot off at the rats, should the characters decide to become exterminators.

## 8. The Back Porch

The back porch to this house is much like the front porch. It is in bad need of repair and paint, drenched and dripping in the driving rain. It is hard to see inside the house through the windows: the filthy glass, the cascading rain, and the darkness itself block vision. The occasional flashes of lightning show draperies hanging on the other side of the glass panes. A particularly violent flash reveals what appears to be smeared blood stains on the draperies; there also appears to be a pool of blood inside on the floor.

Because the dining room is dark, the PCs cannot see what lies beyond the windows. The stains on the draperies are indeed smeared blood. Although the PCs have no way of knowing, the stains are a result of Ivor's rescue attempt, explained in the introduction to this adventure and in encounter 4 above.

The glass doors are locked.

## The Second Floor

Although the second floor contains no clues as what is really going on inside the Von Frankenberg house, the player characters may wish to explore upstairs anyway. All of the doors on the second floor are unlocked, allowing the player characters free access to the entire area. All of

the rooms except encounter area 5 are dark, but each room has a light switch right by the door.

### 1. The Landing

At the landing at the top of the steps, the characters have several options: they can return down the stairs, go through one of three doors into encounter areas 2, 3, or 4, or continue up the stairs to encounter area 5.

Meanwhile, the storm is not subsiding; when the characters reach the top of the stairs, a lightning bolt, followed almost immediately by a loud clap of thunder, creates the impression that the house has exploded. Use sound effects if possible to imitate the sound of thunder. If done quickly and loudly, it can catch the players off guard and scare them.

After the characters react to this harmless but startling situation, allow them the opportunity to choose their path from the landing.

### 2. Ivor's Room

This room is an absolute mess, littered with everything from food scraps to dirty laundry. It's impossible to set foot inside—indeed, anywhere in this room—without stepping on something. A mattress lies in the middle of the floor.

If characters search through the items for any sort of clues, they will find the following: Ivor's dirty clothes, rotten pieces of chicken, stale and moldy bread, a human hand in a terrible state of decay, a crumpled and worn Mary Lou Retton poster, and a few worthless but shiny knickknacks.

### 3. Frankenberg's Room

This room is cluttered but orderly. A large unmade double bed juts from the wall to face the door. A wardrobe, its door open, stands to the right of the room's entrance. This antique wardrobe contains clothes which obviously belong to a distinguished man. Off to the side is a dresser covered with medical journals in English and German. A few paintings of eastern European landscapes hang from the walls.

A single photograph stands on the lone endtable. The photograph is of a well-to-do family, judging from the style of dress. The photograph was taken probably in the early 1900's, probably in Europe. The picture features a handsome couple along with a young boy and girl.

The characters have no way to find out on their own, but the photograph is of the baron as a young boy with his family in Germany.



## 4. Upstairs Bathroom

This room is a simple bathroom.

## 5. The Overlook

If the player characters continue up the stairs, they reach the overlook. This is a single room with a magnificent view of the road and the washed-out bridge below. The contents of the room are all covered with sheets. Most of the objects are readily identifiable as furniture.

One particular sheet covered shape hangs on the wall, looking ominously like a human being. If the characters remove the sheet, they find only a dressmaker's dummy.

There is nothing else in this room.

## The Cellar

### 1. The Laboratory Entrance

As the door opens, exposing blood-covered steps leading down into a dimly lit dampness, a loud scream carries up the stairwell. Whoever screamed must be horribly frightened, in great agony...or both. The single scream echoes through the house, followed by an unearthly silence.

As the player characters descend the steps, they cannot help but notice the heavy odor of formaldehyde in the cellar air. The source of the light comes into view more fully as everyone descends the stairs; it lies behind a half dozen wheeled stretchers covered with white sheets: something, however, is beneath each of the sheets—things large and body-shaped.

Beyond the stretchers, the light shines brightly from beneath a closed door at the far end of the room.

The room also has some shelves, containing chemicals the doctor uses in his work.

The chilly laboratory entrance serves as the storage room for Dr. Von Frankenberg's research. As is often the case in his profession, much of his research requires the use of cadavers; and the doctor always maintains an abundant but legal supply of bodies on hand. The doctor maintains careful records of his transactions with the hospitals—in most cases, including the written consent of the deceased before he or she died, bequeathing the body to research. Von Frankenberg can show the player characters his authorization, but does so only after he has finished the operation on the gravely injured Miss Dockery.

This particular supply of bodies includes the recently deceased Mary Galloway (Jane Dockery's friend) who died in the car crash on the road below the house. Obviously, the body has not been prepared for dissection or

experimentation (Dr. Von Frankenberg has neither intention nor right to use Mrs. Galloway's body in his research, and has not had time to contact the proper authorities about the accident). At any rate, as is often the case, a freshly dead body will jerk and move from time to time.

As soon as the characters arrive at the bottom of the stairs the body of Mrs. Dockery suddenly sits up on the stretcher, throwing the sheet forward. Her face is still quite bloody from the injuries sustained in the crash, her eyes open in a vacant stare. Once she sits up, she remains in that position unless the characters place her back down on the stretcher, or they knock the body over in a mistaken attack.

It is likely that the characters will assume the corpse is animated by the Evil Way; however, this is not the case. The corpse is not animated and is not attacking in any way.

No stats are provided for Mrs. Galloway's body. If the player characters attack, there is no need to keep track of wounds or Stamina loss. The corpse "defends" on column 1; a "K" result knocks it off the stretcher. Otherwise the body remains motionless through the entire combat.

Naturally, any combat that takes place in this room alerts Baron Von Frankenberg in the laboratory. However, the same holds true if the characters make any general noise, such as talking.

### 2. The Laboratory

The door to this room is unlocked, and opens easily. Inside, a man in a blood-covered apron stands over the bleeding body of a woman, holding a cloth tightly over her mouth and nose. The woman's body is on a wheeled stretcher like the ones outside.

"Get outside at once!" exclaims the man in a thick German accent. He brandishes a scalpel in his right hand over the head of the reclined woman, while keeping the cloth over her face. From the doorway, it is hard to tell whether he intends to do something horrific to the body, or to threaten the unwelcome intruders.

Actually, the doctor is working feverishly to save the life of the woman in front of him. He is performing emergency surgery to prevent internal hemorrhaging; Miss Dockery could die if the doctor is unable to tend the injuries at once. Treat the patient as having a critical wound and 21 points of Stamina left. The patient loses 1d10 points of Stamina for each round the doctor is distracted by the PCs. The Stamina level remains constant during each round the doctor is working on the patient.

The scream which the PCs heard on their way into the basement was from Miss Dockery. As often happens with patients under ether, the woman has awakened during the operation in a great deal of pain. Doctor Von Frankenberg is trying his best to run a one-man show in a desperate situation.



The doctor's immediate concern when the characters enter the room is contamination. His warning is based on concern for his patient, and fear of what the characters might have in mind. Von Frankenberg has yet to meet the characters, who may very well have caused a number of problems in the house—distractions, inconvenience, damage, and noise. So the doctor is not likely to be pleased with their bursting in under the present conditions.

If the doctor is held at gunpoint or threatened in some similar fashion, he throws up his hands in disgust, exclaiming, "You're unbelievable. Don't you care that you've probably killed her?" He calls for Ivor, ordering him to "go for the police," then ignores the characters, turning back to the job at hand.

If the PCs are quick enough to realize what is going on, the doctor may be able to get back to work and save Miss Dockery's life. If the patient is not dead from the delays and interruption, the operation is a success and she survives. Dr. Von Frankenberg explains everything to the characters.

After the doctor has finished the surgery and offers his explanation, the characters should realize what has happened. Any damages to account for must be worked out between them and the doctor. One can only hope that no player character has killed anybody!

#### Baron Victor Von Frankenberg, M.D.

STR	44	DEX	72	AGL	48
PER	52	WPR	74	PCN	76
STA	42		Unskilled Melee		46

Skills	Rank	%
Antiques	Teacher	93
Art Criticism	Student	90
Biology	Master	130
Hypnotism	Teacher	94
Medicine	Master	118
Forensic Pathology	Teacher	93
Psychiatry	Student	78

*I told you nothing really weird was going on up there, didn't I? Hey, next thing you know I'll be introducing really mainstream, family adventures. Like about these severed body parts that attack people, you know? Come to the family reunion, and meet my half-brother. But stuff like that is for next time. Until then... Unpleasant Dreams.*



# Still Life

*Hey, I may not know that much about art, but I know what I like. And I don't like all these gross adventures where people's faces end up looking like abstract paintings, if you know what I mean.*

*Well, here's this story where an art critic (who of course is a member of S.A.V.E.) writes one too many negative reviews. See, he's a man of taste and integrity—wonder what he'd think of this adventure? Anyway, he gets in trouble, and calls for his old friends the S.A.V.E. envoys to help him out.*

## The Adventure

S.A.V.E. sends the PCs in response to an urgent plea for help from a fellow envoy, Milo Driskell, a retired art critic living in Winter Park, Florida. As soon as the PCs arrive, late on a Saturday night, they find a strange, threatening message awaiting them at their hotel. The PCs quickly discover they are too late to help Milo Driskell; the man dies the very evening they arrive in Florida, apparently strangled in his sleep.

The PCs have Sunday free to investigate the crime; the climax to their investigation takes place that very night, when they find themselves attacked by two severed hands, which attempt to strangle them.

The clues they find Sunday lead the PCs to attend the Winter Park Art Festival, where they can meet three prime suspects in Driskell's murder. Eventually, the PCs can disregard two of the suspects, leaving only the third, a young artist named Andrew Wyker. The amount of time it takes for the PCs to discover Wyker's key role in the mystery depends upon the skill with which they conduct their investigation, not to mention simple luck. While the PCs continue to investigate, the severed hands attack them twice per day, often by surprise.

Eventually, the PCs confront Wyker in his mobile home and art studio. From this confrontation, they can gain the clues needed to lead to a final destruction of the severed hands, and the liberation of Wyker from their powerful *Influence*.

## Behind The Scenes

Andrew Wyker, 26, is normally a vain buffoon posing as a great artist. The truth is that Andrew lacks confidence in his own abilities, and for good reason: he's not that good. However, about six months ago, he found a way to produce art better than anything he had painted before, and a way to gain recognition for himself eventually.

Wyker discovered—or rather, was discovered by—the severed hands of Hans Vanderstappen. Seeking an opportunity to prove their own artistic ability and to gain revenge on unappreciative art critics, the hands *Influenced* Wyker, soon gaining total control over him. Hidden in the privacy of Wyker's studio, their needs for paint, brushes, canvas and other supplies provided, the hands began to paint,



giving their works to Wyker to exhibit as his own.

Wyker began touring the various art festivals in the United States, seeking critical acclaim for his "new work." While most critics agreed he had improved technically, they also saw his style as hopelessly outdated and unimaginative. Those who voiced their opinions in print were soon dead, viciously murdered by the severed hands of Hans Vanderstappen.

The most recent victim of the hands, Milo Driskell, happened to be a S.A.V.E. envoy. His special knowledge allowed him to survive long enough to contact S.A.V.E., and thus set in motion the events of this adventure.

## The Creature

### The Hands of Hans Vanderstappen

STR	80	DEX	78	AGL	100
PER	72	WPR	90	PCN	90
STA	80	EWS	120	FEAR	6
ATT	1/90%				

**Note:** Statistics apply to each of the hands.

**Movement:** L 75' A NA W NA

**Note:** Each hand can jump distances or heights of 10'.

**Class:** Corporeal

**Type:** Independent

**Disciplines:** *Hound*, *Influence*, *Purified Shell*, *Telekinesis*, *Teleport* (unique, limited form).

**Manipulation:** Yes

**IPs:** 1200

Hans Vanderstappen was born in 1605 to a wealthy Dutch merchant family in Amsterdam. The youth showed an early interest in painting, and, although his family discouraged his ambitions, studied art and painting with some of the foremost teachers in Amsterdam.

Quite a few people agreed that Vanderstappen had some minor and technical talents, although the more honest of his teachers told him he would never be a great master painter. Wealthy and spoiled, young Vanderstappen ignored their realistic opinions and continued his studies.

In 1623, the Vanderstappen family suffered a series of crises: several far-flung business ventures failed, bringing the family to the edge of poverty. Hans' father died, leaving him in charge of the family estates, which consisted mostly of debts. Eventually, unable to obtain loans from the great banking houses or from his fellow art students—who thoroughly despised both him and his work—Hans Vanderstappen was reduced to joining the armed forces simply to gain enough money to survive.

At the siege of Breda during the Thirty Years' War, in

1625, Hans, then 20, lost both his hands to a Spanish cannonball. Mourning his fate, and the loss of his art, he died soon after—some say of gangrene, others say of bitterness and despair. Before he died, Vanderstappen cursed his art teachers and fellow students for failing to see his talent, and blamed his fate on their callousness.

As is often the case in the lives of selfish and wicked men, death brought no peace to Hans Vanderstappen. His life force wandered the realms of the Unknown. Eventually, it came to reside in his two severed hands, and began to seek both recognition of Hans' imagined position as a great artist, and revenge for the cruel fate that had been his in life.

The activities of Vanderstappen's hands always follow a similar pattern. First, the hands seek out a young artist, one who is much like young Vanderstappen himself was in life. They then *Influence* this artist, eventually gaining total control over him. Using the artist to provide them with supplies as well as transportation and a place to hide, the hands then begin painting, urging the artist to display their works as his own.

What the hands really want is critical acclaim. But of course, given their limited talent, this never happens. So, infuriated by negative opinions of their work, the hands take revenge on their critics by first scaring, then eventually killing them.

Physically, the creatures appear as two long-dead rotting hands. Their flesh is greenish-gray, and in many places is peeled or rotted away, revealing the bones beneath. Frequently, the hands vainly use their *Purified Shell* discipline to improve their appearance.

The hands can transport themselves physically by scuttling along the ground like grotesque five-legged spiders, but prefer not to be seen except by their victims. They can use *Telekinesis* to transport themselves, as well as the strange method of transport provided by the *Hound* discipline. Finally, they possess the *Teleport* discipline, but cannot use it more than four times in any one day, measured from midnight to midnight. Frequently, they use their *Influenced* artist to transport them to the scenes of their crimes.

In a fight, the hands can attack separately or as a pair. Each is fully capable of using its Evil Way disciplines or making a melee attack independently of the other. Each hand can use weapons, if they are available, but the creatures prefer strangulation to other attack forms.

The hands suffer Stamina loss normally from all forms of attack, but never suffer wounds. When reduced to zero Stamina, they begin regenerating; they recover all lost Stamina in 1d10 rounds. However, they usually *Teleport* to their resting place in their *Influenced* artist's home just before reaching zero Stamina.

Perhaps the most frightening aspect of the hands is their utterly relentless nature: once they have decided to kill a victim, they will not rest until that victim is dead.

There are only two ways in which PCs can destroy the hands permanently:



1. *By showing them a legitimate, printed review of one or more of their paintings by an established art critic.* The review must be extremely favorable, praising the artist as one of the all-time great masters. Note that no self-respecting art critic (except a PC knowing the use of the article) could be persuaded to write such a review, given the quality of the art involved.

2. *By turning the hands themselves into a work of art.* One could do this by fixing the hands in cement and making them a "sculpture," by doing a fine painting of them, or by taking a photograph of them and having it printed in a photography journal.

## CM's Notes: Directions for Play

The encounters in this adventure are presented in the order they most likely will occur. However, there are two highly possible exceptions to this sequence: encounter 6 takes place whenever the PCs go to the Winter Park Art Festival; furthermore, after the PCs are first attacked by the hands, in encounter 5, it is up to you to improvise subsequent attacks on the PCs. Use the following guidelines:

1. The hands attack the PCs once every 12 hours, without fail. No matter where the PCs go, the hands show up; they are using *Hound* on at least two of the PCs to keep track of their whereabouts, and can use Wyker to transport them if need be.

2. Each attack has as its goal the killing of one PC. The hands attack until one PC is dead, or until their Stamina falls to near zero. At that point, they *Teleport* back to their resting place, a wooden box which is always either with Wyker (on his person or in his car) or kept in the studio room of his trailer. The hands always keep this box within *Teleport* range (one mile) of the scene of their attack.

3. The hands prefer to kill by strangling their victim, then making a called shot to snap the unconscious (and therefore helpless) victim's neck.

4. The hands prefer to attack by surprise. Use this to create atmosphere. For example, a PC falling asleep might slip his hand beneath his pillow—only to have it gripped by one of the hands. A hand might suddenly leap out of an opened drawer or suitcase to strangle its victim. One might hide in the back seat of a car, then slowly crawl up the seat to tap its victim on the shoulder as he drives. Try to make the attacks as surprising, and scary, as possible.

## A Matter of Dreams

Read the following dreams to characters who use the Clairvoyant/Prescient Dream discipline of the Art at any time during the adventure.

### Dream One

You stand on an elevated platform wearing a full dress military uniform, apparently that of some kind of general.

Before you, thousands of troops pass in review, column after column. Suddenly, the troops halt, and turn to face you. They begin applauding wildly, cheering, throwing their hats in the air, and raving loudly, calling your name with glee and enthusiasm.

### Dream Two

You sit on a stool in an art classroom at college or university. Students are gathered around; some are sketching you, some are painting you, others are taking photographs; one is even making a clay model.

"Pay particular attention to the hands," the teacher says to the class. "They are often the most expressive part of a person."

"Here you go," calls a student, holding up a portrait of you. "You're immortalized," the student jokes.

You notice that the painting is dominated by your hands.

## Skill Use

At various points during the adventure, the PCs may try to use research or other investigative skills. This section summarizes the ways skills can be used, and the information PCs can gain from using them.

### Investigation

PCs may use Investigation to obtain information about the three suspects in the murder of Milo Driskell: Andrew Wyker, Tim Hobson, and Julia Wilson. Successful skill use generates up to four of the following facts in the order presented:

1. All three suspects have tight alibis for their whereabouts at the time of Milo Driskell's death; all three can produce witnesses who were with them at the time death occurred.

2. Hobson and Wilson were at home with company when Driskell's death occurred. Wyker was in a nightclub about half a mile from the scene of the crime, where more than 20 people saw him.

3. Wyker is generally disliked; the few people in town who know him think he is intolerably vain.

4. Wyker was a suspect in the death of another art critic three months ago in Baltimore. The critic had written a scathing review of Wyker's work. Wyker was quickly cleared when he produced more than a dozen witnesses who had seen him in a nightclub at the time the death took place. That murder is still unsolved.

### Police Forensic Pathology

PCs may use this skill to autopsy the body of Milo Driskell, gaining up to the following four facts:

1. Death occurred instantly, when Milo Driskell's neck was snapped. The time of death was half an hour before the

PCs arrived at the Driskell's house.

2. Driskell had passed out prior to having his neck broken.

3. Marks on the neck indicate that the killer was a human being; the marks clearly indicate human hands.

4. The hands possessed the greatest possible human strength.

## Art Criticism

PCs may use Art Criticism Skill to analyze the Wyker paintings on display at the Art Festival, gaining up to five of the following facts:

1. The style of the paintings, although modern, reflects the very strong influence of Dutch Renaissance portraits.

2. The style of the paintings reflects an intense anger on the part of the artist, perhaps anger at the viewer rather than the subject of the paintings.

3. Certain aspects of the brushwork, color schemes, and composition of the paintings suggest that the artist is mentally unbalanced.

4. The artist who painted the works Wyker is currently showing is not the same artist who painted Wyker's works from more than six months ago. PCs can discover this only if they ask Wyker to show them some of his earlier works.

5. The style of Wyker's work is almost identical to that of Hans Vanderstappen, a little known Dutch Renaissance painter.

## History

PCs can use History skill to obtain knowledge about Hans Vanderstappen. They can do this research at the University of Florida library, Orlando campus. Successful skill use can net the PCs up to four of the following facts:

1. Hans Vanderstappen's career as a painter was cut short by family financial difficulties.

2. Vanderstappen was forced to join the military forces to earn enough money to stay alive.

3. Vanderstappen died of wounds received in 1625 at the siege of Breda.

4. Vanderstappen's wounds were peculiar: both hands were severed by a cannonball. He died shortly after of gangrene, feeling cheated at not having achieved recognition as a great artist.

## Hypnotism

The PCs may find or create an opportunity to hypnotize Andrew Wyker. If they do, Wyker can provide the following information under hypnosis:

1. He is under the control of the hands of a very great artist.

2. The hands desire recognition by art critics for their great works. Failing that, they want revenge.

3. The hands live in a box that Andrew keeps in his

trailer studio. He often hauls the hands around in the box to make it easier for them to get where they want to go.

4. The hands are extremely vain. If they cannot obtain recognition for their artwork, they might be persuaded to become a work of art themselves—for example, by being painted, sculpted, or photographed.

## Graphology

PCs may use Graphology to analyze the note left in their hotel room in encounter 2. Use of the skill can net the PCs up to four of the following facts:

1. The writer of the note is jealous and vengeful.

2. The writer of the note is extremely vain.

3. The writer of the note has a minor artistic talent.

4. The note was not written by a living human hand.

## Encounters

### 1. The Mission

The shrill, insistent ring of the phone disrupts your peaceful Saturday morning—a call from S.A.V.E. Regional Headquarters in Atlanta, Georgia.

As soon as Mr. Usher, the regional director, identifies himself, you know this must be an urgent matter; S.A.V.E. almost never risks direct telephone contact between envoys and a regional headquarters!

Each PC receives an identical phone call from S.A.V.E. in Atlanta. The caller is Roderick Usher, S.A.V.E. Regional Coordinator for the Southeastern United States. Usher gives each PC the following information:

1. Atlanta Regional Headquarters just received an urgent request for aid from S.A.V.E. envoy Milo Driskell in Winter Park, Florida. Headquarters assembled the team of PCs for this assignment rather rapidly, drawing on the best *available* talent in the immediate area.

2. The information accompanying Milo Driskell's call for help is disorganized and vague: apparently he is under great mental stress, and certainly under direct attack by some form of creature from the Unknown. Speed and decisiveness are essential.

3. The Organization has made reservations for the envoys on the earliest available flight to Orlando, Florida; tickets await them at the airport. Furthermore, they have reservations at one of the better hotels in the Winter Park area.

4. The envoys are to meet early Sunday morning at the Orlando airport: all of their flights arrive there shortly between midnight and 3 a.m. From there, they are to go together to Milo Driskell's home, arriving at 9 a.m. Mr. and Mrs. Driskell will be expecting them at that time. Earlier or later arrival might complicate matters, jeopardizing the mission almost before it begins.

5. Winter Park is a wealthy community near Orlando, Florida, about an hour's drive from the Atlantic coast. Various tourist attractions are in this area, including Walt Disney World, Sea World, and Circus World.

6. Milo Driskell is a longstanding S.A.V.E. envoy of impeccable reputation. Professionally, he was an art critic before his recent retirement. He is 59 years old, and resides at his Winter Park estate with his wife of 34 years, Helen Franklin Driskell. Mrs. Driskell is aware of S.A.V.E. and Milo's connection with the organization. She'll probably give her full cooperation.

7. S.A.V.E. has no definite idea of the nature of the creature bothering Milo Driskell. Envoys should take full precautions.

Allow the PCs to gather their S.A.V.E. standard equipment packs, and whatever other equipment (within reason) that they want.

When the PCs meet at the Orlando airport, by about 3 a.m. Sunday morning, a limousine is waiting to take them to their hotel in Winter Park—about a half hour drive. If the PCs happen to call the Driskell's home at this time, they awaken the couple, who report that everything "seems to be going fairly well." Milo Driskell refuses to discuss what is happening to him over the telephone; he insists on waiting for the scheduled 9 a.m. meeting.

## 2. A Note in an Unknown Hand

Checking in at the hotel goes smoothly; for once, the reservations are in order, and the rooms are even prepaid for a week. The hotel is elegant; it obviously caters to a high class clientele.

The bellhop gives you a brief tour of your suite; the accommodations are more than adequate. Not until the bellhop leaves do you notice an envelope taped to the balcony window, behind the curtains. The handwritten address reads simply: "Envoys."

If the PCs open the envelope, they find a handwritten note inside, which reads:

*Envoys:*

*Welcome to the Sunshine State. Recognition, or death! You will be next. There can be no other way.*

The note is written on hotel stationery, and the envelope is a standard hotel envelope, the type provided along with the stationery as a courtesy to hotel guests. PCs who have Graphology skill may attempt to analyze the handwriting, as noted under "Skill Use" on page 48.

The hotel staff has no knowledge of the note, or how it came to be in the PCs' suite. It's a good thing for the staff that they don't know the circumstances surrounding the

note; the hands of Hans Vanderstappen, which learned about the PCs' arrival during their close watch of Milo Driskell, brought the note here. Now they are strangling Milo Driskell, even as the PCs read the note.

If the PCs happen to call the Driskell's home immediately, (it is by now close to 4 a.m.) they awaken Mrs. Driskell, who answers the telephone. During their conversation, she goes to check on her husband and finds that he is dead. No matter how quickly the PCs react, Mrs. Driskell insists upon calling the police, who arrive before the PCs do.

*Go to encounter 3 whenever the PCs arrive at the Driskell's home.*

## 3. The Home of the Late Milo Driskell

The expensive lakefront estate of Milo Driskell is in a state of confusion. Obviously, the police arrived only a short while ago: an ambulance sits in the driveway, along with several police squad cars. Uniformed men swarm over the grounds, looking in the bushes and searching the property around the house itself. In the doorway, a sobbing woman, obviously quite distracted, talks with a police officer, who is taking notes on what she says.

If any PC displays the indalo insignia, Mrs. Driskell recognizes it at once, and leaves the police officer to talk with the PCs. The police have finished their preliminary investigation, and let the PCs talk to Mrs. Driskell, warning them to touch nothing until the detective squad arrives.

Mrs. Driskell greets the envoys by saying, "Thank goodness you've come. But oh! Too late! Too late!"

Improvise a conversation with the grieving, distracted widow. In the course of this conversation with Mrs. Driskell, the PCs can learn the following:

1. Strange things have happened in the Driskell's house for the last three days, ever since Milo wrote an art review piece for the local newspaper.

2. Strange and ominous events took place in the house whenever the Driskells were away: furniture rearranged itself; clothing moved unexplainably from one closet to another; dishes and knick-knacks broke for no particular reason; and threatening notes appeared on Milo's typewriter in his study. The notes all said the same thing, "Recognition or death."

3. Milo was quite worried by these occurrences. Last night, something strange happened after Mrs. Driskell went to sleep. Milo did not say what it was, but he quickly contacted friends of his from what he called "the organization" to ask for help. He told Mrs. Driskell a little bit about S.A.V.E., and asked her to cooperate with S.A.V.E. envoys no matter what happened.

4. None of the neighbors or passers-by noticed anything strange happening at or around the Driskell house. No one saw anyone enter or leave the house.



5. Mrs. Driskell discovered Milo dead shortly after she woke. She heard nothing unusual during the night. The body is still in the bed; no one has moved or touched it. If one of the PCs is a medical doctor or has Police Forensic Pathology skill, Mrs. Driskell suggests that he or she perform an autopsy.

In addition to all the information above, Mrs. Driskell can provide the PCs with a copy of the article Milo wrote just before strange things began to happen. The article is a preview of the prestigious annual Winter Park Art Festival, which opens Monday morning. The festival is a week-long outdoor art exhibition, held in the city park; it usually draws some of the best aspiring young artists in the country.

There is nothing unusual about the article; it offers the readers tips on what artists' works they should be sure to see at the festival, and has a few critical comments about artists whom Milo felt were less talented. Especially singled out for criticism—as “competent, but certainly overrated”—are Julia Wilson, Tom Hobson, and Andrew Wyker.

The PCs won't be able to locate any of the artists who will display their work in the Winter Park Art Festival—at least not before the show opens Monday morning. Otherwise, the PCs are free to spend Sunday investigating however they wish. The police are cooperative with the PCs at Mrs. Driskell's insistence, provided the PCs treat them with proper respect.

PCs who successfully Sense Unknown while looking around the Driskells' house find traces of the Unknown forming a trail from the driveway in front of the house up to a living room window, and from there straight upstairs to Milo Driskell's throat.

The only other item of interest in the house is one of Driskell's notebooks—one that he had kept secret from everyone, even Mrs. Driskell. Any PC who passes a general Perception check (with a -20 modifier) while inspecting Milo Driskell's study can find this particular notebook easily. It seems to be a daily journal, and the contents of the final pages confirm Mrs. Driskell's statements. The last entry, dated Saturday evening, reads:

Thank heaven. S.A.V.E. sending team, to consist of ... (read off the PCs' names). They'll be here tomorrow morning. If only the hands will rest until then.

#### 4. Strange Occurrences

Use this encounter whenever the PCs return to their hotel after discovering that Milo Driskell is dead. Note that this encounter takes place even if the PCs have changed hotels; the hands know about Milo's notebook, know the PCs' names and purpose. Andrew Wyker can track the PCs until the hands are able to *Hound* a couple of them.

The door to the hotel suite opens onto a new mystery: someone has rearranged the furniture in the suite's living room. The sofa that stood against the east wall is now against the west; the coffee table and the chairs have moved; the television lies on its side in the middle of the room.

A quick check of the suite reveals that other strange things have happened: the PCs' clothes are all in the wrong closets; dismantled electric shavers lie on the bathroom floors, cosmetics have been dumped in the sink and left open under running water. The CM can improvise other forms of petty vandalism, depending upon what items the PCs have with them. Any S.A.V.E. standard equipment packs are open on the floor, notes left next to them reading, “worthless junk.” The notes are on the same stationery and in the same handwriting as those in Encounter 2; again, characters who have Graphology skill can examine the note and uncover the information found under Graphology in the “Skill Use” section (p. 48).

The vandalism is basically harmless; the hands of Vanderstappen have done this in order to frighten the PCs. Be sure to require fear checks of any PCs who show fear at hearing what has happened.

PCs who pass a general Perception check notice that one of the windows leading to the suite's balcony is open. This provides a clue as to how the culprit gained entry; one of the window panes is broken.

Hotel employees deny any knowledge of any person entering the PCs' rooms. They treat the incident as a simple break-in or burglary, and call the police at the PCs' request. The police make a quick routine investigation, also treating the situation as a simple breaking and entering case.

PCs who successfully Sense Unknown can find a faint trail of the Unknown leading from the balcony into the room, then running in scattered, narrow trails throughout the suite.

#### 5. The Hands Attack

Use this encounter the first night after the murder of Milo Driskell, when the PCs are in a hotel room or suite. If the PCs are not in a hotel, improvise an attack, using the guidelines provided in “CM's Notes” (p. 47) and the information in this encounter. Modify the encounter as needed, depending upon the situation.

The night passes uneventfully until shortly after 2 a.m. It is then that you first hear a knocking at your hotel suite door. The knocking is loud and insistent.

One of Vanderstappen's hands has *Telekinesed* to about four feet off the floor outside the hotel suite door, and is

doing the knocking. As soon as a PC comes to the door, the hand disappears, using *Teleport* to enter the room. Then it hides in the bed of the PC who came to the door. These events happen very quickly; a PC who peers through the peephole in the door sees nothing out in the hall, no matter how quickly he or she answers the knocking.

While the one hand knocks and *Teleports* in, the second hand tries to enter through a window, using *Telekinesis* to keep itself in the air outside until it can gain entry. If entry through a window is impossible, the second hand also *Teleports* into the room, joining its partner.

Once inside the PCs' hotel suite, the hands begin their attack. First, each of them uses its *Hound* discipline on one PC. Next, they try to isolate one PC in a room; this should not prove difficult if the PCs are in a hotel suite that has private but adjoining and linked rooms. As soon as one PC is alone in a room with a hand, the other hand creates as much noise as possible, dropping breakable items onto the floor, tipping over furniture, and banging on the walls.

While the majority of the PCs respond to the noise, and try to deal with the disruptions and distractions of one hand, its partner attempts to strangle the isolated PC. Should it succeed at strangling its victim, the hand then breaks the neck of the unconscious PC, making an automatic hit. (See the "Automatic Hits" and "Strangling" rules on page 38 of the *CHILL® Campaign Book*.) In accordance with the game rules, the PC receives a Luck Check to avoid death; the hand assumes that the PC is dead, regardless of the outcome of the Luck check.

Each hand uses *Purified Shell* at this time; if a PC touches one of the hands, be sure to describe the result graphically.

Each hand continues to attack until it is nearing zero Stamina, or until a PC is dead. Each then *Teleports* back to the box in which they both live, held by Andrew Wyker in his car, just less than one mile away from the PCs' hotel.

When running the combat, remember the hands can leap or jump up to 10' with ease, allowing them to leap up and strike or grab a PC, or strike a normal blow. If a PC produces a weapon, one of the hands tries to disarm the PC and use the weapon itself.

## NPC Statistics

### The Hands of Hans Vanderstappen

STR	80	DEX	78	AGL	100
PER	72	WPR	90	PCN	90
STA	80	EWS	120	FEAR	6
ATT	1/90%				

*Note:* Statistics apply to each of the hands.

**Movement:** L 75' A NA W NA

*Note:* Each hand can jump distances or heights of 10'.

**Class:** Corporeal

**Type:** Independent

**Disciplines:** *Hound*, *Influence*, *Purified Shell*, *Telekinesis*, *Teleport* (unique, limited form).

**Manipulation:** Yes

**IPs:** 1200

## 6. The Art Festival

Use this encounter whenever the PCs attend the Winter Park Art Festival.

Downtown Winter Park is beautiful. The main street, Park Avenue, is an attractive row of well kept specialty shops and fine restaurants, several of which have outdoor tables. Automobile traffic is restricted; most people park elsewhere and then enjoy the stroll down Park Avenue.

In the center of this area is the main park, site of the annual Winter Park Art Festival. The park itself covers only several acres—basically only a large lawn. A few walking paths cross its manicured surface. Today, hundreds of people are walking, talking, and mingling in the park, viewing the works of more than one hundred artists, who have displayed their paintings for comment and sale.

The sun is shining, the temperature is in the mid-70's, the crowd wealthy, polite, and sophisticated. In all, the scene is a pleasant contrast from the deadly murder and horror that lurks somewhere nearby.

As the PCs explore the Art Festival, they have no trouble locating the displays of Julia Wilson, Tim Hobson, and Andrew Wyker. Encounters 7, 8, and 9 describe the displays and the artists (7 = Wilson, 8 = Hobson, 9 = Wyker). As the PCs approach each suspect, go to the appropriate encounter.

## 7. Julia Wilson

A petite, smartly dressed, suntanned young woman is displaying a series of landscape paintings of unremarkable quality. The name sign in front of her display reads, "Julia Wilson, Phoenix, Arizona."

Most of Ms. Wilson's landscapes are priced between \$125 and \$250, depending upon the size of the painting.

Julia Wilson assumes the PCs are casual viewers, like most of the people at the Art Festival. She'll be friendly—even chatty—but the fact of the matter is that she just doesn't know all that much that will interest the PCs.

Still, Ms. Wilson is intelligent, friendly, and business-like. In the course of casual conversation, she can reveal

# WYKER'S TRAILER



1 Square = 5'



the following information, provided the PCs make some effort to obtain it:

1. Julia is 26 years old. She has been supporting herself as a professional artist for three years, since her graduation from a small eastern liberal arts college.

2. She knows that her talent for painting is limited; she has no illusions about being a "great painter." She simply enjoys painting landscapes, and has found that enough other people like her work so that she is able to make a limited but sufficient income.

3. She has not read Milo Driskell's article. She seldom pays attention to critics; since she has no ambitions to be "great," she doesn't really care what the critics have to say, one way or another.

4. She is still a little tired today; she and three acquaintances stayed up all night Saturday night until almost 9 a.m. Sunday morning playing a role playing game. (The police can confirm her story.)

If the PCs press her, Julia becomes annoyed. She has already talked to the police about her activities Saturday night; she feels (and says so, politely) that if the PCs don't have any police identification, her activities are really none of their business.

## 8. Tim Hobson

Abstract paintings are the specialty of an artist identified as "Tim Hobson, New York, New York" by the sign in front of his display. Prices here range from \$250 to \$1000 per painting, and business seems brisk.

Hobson's paintings, while they seem bizarre to those with no taste for abstract art, have a haunting quality which appeals to the crowd. There is something mildly disturbing about even his simplest works. It may be the choice of colors: deep purples clash with violent yellows, red streaks cut across fields of green, and all takes place on ominous gray backgrounds.

Hobson is 28 years old, a streetwise New Yorker with a head for art and for business. He is interested in selling paintings, not in idle chatter. If the PCs aren't interested in buying after a minute or two of conversation, Hobson tries to get them to move on; obviously, there are other customers here who are interested in buying.

If the PCs can obtain a favorable result from a Direct Action check, however (see pages 47-48 in the CHILL® *Campaign Book*), they can gain the following information from a conversation with Hobson:

1. Hobson is pleased with the sales so far today; this promises to be the best show in his career so far.

2. He saw the article in the local paper by Milo Driskell, "that old *toches* who thinks he knows it all. He ain't never

seen painting on the walls in Brooklyn. And he ain't never had to scratch for bread with a paint brush. Seems to be plenty of people *here* who don't agree with him, anyway, and that's fine by me."

3. Hobson spent all night Saturday night throwing a party for some friends at his house. "You can't drag me into that old schmuck's gettin' offed. That's *his* problem. Besides, who'd take a chance on a life sentence rap because of what some old guy wrote in the newspapers. That's crazy. You wanta' buy something, or what?"

If the PCs press Hobson farther, he suggests that they leave, and leave him alone (and unlike Ms. Wilson, he does so quite impolitely).

## 9. Andrew Wyker

Portraits seem to be the specialty of this particular young artist, identified by his sign as "Andrew Wyker, Esquire. Artiste Extraordinaire." Problem is, there isn't all that much "extraordinaire" about the paintings.

First of all, the artist's attitude toward his subject matter seems out of touch with the modern age, even though his style of painting is at least somewhat contemporary. The poses are stilted, uncomfortable; the artist tries to play with light and shadow, but has no success in using it to reveal personality; the people in his portraits invariably wear black or gray clothing; their facial flaws are exaggerated in an unseemly way.

Apparently Milo Driskell was right about this aspiring artist, and apparently the crowd agrees; most people pass Wyker's display area with only a casual glance. The artist, for his part, greets the crowd with a superior and malicious sneer.

Andrew Wyker, 24, is totally controlled by the hands of Hans Vanderstappen. (Check the "C" result of the *Influence* discipline of the Evil Way on page 13 of the CHILL® *Horrors From The Unknown* booklet.) From the start of this meeting, Wyker is in constant telepathic communication with the hands, which can see and hear through his senses. The hands know that the PCs are S.A.V.E. envoys who intend to destroy them; as a result, the hands decide to goad their enemies, toying with them and taunting them mercilessly.

At all times Wyker seems snobbish and condescending, acting as though he were superior to the PCs in every way. In the course of any conversation, Wyker makes the following remarks:

1. "I am the greatest portrait artist of all time. It is only a matter of time *until* I am recognized as such, not *if* I will be. I possess the hands of the greatest painter of all time!"

2. "I know who you are, and what you want. You think I killed old Milo—that pedantic old fool! He wouldn't know

great art if he painted it himself. Well, I didn't do it. I have an alibi—you can check with the police."

3. "You'd better be careful. You may have your hands full, before long. Wouldn't that be a pretty picture!"

During the conversation, any PC who passes a general Perception check (-20 modifier) notices a strange, horrifying circumstance: the skin on Wyker's forehead is rising, forming letters! The letters form the words, "Please help me." This strange communication is the work of Wyker's unconscious mind, desperately trying to escape the *Influence* of the hands. Wyker is unaware that this is happening. The effect ceases immediately if anyone calls it to his attention.

At the end of the conversation, Wyker presents the PCs with one of his business cards, which lists his temporary address as a trailer park in Orlando. "Come by anytime. My friends and I will be glad to see such enlightened... patrons of the art," the young man says, turning from the conversation with an evil sneer.

PCs who think to do so can get Wyker's autograph. The handwriting, of course, does not match that of the notes they find in their hotel suite.

## 10. The Showdown

Use this encounter if and when the PCs go to Wyker's trailer.

The address on Wyker's card leads to an unimpressive trailer court on the fringes of Orlando. Wyker's small trailer is easy to find. From the outside, it appears unremarkable. There are several windows, but only one door.

The exact circumstances of this encounter depend upon when the PCs come to Wyker's trailer. If they come when Wyker is not home—during the hours of 9 a.m. to 5 p.m. during the days of the Art Festival, nothing happens, and the PCs find little to help them except Wyker's diary as described below. If they come at any other time, both Wyker and the hands of Vanderstappen are in the trailer. Assuming at least one of the surviving PCs is *Hounded*, the hands and Wyker know the PCs are coming, and are ready to finish them off.

Wyker is in his studio in the rear of the trailer. The hands, out of their box, are be hiding in the kitchen cabinets. The box, to which the hands *Teleport* to regenerate lost Stamina, lies hidden beneath a pile of mounted, blank canvases stacked against the wall beneath the work bench in the studio. Wyker's diary is stashed among a pile of papers on the work bench.

If the PCs ask to enter, Wyker shouts from the studio for them to come in. If they attempt to sneak in, Wyker ignores them until they are inside, although he and the hands know

where some of them are, by virtue of the *Hound* discipline.

Once the PCs have entered the trailer, the hands and Wyker launch a two-pronged attack. Wyker charges at the PCs from his studio, brandishing a .38 revolver and firing it wildly (-10 in addition to all other modifiers). The hands, meanwhile, attempt to sneak up on the PCs from behind to make their strangling attacks.

On the part of Wyker and the hands, this fight is to the death. Whenever their Stamina falls to near 0, the hands *Teleport* to their box to regenerate Stamina in 1d10 rounds. When they can no longer teleport, they "play dead," regenerating Stamina wherever they happen to be. Wyker fights until dead or unconscious.

There are two ways the PCs can gain the clues they need to destroy the hands. The first is Wyker's diary. A series of entries are dated for the time period ending just six months ago. These detail his struggle to overcome the increasing *Influence* of the hands. The last entry, dated precisely six months ago, reads:

*There is little hope. They control me. Only occasionally can I be myself. I know they are evil—but the promise, the promise of recognition! If only they could be recognized as great, I would be free. Or, if I had the talent, and the time free from them, to make them a work of art! A painting of them, that would do it—even a photograph, any work of art. But they control me too much of the time. They come! They come... Must hide this....*

Secondly, the PCs may hypnotize the subdued Wyker, while fending off the attacks of the hands, and obtain the information listed under Hypnosis skill in the "Skill Use" section on page 48.

### Andrew Wyker Artist

STR	40	DEX	50	AGL	50
PER	56	WPR	48	PCN	46
STA	40			Unskilled Melee	45

Skill	Rank	Score
Art Criticism	Student	62

### The Hands of Hans Vanderstappen

STR	80	DEX	78	AGL	100
PER	72	WPR	90	PCN	90
STA	80	EWS	120	FEAR	6
ATT	1/90%				

Note: Statistics apply to each of the hands.

Movement: L 75' A NA W NA

*Note:* Each hand can jump distances or heights of 10'.

**Class:** Corporeal

**Type:** Independent

**Disciplines:** *Hound, Influence, Purified Shell, Telekin-esis, Teleport* (unique, limited form).

**Manipulation:** Yes

**IPs:** 1200

## 11. Epilogue

If the PCs destroy the hands during the five days of the Winter Park Art Festival, the adventure ends. If the PCs fail, Wyker goes on to a series of art festivals around the country over the next six months; the hands, meanwhile,

continue to *Hound* the PCs, seeking their destruction. In such a case, the CM should have S.A.V.E. call the PCs off the investigation and send them on other missions. During these missions, the hands can show up at the CM's discretion, attacking the PCs as an added complication to their further adventures.

*"Let your fingers do the walking," right? Well, what did you think of those two other painters—do their best work on velvet, I'll bet. Will the real multiple murderer please stand up?*

*And those letters popping up on Andrew's forehead—what was it saying—"Help me"? You need help if your face breaks out like that, believe me. Wonder what his forehead says before a heavy date? Disgusting! Talk about being able to read a face, though.*

*Well, that's all for this adventure. Wait until the next adventure, when people fall asleep and...but I don't want to give anything away. Until then...Unpleasant Dreams*





# Rounded By a Sleep

*This adventure takes place in the Big Apple, and it has all these really great attractions that the writers tried to stick in. I mean, there's big-city settings, and a...story, and a creature, and...big city settings, and a mystery that's...big city and excitement.*

*By the way, I visited New York not too long ago, and nothing like this happened to me. Guess I must not have the right travel agent.*

*Anyhow, I guess S.A.V.E. doesn't do that bad for its people. I mean, considering it's kind of a budget organization and all. At least the Devereaux Hotel isn't a flea-bag, and the entertainment there sounds better than Adult Cable.*

## The Adventure

Recent mysterious murders have threatened to ruin the business of the Devereaux Hotel, one of New York City's oldest and finest establishments. On five separate evenings in the past six weeks, all the occupants of Suite 1010 have met mysterious deaths. Since the murders began, hotel business has declined sharply, as one might imagine.

The hotel's general manager, William Bradley, is as disturbed and puzzled by the deaths as the New York City police. However, Bradley, a S.A.V.E. envoy, believes these deaths are linked in some way to the Unknown. S.A.V.E. is responding to Bradley's call for help by sending the PCs to investigate.

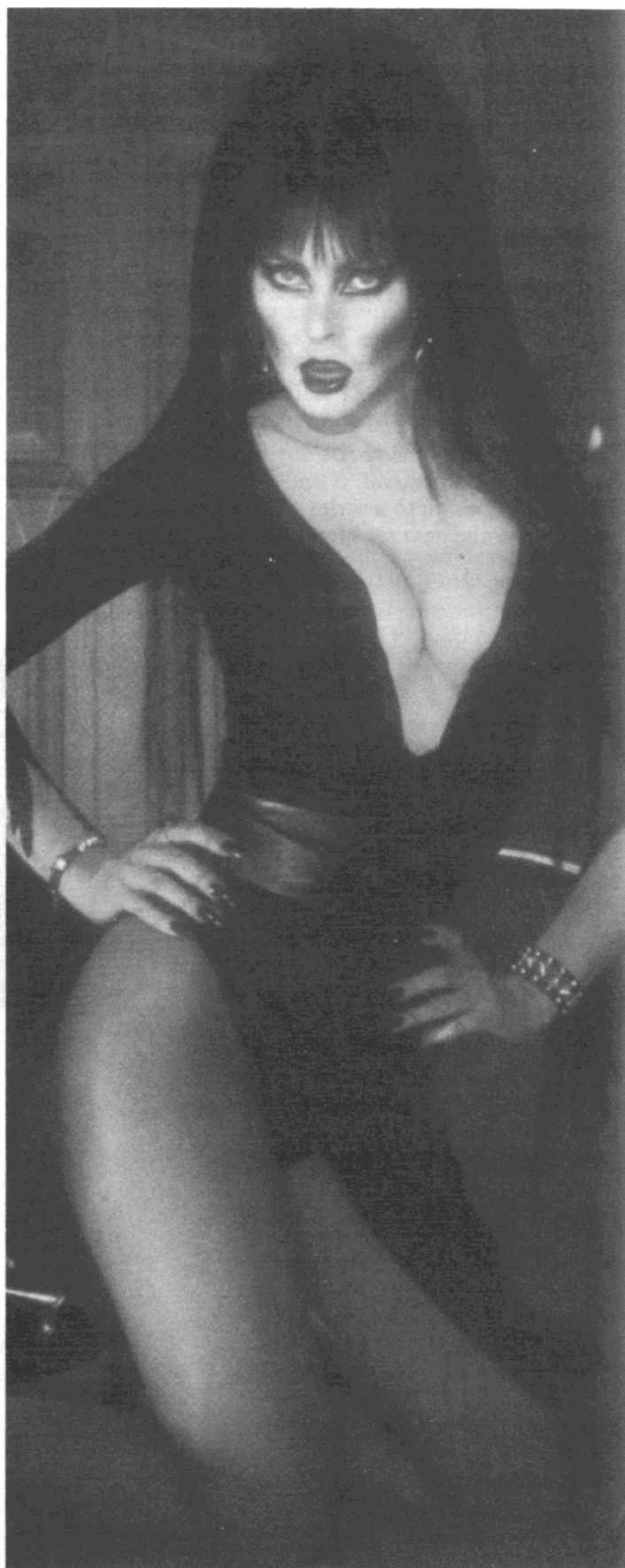
From the beginning of their investigation, the PCs suffer frightening nightmares. Clues to the mystery of Suite 1010 are few and far between, but if the player characters are persistent, they may eventually discover a link between the recent murders and another death that took place in the hotel twenty years ago.

After they complete their initial investigations, the envoys confront the nightmare creature, one of the strangest manifestations of the Unknown they have yet encountered. Trapped by the creature in an endless nightmare, the PCs must either find the means to destroy the thing, or become its next victims.

## Behind The Scenes

The deaths at the Devereaux Hotel are the work of the strange, vengeful ghost of Janet McCallister, now the Nightmare Creature. This creature seeks revenge for Janet McCallister's death by trapping innocent victims in a nightmare world, where it first torments and then kills them.

Success spoiled Janet McCallister's life. By the time she reached her mid-twenties, the attractive young woman was one of New York's most famous and wealthy models. She enjoyed the type of life most young women only dream about: an expensive penthouse apartment, elegant evenings with handsome, rich men in the city's finest theatres, restaurants and nightclubs, expensive cars, furs, jewels, and fame.



© 1985, P & P Productions, Inc.

Unfortunately, Janet did not handle her good fortune well. Greed overcame her; she used her looks and her highly placed friends to gain advantages in a number of business dealings—many of them illegal. As her frauds multiplied, so did her fears of discovery, fears that displayed themselves in endless nightmares, robbing her of sleep.

Janet's worst fear was not the shame that discovery would bring—she felt no guilt over her business dealings, even though they ruined and destroyed many of her victims. She feared, instead, only the price she would have to pay if discovered: certainly a prison term of many, many years. The thought of imprisonment, of life in a small cell, became her greatest fear and the theme of her worst nightmares.

Janet's worries wrecked her emotions, and her lifestyle did not contribute to her physical health. Late hours, long parties, heavy drinking, and cigarette smoking all took a toll. Janet's health deteriorated, and one could see the first signs of the heart disease which was about to claim her life.

On the evening of August 24, twenty years ago, Janet hosted a fashionable party at the luxurious suite 1010 in the Devereaux Hotel. At this party, one of her guests confronted Janet with information which could mean only one thing: her web of illegal business dealings was about to become untangled. She would be exposed.

Exhausted and frightened, Janet suffered nightmares more horrible than any before. In fact, her dreams became so frightening that her heart, weakened by several years of abusive living, could no longer stand the shock. The young woman awakened screaming from her last nightmare, only to suffer a fatal heart attack. Her greedy, bitter, vengeful life force made its way into the Unknown, where in time it transformed into the Nightmare Creature.

## The Creature

### Nightmare Creature

STR	90	DEX	60	AGL	105
PER	NA	WPR	90	PCN	90
STA	Varies	EWS	150	FEAR	6*
ATT	2/98%				

\*Fear check required only when recognized as a creature.

**Movement:** As incorporeal, 300'

**Class:** Special

**Type:** Master/Independent

**Disciplines:** *Deadly Dreams*, Nightmare (unique discipline), *Sleep* (unique form)

**Manipulation:** Yes, but only in the nightmare world

**IPs:** 900

The nightmare creature is among the most bizarre to have plagued the Known World in recent memory. Using its permanent, unique *Nightmare* discipline, this creature presides over a nightmare world, an alternate reality or dimension, where its whims determine both physical laws and the course of events.

From the point of view of people in the world of everyday reality, the nightmare creature is incorporeal and invisible. If it could be seen, it would seem to move just like a ghost, at a maximum speed of 300' per round.

Every Saturday night, the creature drifts into Suite 1010 of the Devereaux Hotel. It uses its *Sleep* discipline to put to sleep all persons in the suite. It then uses its unique, automatic *Nightmare* discipline to draw the sleeping victims into its own alternate world. The bodies of the sleepers remain in the real world, but the characters function in all respects in the nightmare world exactly as if they were physically there. Once they enter the nightmare world, the victims can escape only by destroying the creature. Characters killed in the nightmare world are dead, just as if they have died in the real world.

In the nightmare world, the creature subjects its victims to a series of frightening, nightmarish situations. As the victims lose Willpower and Stamina, the creature absorbs these, converting them into Stamina for its own use in the final, lethal confrontation with its victims. Whenever the PCs are in the nightmare world, the Stamina score of the creature is equal to the total points of Willpower and Stamina the PCs have lost.

In the nightmare world, the creature appears as a completely black, sexless human shape, bald, and with terrible, long nails. It uses these nails as weapons, inflicting normal armed combat damage.

PCs can destroy the creature in two ways:

1. The creature is destroyed, and the PCs released from the nightmare world, when the creature's Stamina falls to zero.

2. The center of the nightmare world is always a cell-like room, a reflection of Janet McCallister's greatest fear. The nightmare creature is destroyed if its physical form is ever forced into this room.

### Skill Use

Characters may use Investigation, Journalism, History, and Police Forensic Pathology skills to investigate the most recent murders at the hotel. The results of such skill use are as follows:

#### Journalism

Characters who use journalism to research newspaper files about the murders can gain the following facts:

1. The murders took place on five Saturday nights, beginning six weeks ago. There were no murders on the third Saturday night in this time period; Suite 1010 was vacant that night.

2. The murders always took place in Suite 1010. All the people in Suite 1010 were always found dead on Sunday morning.

3. The exact names of the victims are available, but unimportant. The only thing the victims all have in common is that they were all wealthy tourists visiting New York City and staying in Suite 1010 at the Devereaux Hotel.

In addition, PCs may use Journalism skill to gain the facts listed below under Investigation skill.

### Investigation

Characters who use Investigation skill to seek information about the hotel murders can gain up to four of the following facts:

1. The victims complained of strange nightmares on the nights preceding their deaths.

2. The murders had no witnesses. There were no sounds of disturbance from the suite when the murders occurred. The bodies of the victims show no signs of violence.

3. Autopsies on the victims show that all died of sudden heart failure.

4. The case is similar to one twenty years ago, when a young woman named Janet McCallister died of heart failure in Suite 1010.

### History

Characters with History skill may research hotel and police records, gaining up to four of the following facts:

1. The first person to die in Suite 1010 was Janet McCallister, over twenty years ago. The young woman died of heart failure.

2. Janet McCallister complained of bad dreams to her parents only a few days before her death.

3. Janet McCallister was a wealthy model. A scandal broke shortly after her death: she was involved in several questionable business dealings, which were about to be exposed when she died.

4. Janet McCallister kept a secret diary. The police took this diary as evidence—and still maintain it in their files.

### Police Forensic Pathology

William Bradley uses his influence to allow a PC with Police Forensic Pathology skill to autopsy the body of one of the most recent victims. The skilled character can gain up to four of the following facts:

1. Heart failure was the apparent cause of death.

2. There was no apparent reason for the heart failure; a completely honest doctor could only conclude that the actual cause of death is unknown.

3. The body shows no signs of physical attack, and no signs of a struggle. However, the hormone and protein levels in the body indicate intense physical activity just prior to death.

4. The victim was actually asleep just before and at the moment of death, even though this finding seems to contradict fact 3 above.

### A Matter of Dreams

The CM may read the following dreams to PCs who use the Clairvoyant/Prescient Dream discipline of the Art. Note that this discipline must be used before the PCs enter the nightmare world.

#### Dream One

You are a beautiful young woman, shabbily dressed in a plain, gray dress. Two blue uniformed, ugly policewomen grasp your wrists and drag you down an ugly gray corridor. No matter how hard you struggle, you cannot escape their grasp.

"No, no, anything but this," you scream.

From behind barred doors, dozens of strange, female faces look at you, sneering and laughing. "Looks like we've got a new playmate," one of them cackles.

A cell door opens. One of the policewomen speaks. "In here. This is your new home. Welcome to the deepest pits of your own mind, sweetie."

The cell door slams shut. Everything is dark.

#### Dream Two

Thick, impenetrable fog obscures your sight. You are trying to find your way out of a maze, a labyrinth, constructed of cold, white, high marble walls. With every third or fourth step, you bump into those hard walls.

From somewhere nearby, a malicious laughter rises. "You can search forever, but you'll never find the key," the laughing voice calls. "You're doomed. You'll be here forever. You're dead."

Still you press on, knowing that if you can somehow trap the voice, you could be free of the maze.

### Janet McCallister's Diary

PCs can obtain Janet McCallister's diary upon request from the New York Police Department. It takes the police 12 hours to find the diary among some very old evidence files.

The PCs can read the diary in the police archives; they cannot take it with them, but they can copy it. From the diary, the PCs can gain the following facts:

1. Janet McCallister was engaged in numerous fraudulent business dealings.

2. She was absolutely greedy, heartless, and cruel. In her diary, she gloats about the financial ruin to which she brought several men who genuinely cared for her.

3. Her greatest fear was prison. "Being imprisoned, being cast into a cell, would absolutely destroy me," she writes in one passage.



## Use of the Art

Once the PCs enter the nightmare world, their ability to use the Art is severely restricted. The only discipline that works is Sense Unknown. Characters who successfully use this discipline in the nightmare world always sense the Unknown in and on everything around them, including upon themselves.

All disciplines function normally until the PCs enter the nightmare world. If the PCs happen to Sense Unknown while near the body of one of the murder victims, they detect a faint trace of the Unknown on the body itself.

## Encounters

### 1. The Mission

Each PC receives a copy of the following letter from S.A.V.E. on a Wednesday morning. Read this to them at the beginning of the adventure:

S.A.V.E. Regional Headquarters  
New York, New York

Dear Envoy:

You have been selected to undertake an investigation of the so-called "hotel murders" which have occurred over the past six weeks at the Devereaux Hotel in New York City. Enclosed are airline tickets to New York. We have reserved Suite 1010 in the Devereaux Hotel for the use of all envoys involved in this mission.

Here are the facts as we currently know them. On Saturday night, six weeks ago, Suite 1010 of the Devereaux Hotel was occupied by a wealthy family visiting from Denver, Colorado. All four were found dead in their beds on Sunday morning. Apparent cause of deaths—sudden heart failure. Standard investigation by the New York Police Department produced no leads or clues.

The following Saturday night, a party of five businessmen cast aside superstition and occupied Suite 1010. Again, they met similar deaths, and again, the police were baffled. The press quickly dubbed the deaths the "hotel murders"; as you might imagine, business at the Devereaux Hotel began to decline.

The third Saturday, Suite 1010 was unoccupied. Incredibly enough, on the fourth, fifth and sixth Saturdays, the suite was occupied—with the same fatal results for the occupants. Police have since posted guards outside the suite, and S.A.V.E. has learned that the suite itself and all approaches to it are under constant police surveillance. So far, no clues have emerged.

S.A.V.E. is investigating this case at the urgent request of Mr. William Bradley, the general manager of the hotel and himself a S.A.V.E. envoy. You may expect his full

cooperation. It is possible that through him, you may gain access to information the police are otherwise keeping confidential.

These deaths are at best mysterious; at worst, they may be linked to the Unknown, perhaps in the form of some vengeful ghost, perhaps in the form of some creature not yet encountered by our organization. Your mission is to investigate, find the cause of the deaths, and prevent any future recurrences of these dreadful events. Of course, any new knowledge about the Unknown which you gain should be reported at once to Regional Headquarters.

Mr. Bradley is expecting your arrival this Wednesday evening at the hotel.

Best of luck on this assignment.

C. Auguste Dupin  
S.A.V.E. Regional Coordinator  
New York, New York

Travel to New York takes most of the day Wednesday; S.A.V.E. arranges the flights so that the envoys can all meet at J.F.K. International Airport at 6 p.m. Limousines await to take them to the Devereaux Hotel.

Allow the PCs to gather, within reason, whatever equipment they desire for this mission. Of course, each PC has a S.A.V.E. standard equipment pack.

When they arrive at the Devereaux Hotel, PCs may elect to stay somewhere other than Suite 1010; this decision does not affect the rest of the adventure. Eventually, the PCs probably contact either William Bradley or August Dupin (Dupin directs the PCs to Bradley). When the PCs go to see Bradley, go to encounter 2.

### 2. A Cordial Reception

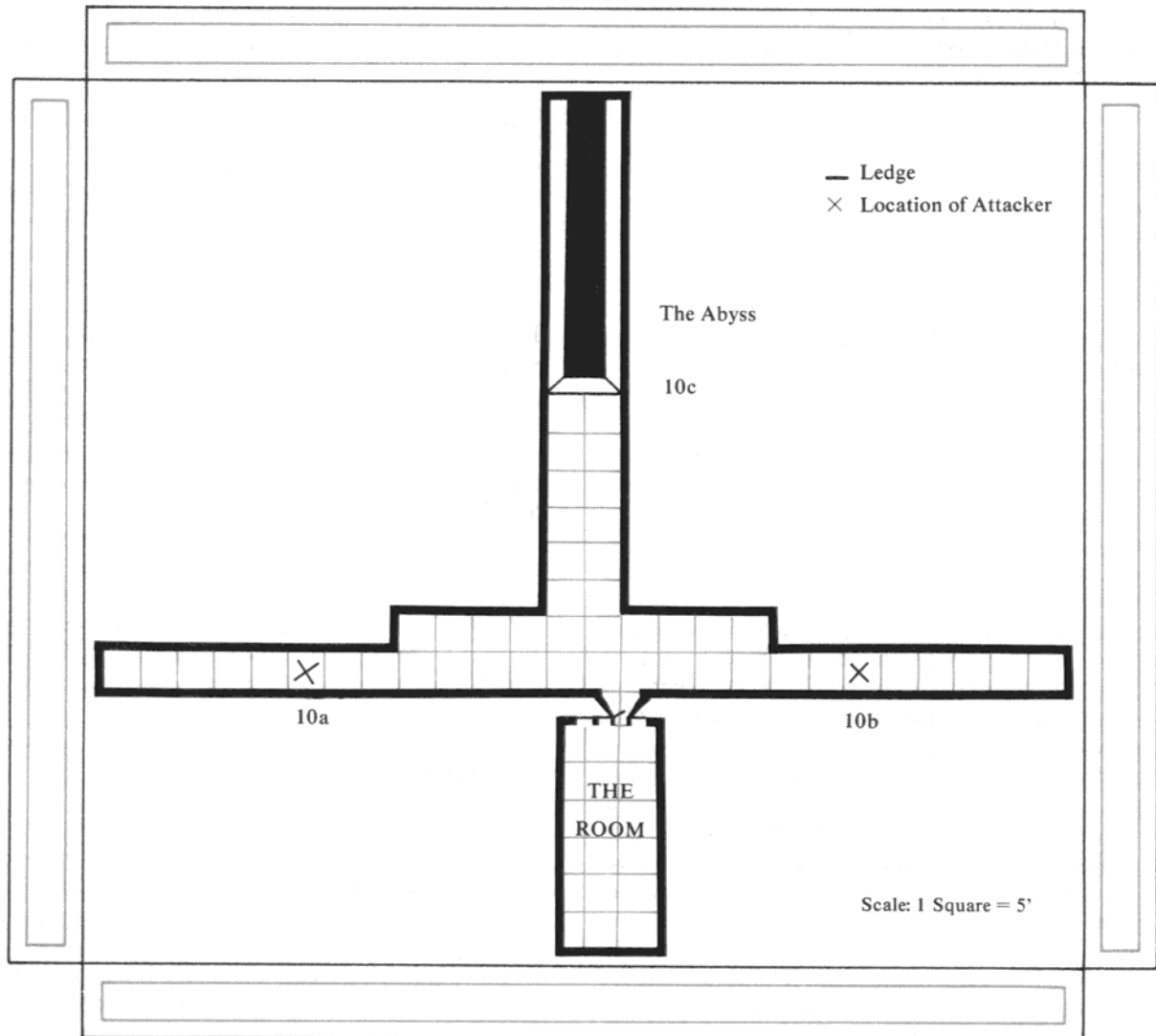
The lobby of the Devereaux Hotel is elegant—and almost deserted. Bellhops sit on benches near the main desk, whiling away their shifts. The desk clerk, dressed in black, looks up with mild surprise as anyone walking through the main doors. Obviously, there are few guests in the hotel tonight, and any business is going to be welcome.

As soon as the PCs give their names at the desk, the clerk sends for Mr. William Bradley, who invites the PCs into his private office and strikes up a cordial conversation, envoy-to-envoy.

"I can't tell you how grateful I am to the organization for sending you, and to each of you personally for lending your time and talent to this matter," Bradley begins. "Unfortunately, I fear I have little useful information to give you beyond the facts contained in Gus Dupin's letter—which, I assume, each of you received."

Bradley has compiled a file of newspaper clippings which a PC who has Journalism skill can use for research.

# THE DARKNESS



Further, Bradley offers to arrange an examination of the most recent bodies—they are still in police custody—if the PCs so desire. He provides other routine information to the best of his ability, and sees to the PCs comfort if they stay at the Devereaux Hotel.

PCs who happen to Sense Unknown detect the presence of a creature from the Unknown within 30 feet of them. The nightmare creature, invisibly present, is with the PCs (or the largest group of PCs, if the group splits up) from now on, observing them.

The PCs now have three days free to conduct their investigation. Each Thursday and Friday evening, the nightmare creature attacks them with *Deadly Dreams*, as detailed in encounter 3. On Saturday night, the creature draws them into the nightmare world, as detailed in encounter 4.

### 3. Deadly Dreams

The nightmare creature attacks a PC on Thursday night and on Friday night, using the *Deadly Dreams* discipline of the Evil Way. The creature attacks a different PC each night, if possible. The CM may determine which PC is attacked randomly, or may direct the attacks against those PCs who have the higher Willpower scores.

The dreams and their effects are as follows:

#### Dream One

You lie on a hard mattress in a cramped jail cell. Two female guards stand over you, wielding heavy clubs. “Now, sweetie, we’re going to teach you a little lesson,” they say, grinning. Their clubs rise in the air. You awaken.

As soon as the PC awakens, he or she sees two burly females in prison guard uniforms, poised to attack with clubs. The attack continues for as long as the discipline lasts (1d10 rounds).

#### Dream Two

You are running—running for your life. The police hounds are just behind you, baying, howling, eager.

Suddenly, you stumble in the bog through which you’re running. You fall. Turning to look behind, you see a large hound leaping toward you, white foam dripping from its open jaws. You awaken.

As soon as the PC awakens, he or she sees a large, mastiff hound leaping through the air toward him. The hound attacks for as long as the discipline use continues.

### NPC Statistics

#### Two Prison Guards

All Basic Ability scores are 50 (Standard NPCs). Each has Student level skill with Mace/Club (Skill score = 65).

#### One Dog

STR	45	DEX	NA	AGL	60
PER	NA	WPR	15	PCN	75
STA	60	EWS	NA	FEAR	3
ATT	1/53%				

### 4. Entering The Nightmare World

This encounter occurs Saturday night, no matter where the PCs happen to spend the night. If the PCs are not in a hotel room, the encounter takes place as soon as they all assemble together in a hotel room.

There is no boxed text for this encounter; the CM should provide the PCs a description of what is happening, depending upon the circumstances.

The nightmare creature enters the room as soon as the PCs are all alone together. It uses its *Sleep* discipline to put to sleep any PCs who are awake. The creature continues to use the discipline until all PCs are asleep.

Ignore the section of the results key which indicates how long the PCs will sleep. This is a unique form of the discipline; once the PCs fall asleep, they automatically enter the nightmare world, and do not awaken until the creature is destroyed.

When all the PCs are asleep, go to encounter 5.

### 5. Into The Pits

You awaken—and find yourself falling! Somehow, out of the safety and comfort of sleep, you have awakened in the middle of a fall down the shaft of what seems to be a bottomless, black pit. Everything around is completely dark; you can’t see your hand in front of your face.

Tell the PCs they are definitely awake, and definitely falling. Let them take any actions they desire to break their fall or to direct themselves toward the sides of the pit. None of these actions have any real effect.

After a minute of falling, tell the PCs they see a light in the side of the pit, far below. As they fall toward this level of the pit, they can see large, horned, tailed, ugly creatures, which appear to be made of chocolate, standing on a lighted ledge in the side of the pit. As they fall past, these creatures raise pitchforks in mock salute. They shout tauntingly, “There is no bottom. You’re going to fall forever, and we’re going to watch. Nyaah, Nyaah, Nyaah!”



Any PC who shows any sign of fear at the sight of the creature must make a fear check. If the PC fails the check, he or she simply continues to fall, but any Willpower lost is immediately converted to Stamina for use by the nightmare creature. Fear checks for the chocolate creatures should be made on column 4 of the Action Table.

After another minute of falling, tell the PCs they suddenly see a bright light, and hit something solid. Say nothing about falling damage unless they ask about it. If they ask, tell them the truth: that they take no damage from the fall.

## 6. The Cell

You lie on the floor of a small, bright room. The light comes from a bare bulb suspended from a cord on the ceiling—apparently the ceiling you just fell through.

The cell is small and cramped—there is barely room here for all of you, although somehow, there is a hard mattress for each. Aside from the mattresses and bed frames, the room is bare. There are four cell doors at the front end of the room. Beyond each door lies only utter blackness.

This cell is the heart of the nightmare world. If the PCs ever force the nightmare creature into this room, they can destroy it.

PCs who search themselves find they are still wearing and carrying anything they had when they fell asleep. No other clothing or equipment is available here.

The PCs can stay in this room as long as they like. Even if they search the room thoroughly, they find nothing of interest, and no way out except through the cell doors.

The cell doors are unlocked. They stand in a row, only two feet separating one door from the next. The PCs can pass freely through any of the doors. A PC can see nothing beyond a door unless he or she first walks through it.

The PCs may experiment with throwing or poking things through the doorways before stepping through. If they do, the item simply disappears without incident or sound. A PC can stick a hand through a doorway and try to feel his way to the next doorway; however, he feels nothing, and cannot bend his arm around so as to put his hand back in the room through an adjacent door.

If the PCs stay here for several hours without taking action, they begin to feel hungry and thirsty. PCs who stay here indefinitely die of thirst after three days.

Eventually, the PCs will try to go through one or more of the doorways. They discover they can pass through only one doorway at a time. When a PC passes through a doorway, the other cell doors lock, and cannot be unlocked by any means. These doors remain locked until either all PCs pass through the remaining unlocked doorway, or until all the PCs who went through the unlocked doorway are killed or return to the room.

When one or more PCs go through any door, they begin one of the following encounters at once. The encounters take place in the order they occur in the text: it makes no difference which doors the PCs go through. At the end of the encounter, the surviving PCs find themselves back in the cell room; the door they passed through most recently is gone. When one or more PCs pass through the *last remaining* door, any PCs who stay behind are lost in the nightmare world, even if the creature is destroyed. Their bodies in the Known world die at once, apparently of heart failure.

## 7. The Hound in the Hall

Use this encounter the first time one or more PCs step through a cell door.

A very long, narrow hallway stretches as far as the eye can see to both the left and the right. The ceiling is high, with gothic vaulting, like the ceiling in a cathedral. Each rib of vaulting is about 10 feet from the next. The ribs do not extend that far from the walls, but there is enough room for a man or woman to hide behind one of them.

From somewhere far away, a high-pitched, malicious voice calls out mockingly, "Let the chase begin."

The doorway through which the PCs came is gone. The hall is infinitely long in both directions, and perfectly straight. The PCs cannot tell from what direction the voice came. Allow them a few rounds to decide what they want to do.

Once they have set out on some plan of action, or failed to form one, tell the PCs that they can hear an animal-like howling in the far distance. The sound comes from whatever direction the PCs happen to face or to be traveling at the time. Round by round, the sound grows louder and more distinct. After five rounds, the PCs can definitely tell that the sound is the baying of a hound. After ten rounds, they see the hound approaching at a full run. Fear checks are required when they see the hound.

Allow the PCs to respond however they wish. The hound is twice as fast as they are, and eventually overtakes them if they run. The hound began 750 yards away from the PCs; if they sprint 150 feet per round, it overtakes them in 15 rounds maximum.

When the hound is 300 yards away (three rounds at its rate of speed, six rounds if the PCs are sprinting) the PCs can see that it is larger than a man, and has a rider. The rider is a pitch-black humanoid figure. It has no discernible features.

One round before closing for melee, the rider shouts, "You are doomed. We will catch you. You will always be caught—there is never any escape!"

On the round the hound catches the PCs, it attacks by biting, picking one PC and attacking that person exclu-

sively for three rounds. At the end of this time, the cell door through which the PCs entered the hallway reappears, and the PCs can reenter the cell. As soon as the PCs reenter the cell, the door disappears.

The hound's rider laughs hysterically while the hound is attacking, but makes no attacks itself. The rider is the nightmare creature. If the PCs pull the nightmare creature through the doorway with them, they destroy it: the PCs awaken where they fell asleep, the adventure ended.

## NPC Statistics

### Hound

STR	60	DEX	NA	AGL	75
PER	NA	WPR	40	PCN	90
STA	80	EWS	NA	FEAR	5
ATT	2/68%				

Movement: L 300' A NA W NA

IPs: 50

### Nightmare Creature

STR	90	DEX	60	AGL	105
PER	NA	WPR	90	PCN	90
STA	Varies	EWS	150	FEAR	6*
ATT	2/98%				

\*Fear check required only when recognized as a creature

Movement: As incorporeal, 300'

Class: Special

Type: Master/Independent

Disciplines: *Deadly Dreams*, Nightmare (unique discipline), *Sleep* (unique form)

Manipulation: Yes, but only in the nightmare world

IPs: 900

## 8. The Trial

Use this encounter when one or more PCs pass through the second cell door.

You stand in a wooden courtroom dock, your hands securely handcuffed behind you. Beside you stands a man in a black gown with British lawyer's wig. Before you stands an enormous judge's bench—fully 20 feet high—behind the bench a wigged judge, in red robes with white fur trim.

The man beside you turns to you and says sadly, "I did

the best I could; sorry chaps. Afraid the case just isn't going very well at all."

The judge looks down at you sternly, and asks, "How do you plead?"

Let the PCs respond. They'll probably ask several questions: the court gives them no satisfactory answers. The PCs cannot find out the charges against them, who has accused them, or the evidence against them. The court has full jurisdiction, "from the highest authority in this world."

Once it hears the PCs' questions, the court demands to hear a plea. If a PC refuses to plead guilty or not guilty, the court enters a plea of guilty on the PC's behalf.

Once it disposes of the pleas, the court allows each PC one minute to speak in his own defense. Let each PC say anything he or she likes—it makes no difference to the outcome of the trial.

Finally, the judge pronounces sentence: "Having been tried and found guilty of a capital offense, you are hereby sentenced by this court to be hanged by your neck until you are dead." The sentence is read separately to each PC.

When the last sentence is read, the courtroom dock instantly changes into a gallows. The PCs are blindfolded, but can feel nooses about their necks.

Finally, the PCs hear a voice calling, "See, see what happens? There's no escape this time." Roll a secret general Perception check for each PC; those who pass recognize the voice as that of the rider in encounter 7.

Throughout this encounter, the cell door lies hidden behind the judge's bench. If at any time PCs try to move, they find they can do so, although they are handcuffed. The only creature in the room who opposes them is the nightmare creature himself, who stands in the doorway. PCs knocked unconscious by the nightmare creature find themselves back on the gallows, noosed as described above. PCs who escape can get back into the cell room. Of course, if they take the nightmare creature with them, they destroy it and end the adventure.

Noosed PCs will hear the trapdoor beneath them open and feel the nooses about their necks jerk tight. Roll a fear check for these PCs—then tell them they awaken back in the cell with any PCs who are already there.

## 9. False Awakening

Use this encounter when one or more PCs pass through the third cell door.

You wake up. You are exactly where you were when you fell asleep in your room. Nothing at all has changed—nothing in the room is disturbed or different.

PCs who think to check themselves notice that they still retain any wounds they have received so far since the fall in encounter 4. The PCs have not truly “awakened;” this encounter is simply a ploy of the nightmare creature.

After the PCs take a few rounds to examine themselves and their surroundings, tell them there is a knock at the door. Outside, a voice calls, “This is Bradley. Are you all right? May we come in? What’s going on in there?”

PCs who answer the door see William Bradley and two police officers standing outside. “Are you alright?” Bradley asks. “We heard such a commotion coming from in here, I thought we’d better check on you.”

Bradley and the officers make conversation with the PCs for a few rounds. Then Bradley launches into an increasingly strange speech. As he speaks, the skin slowly peels from his face—revealing a pitch black, featureless head. The skin also peels from the faces of the policemen, revealing the rotting faces of two previous victims of the nightmare creature. Fear checks are required at this point. Bradley’s speech is as follows:

“I’m *sooooo* glad you’re safe. After all, I wouldn’t want you to think that you had fallen into some hideous nightmare from which you’ll never awaken! I wouldn’t want you to think you were trapped forever in a tiny, cramped cell with no way out. I wouldn’t want you to think you might plunge into the deepest abyss of my mind. My, my, that wouldn’t do at all, would it? I wouldn’t want you to think that *now*, right *now*, you’re all going to die, horribly!”

At this point, Bradley—really the nightmare creature—and the two police officers—treat them as animated corpses—attack the PCs. The door to the room or suite now appears to be the cell door. The combat continues for five rounds, or until all PCs have escaped back into the cell, or until the nightmare creature is dragged through the doorway and destroyed.

## NPC Statistics

### Two Policemen (Animated Dead)

STR	75	DEX	30	AGL	30
PER	NA	WPR	NA	PCN	15
STA	75	EWS	NA	FEAR	5
ATT	1/53%				

Movement: L 45’

IPs: 500

### Nightmare Creature

STR	90	DEX	60	AGL	105
PER	NA	WPR	90	PCN	90
STA	Varies	EWS	150	FEAR	6*
ATT	2/98%				

\*Fear check required only when recognized as a creature

Movement: As incorporeal, 300’

Class: Special

Type: Master/Independent

Disciplines: *Deadly Dreams*, Nightmare (unique discipline), *Sleep* (unique form)

Manipulation: Yes, but only in the nightmare world

IPs: 900

## 10. The Darkness

Use this encounter when one or more PCs pass through the one remaining cell door.

Through the doorway, you find yourself in utter darkness and utter silence. You can see and hear nothing, not even your own hands or your own voice.

Use the map provided for this encounter. The PCs are in a narrow area, with short corridors leading to the left and right, and a larger corridor leading straight ahead to a drop off. Keep careful track of the PCs’ movements round by round; remember, they can see and hear nothing.

Clever PCs may try to communicate by touching one another’s throat to feel the vibration of vocal cords. Of course, one PC cannot know that the hand touching him or her is that of another PC. Handle the situation according to the player’s actions and your own judgement.

The PCs may maintain some sense of direction by reaching out to feel the walls, then keeping track mentally of their direction—for example, by always touching the left hand wall and bearing to the left.

In the two areas indicated on the map, an animated corpse attacks the PCs. The first PC to enter the area feels a dead, slimy hand at his or her throat. Roll fear and surprise checks for this PC, but remember those who are immediately behind—or who are touching—that PC see or hear nothing. In the following combat, it is perfectly possible the PCs will attack one another by accident. If necessary, take each player aside separately to get his or her declarations each round. The animated corpse can see and hear, and thus suffers no modifiers for invisibility during the fight. The fight continues until the PCs are dead, or the zombie has fallen to regenerate Stamina, or all the PCs have moved more than 30 feet away from the original encounter area. The zombie does not pursue beyond this distance.

When PCs approach the ledge at 10C on the map, allow each to roll a general Perception check with a -40 modifier. Those who pass this check feel the ledge with their feet and can then make an Agility check with a -20 modifier to keep from falling in. Those who fail either check automatically fall over the ledge.



## NPC Statistics

### Zombie

STR	75	DEX	30	AGL	430
PER	NA	WPR	NA	PCN	15
STA	75	EWS	NA	FEAR	5
ATT	1/53%				

Movement: L 45'

IPs: 500

## 11. The Final Confrontation

Use this encounter when one or more PCs fall over the ledge in Encounter 10.

You are falling again, and this time the fall seems to last forever. But there is one consolation; after what seems an eternity, you can again hear yourself scream. A dim light begins to glow, and you can see your own body again.

After two minutes of falling, the PCs land softly, without damage. Immediately, they hear a voice saying, "Welcome to the deepest abyss of my mind. Welcome to death itself."

The voice is that of the nightmare creature, which now appears before the PCs in the dim light. The creature immediately attacks. This fight is to the death. Remember, the creature's Stamina is equal to all the Stamina and Willpower the PCs have lost since entering the nightmare world.

Any PCs who survive this combat awaken back in their hotel room. PCs who die during the adventure in the nightmare world, or who did not escape the cell before the last door disappeared, are found dead in their sleep.

*Talk about Unpleasant Dreams! It must have been something the writers ate...or drank, for that matter.*

*And that guy in black! The one that rode the dog? Do you think he might have been behind it all? I mean, he only showed up everywhere...What does he do in that hotel besides haunt room 1010? Probably insults you, then expects a big tip.*

*Well, my big tip is to go on to the next adventure as quick as you can. Time to get away from all those... Unpleasant Dreams.*



# Crime Magazine

*All right, you want your detective story? I got your detective story. You know, it's got private eyes, it's got gangsters, it's got godfathers. Only thing it needs is a horse's head in the bed; I know my decorator's been working on that kind of a statement and all, but the fall season at Hialeah isn't over yet.*

*Well, here's a story called "Crime Magazine" guaranteed to be so chilling that it cuts off your circulation. It starts out normal enough, but remember: maybe you can't judge a crook by his cover. So give it a chance, even if you think it starts out... weekly...*

## The Adventure

Private Investigator Nick Townsend thought he had seen it all, until he saw two men he had just shot dead stand up and calmly return his fire. It didn't take him long to end up in contact with S.A.V.E. Now the PCs are to tell him he's been accepted as a new envoy, and to help with his first mission: investigation of the things he's just seen.

When the PCs meet Townsend, he briefs them on his experience with what could only have been animated dead. He also informs them he has set up a meeting with a new underworld figure named Tony Rigoletto. Unfortunately, as Townsend and the PCs are on the way to this meeting, Townsend is executed gangland style in hail of sub-machine gun fire. To make matters worse, the police suspect the PCs may have set up Townsend's untimely death.

Shortly, Karen Dietrich, a client of the late Nick Townsend's, contacts the PCs. She wants their help in a case she had given to Nick: finding a certain gun that her grandfather once owned.

The PCs are given little time to think about this problem. For someone else wants to see them as well: Joseph Monsaria, the head of the city underworld and reputed national crime syndicate figure.

After the PCs leave Monsaria, a bizarre group of gangsters make an attempt on their lives. By this time the the Monsaria crime family is certain the PCs are inciting a gang war.

Investigation by the PCs reveals that a "new organization" is attempting to muscle in on Monsaria's illegal activities. Eventually, the PCs find themselves face to face with the leader of the new organization, a former minor hoodlum and fence named Johnny O'Conner. O'Conner seems slightly crazed during the meeting. Karen Dietrich intrudes on the meeting, demanding O'Conner's gun, which, as it turns out, is the item she's been looking for.

When this confrontation ends, the PCs may or may not have retrieved O'Conner's gun. If they have, they still have the problem of destroying it, for it is a creature from the Unknown. If not, the gun has found its way into the possession of Karen Dietrich.

If the PCs are successful in obtaining the information they need, they end up destroying the gun by using it to



shoot its maker, Heinrich Wassermann, in his grave in a remote village in Germany.

## Behind The Scenes

Heinrich Wassermann was born in the year 1892 in Ulm, a moderate-sized town in Bavaria, in southern Germany. He came from a family of skilled craftsman, and by his mid-teens showed considerable promise as a gunsmith. Heinrich pursued this craft with singleminded devotion, caring little for anything except excelling at his work.

But bad fortune dogged Wassermann's steps. In World War I, a design he produced for a new type of revolver proved unexplainably defective, damaging his rising reputation. He retired to his workshop in Ulm, determined to prove he was the greatest gunmaker of all time.

By 1922, when Wassermann was 30, his hopes of regaining his reputation were fast fading. It seemed that every design of his, every product, always contained some minor defect. It was then that he made the acquaintance of an eccentric retired scientist. Taking Wassermann under his wing, the old man won the younger's admiration and trust. It was then that the old man revealed to Wassermann a secret—still unknown today—for the design of a set of revolvers which would have unique value.

The old man's advice proved correct. Wassermann made five of the special revolvers as prototypes for production, and, although production runs were never made, those five revolvers are considered to be among the finest in the world. Soon, commissions for private production of personal firearms for the wealthiest persons in Germany poured into Wasserman's workshop.

But Wasserman's story did not end there. The old man came to him again, and fired his ambition. "Would you like to be known as the greatest gunsmith of all time? Would you like to be the father of the ultimate personal weapon?" the old man asked. "Then there is one more secret I shall show you."

Under the old man's guidance, Wassermann constructed a very special revolver, the only one of its kind. What he did not—indeed, could not—know, was that the gun was actually the outward form for a creature from the Unknown, and that his tutor was not human at all, but the infamous Deceiver (described in *THINGS*, Pacesetter, Ltd., pp. 24-26).

Indeed, someone stole the new weapon from Wassermann's workshop the very night it was completed. It was immediately used in a series of crimes. Passing from owner to owner, the gun sowed death and evil wherever it went.

Wassermann never gained anything from constructing the weapon. In fact, he died obscurely during World War II and was buried in a small cemetery near his home town of Ulm. But Wassermann left a diary, which contains the secret for destroying the weapon—a secret known only by his granddaughter, Karen Dietrich.

## The Creatures

### The Gun

STR	50#	DEX	135	AGL	NA
PER	NA	WPR	90	PCN	90
STA	NA	EWS	120	FEAR	6**
ATT	4/135*				

# Used only when the gun is struggling with the character holding it.

\* Used only when the gun fires itself.

\*\* Fear checks required only when observer knows the gun is a creature.

**Movement:** NA

**Class:** Special

**Type:** Master/Independent

**Disciplines:** Animation of the Dead (unique form), *Blur vision*, *Darken*, *Hound*, *Influence* (unique form), *Purified Shell*, *Quiet*, *Steal Memory*, *Telekinesis*

**Manipulation:** Yes, but limited

**IPs:** 2160

The gun is unlike any creature S.A.V.E. has confronted: it appears to be merely an inanimate object—a simple if finely made revolver. However, it is more than that: somehow the forces of the Unknown have placed a malevolent life force within it—a life force gleefully dedicated to sowing violence and despair by constantly causing brutal crime and pointless death.

The complete history of the gun is unknown. Certainly, the creature has caused unwitting folks to commit countless violent crimes, and, being a creature capable of some independent action, has committed countless acts of violence on its own.

Typically, the gun attaches itself to some individual who touches it. It then uses its unique form of *Influence* to motivate that person to commit violent crimes—preferably using the gun itself. This unique form of *Influence* requires no spoken commands; the gun simply plants thoughts in the mind of its victim, thoughts which the victim thinks are his own. The gun can use its *Influence* on only one character at a time: the character who possesses the gun—that is, whoever last touched the weapon, or had it in any way in his or her possession. For example, if the gun lies in a PC's suitcase in a hotel room, that PC now possesses the gun, even if he or she is unaware of its presence!

Furthermore, another function of the *Influence* is the obsession it creates: once a character has possessed the gun, he or she is driven compulsively to seek it out and get it back. The character stops at nothing to attain this goal.

The gun also possesses a unique, automatic version of *Animation of the Dead*. Because it has no eyes, it cannot



keep its animated corpses in “sight.” Its unique variant of *Animation of the Dead* allows it to animate any corpse within a 200 foot radius of its own current location. The gun can animate up to 10 corpses at one time. These ten are in addition to any “living dead” who may be linked to the gun (see description below). The gun typically uses *Purified Shell* on its animated corpses and living dead.

If the gun is in the physical possession of a character not under its influence, it is capable of physically moving that character’s arm and hand so long as it is held—causing the character to raise it to firing position, for example, or even to turn it on himself. This is the only time the gun uses its Strength statistic. This statistic is used instead of the gun’s attack score, in the same way an Unskilled Melee score is used. The gun needs to make a “called shot” to obtain the desired result from this physical manipulation, and thus will use this ability only on the very weakest of characters.

The gun possesses the unique ability to fire itself. All normal missile combat modifiers apply to shots it takes. The gun usually makes called shots in an effort to disarm opponents before killing them, thereby increasing their fear. The gun uses its *Telekinesis* discipline to bring itself into firing position. It can also fire itself, of course, while being held and aimed by a character, preferably one under its influence. An influenced character always believes that he or she is firing the gun, even though the gun is firing itself. The gun appears to be a six-shooter, fully loaded; however, it strangely never needs reloading.

It is possible for a character to fire the gun using his or her own Dexterity score or Revolver skill score. However, that is only if the gun decides to let the character do so. If the gun desires to fire itself at the same time a character wants to fire it, the gun does so unless the character’s current Willpower is higher than the gun’s current Willpower.

In combat situations in which the gun cares about the outcome (it often doesn’t, as long as there is as much bloodshed as possible), it uses *Blur Vision*, *Darken* and *Quiet* to confuse and deceive its foes.

Other behavior typical of the gun is its use of *Hound* to keep track of characters it considers good potential owners, and its use of *Steal Memory* to confuse and/or frighten an owner who has just committed a violent crime under its influence.

The gun is a not only a deadly foe for S.A.V.E. envoys, but it is virtually indestructible. It can be destroyed in only one way: someone must take the creature to the grave of its maker, Heinrich Wassermann, and empty the gun into his body. The final shot must be fired within one minute of the first shot, or the gun reloads and the process must begin again. Once its sixth shot enters Wassermann’s body, the gun is destroyed forever. Of course, the firing character must pass a general current Willpower check each round in order to fire the shots; as a possessor of the gun, he wants to continue to possess it, and cannot take part in destroying it without passing the Willpower check.

## Living Dead

STR	5(75)	DEX	4(60)	AGL	2(30)
PER	2(30)	WPR	2(30)	PCN	1(15)
STA	5(75)	EWS	NA	FEAR	6
ATT	1/53%				

**Movement:** L 45’ A NA W 10’

**Class:** Corporeal

**Type:** Independent/Servitor

**Disciplines:** None

**Manipulation:** Yes

**IPs:** 600

Living dead are animated corpses who have been animated so frequently that, in some way, they actually retain a certain amount of Willpower and “vitality” of their own. While they are completely bound to follow the commands given them by the last creature to have animated them, they can take independent actions within the framework of those commands.

For example, a living dead might be ordered to “kill this man before midnight tomorrow night.” The creature would be free to decide how, when and where it would accomplish this task. It could also undertake independent projects of its own, as long as these did not conflict with its current orders.

In addition to a certain amount of independent will, the living dead have regained the use of their voice, and are fully capable of carrying on a conversation with the living. When treated with *Purified Shell*, they can even function to a certain degree in society—taking great care to avoid crowds if preserving their anonymity is important.

Attacks by living dead are considered unarmed unless they are using weapons. Unlike animated corpses, living dead can use missile weapons, such as firearms, normally.

The living dead suffer Stamina loss normally, but never suffer wounds. When reduced to 0 current Stamina, the living dead collapse for 1d10 rounds. At the end of this time, they have fully regenerated all lost Stamina. They may be torn apart, but the separated body parts continue to function and attack, as is the case with the simple animated corpse.

Living dead cannot be destroyed by putting a bullet through their heads, sewing salt in their mouths, or turning them to face the sea. If placed or caught inside a Sphere of Protection, the living dead collapse and must spend one full day at complete rest. They can be destroyed forever only by destroying the creature who most recently animated them.

## A Matter of Dreams

This scenario provides a dream for player characters who have the Clairvoyant/Prescient Dream discipline of the

Art. Read the following to any PC who uses the discipline successfully:

On the ballroom floor you move lightly with your partner, dancing to the old Beatles tunes, "Eleanor Rigby" and "In My Life."

The music stops, and the two of you turn to applaud the band, realizing with a shock that everyone around you is still dancing. A closer look shows the other couples to be mechanical, the band itself a machine that now sits silent, apparently waiting for something to start it up again.

Meanwhile, the three mechanical couples keep whirling around on the floor. One of them speaks, raising and lowering her metal, puppetlike jaw:

"I'm tired of this, do you hear me? Tired! All six of us should go to our chambers, take a breather, then get the guy that made this whole evening possible. Then we could rest for good, believe me, when we get rid of old Mrs. Necessity's smiling baby boy."

## Encounters

### 1. S.A.V.E. Calling

S.A.V.E. has granted you a rare privilege. You are to be among a group of carefully selected envoys who will welcome a new member to the organization and assist him in his first mission.

The new member is Nick Townsend, a private investigator with offices at 331 21st St. in \_\_\_\_\_. *[[CM may insert a city of his choice for the adventure setting.]]* Although he is new to S.A.V.E., Nick is hardly new to battling unknown enemies; now, you are about help him give that phrase a new meaning.

Townsend came to S.A.V.E.'s attention three weeks ago, when, in the course of one of his investigations, he stumbled upon what must be the use of the Evil Way discipline *Animation of the Dead*. Shaken, he contacted a friend who "dabbled in weird things," who forwarded the information to S.A.V.E. Now, after a little more research and a thorough background investigation, the Organization has decided that it's time to recruit Mr. Townsend.

You have two missions: first, go to Nick Townsend on behalf of S.A.V.E. and officially welcome him as a new envoy. Second, help him root out whatever it was that he discovered using the Evil Way, then help him destroy it.

S.A.V.E. has provided transportation for all the envoys in the welcoming group, and has arranged for all of them to meet at a hotel on the morning of Aug. 25. On that day, the group has an appointment with Mr. Townsend at 1 p.m. in his offices.

Allow the PCs to make whatever preparations they desire, including purchasing any kind of reasonable equipment they want. Their trip to the adventure location should be uneventful. When the PCs have reached their destination,

have settled in, and are ready to keep the appointment with Townsend, go to encounter 2.

### 2. Nick Townsend, P.I.

Nick Townsend's office is on the third floor of a seven story building, right in the middle of a seedy midtown area. A simple sign on the glass window in the door reads, "Nick Townsend Investigations."

Inside, a small reception office is staffed by an attractive, no-nonsense brunette who appears to be in her mid-30's. "You must be the guys from the ghost busting outfit," she observes as you enter. "If you are, go on in. Nick's expecting you. Personally, I hope you can help him, but I think you'd stand a better chance of *that* if you were a bunch of psychiatrists."

PCs who bother to question the secretary learn very little: though she has misgivings about her boss, she's too loyal to say negative things behind his back. She admits, however, that Nick told her that he has seen dead corpses get up and walk around. She concludes by saying, "And I'm sure he thinks he's seen that kind of thing, because he's an honest man. But what else is honest is this—I'm really worried about him."

When the PCs enter Nick's office, he's speaking on the phone. "I don't care what you say, Nolte, you owe me on this one and you're going to come through." He slams the phone down hard, glances up, and says, "Oh, you the guys from S.A.V.E.? Have a seat."

After introductions, Nick volunteers to tell his story, if the envoys want to hear it.

"Well, it's like this," Townsend says. "I had a client who owed some money to some people—people who aren't very nice. They were leaning on him hard. He wanted me to negotiate for him, so I said I would. See, I owed him a favor, and when you owe, you pay. Least that's the way I was brought up."

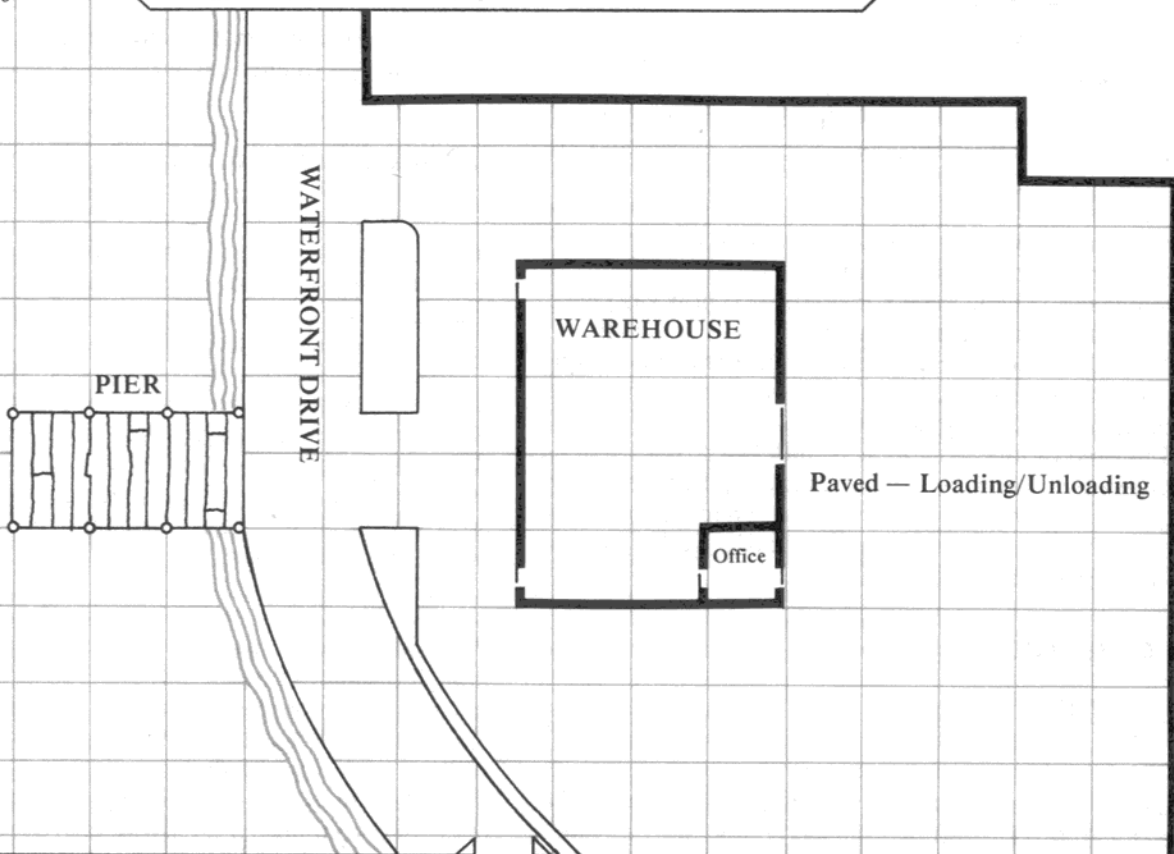
"Well, no sooner do I start to work on the case than some new boys—boys I didn't know from the local rackets—start to lean on me. They took me for a ride to an abandoned warehouse, and we had a chat. They said it would be better if I just dropped the whole thing."

"I don't like a bunch of guys with flat noses deciding what'd be in my best interests, if you follow me. I guess that showed when one thing led to another and I shot both of them twice, square through the heart. I took a minute to reload my piece, just in case they had any friends around who were letting them make the preliminary negotiations, you know? So I let maybe another thirty seconds or so go by—no more, I'm sure."

"Now whatta ya suppose happens, but these two stiff— I tell you, they were dead!—these two stiff, they just sit up pretty as you please, and they say, 'That wasn't very polite, Mr. Townsend,' and they open up on me with their

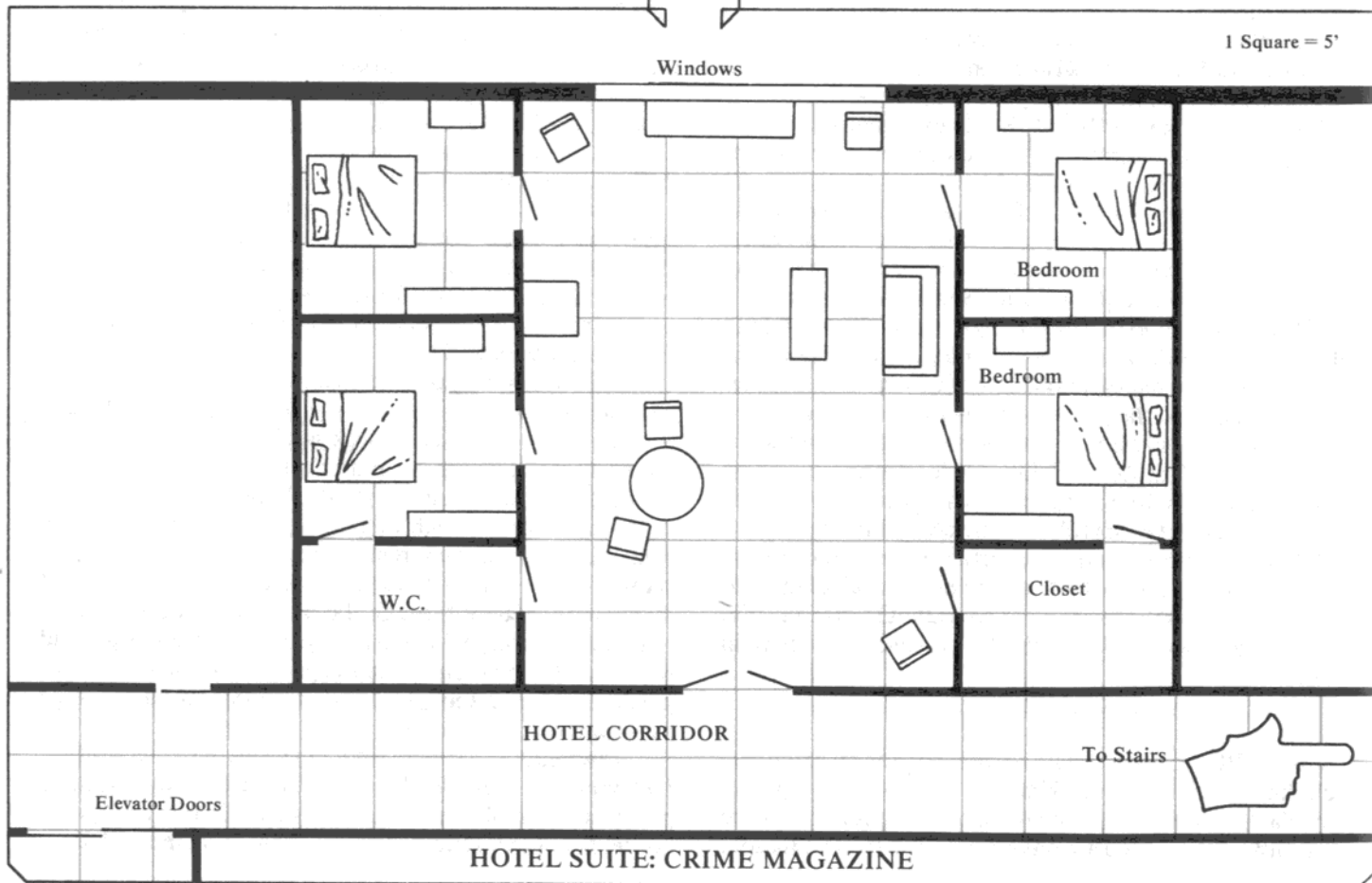
# WAREHOUSE MAP: CRIME MAGAZINE

Scale: 1 Square = 10'



1 Square = 5'

Windows





pieces. I mean, I thought I was in some weird movie like 'Board Room of the Living Dead' or something.

"Well, I got as much guts as the next guy, but I'm telling you, that was just plain spooky. I plugged 'em each three times more, then got out of Dodge.

"Then as I'm driving away from there, these guys came walkin' out of that warehouse pretty as you please, laughin', do you hear me? Laughin'! Maybe you think I'm nuts—almost everybody else does. But from what I hear of this S.A.V.E organization, well, if anyone can solve this one, it must be you guys."

Nick does not directly reveal the name of his client—that would violate professional ethics; however, he does say they can check the obituary columns for prominent businessmen who recently passed away. He does give the PCs the address of the warehouse, if they ask for it. He has looked through the police mug books, but found no photos of the men who attacked him.

Nick has one other piece of valuable information. "I been doing a little investigating since my client turned up dead. Finally got ahold of a name: Tony Rigoletto. I think he's mixed up in this business somehow. I got us an appointment to see him in half an hour, if you're game. Maybe it would be best if I do most of the talking."

Unknown to Nick, the address he has been given for this "appointment" is fictitious; it does not exist.

The PCs can decide to keep the appointment or not—Nick keeps it, at any rate. Continue the conversation with Nick until the PCs have nothing further to ask him. When they are ready to leave, Nick goes down to the street with them. Go immediately to encounter 3.

### 3. The Hit

It's a clear, pleasant sunny afternoon as you step outside the door onto the sidewalk in front of Townsend's office building.

"So anyway," Nick is saying, "this Rigoletto business has me really... Uh oh!" Nick starts to dive flat onto the sidewalk.

Immediately have each PC roll a general Perception check. Those who fail the check are surprised; those who pass notice two men in dark business suits standing on the street side of a parked limousine across the street. The men hold Uzi automatic rifles and are about to open fire. Roll for initiative, and begin the fight.

The "hit men" each fire bursts from their Uzis at Nick Townsend. (Remember to use the automatic weapons rules on page 40 of the CHILL® *Campaign Book*.) The men control their fire so that Townsend is the only target in the burst pattern, unless the PCs move to place themselves between Townsend and the firing characters.

Each man can fire two bursts from his Uzi. Then each takes one round to reload calmly, and repeats the pro-

cedure. The sole goal of the "hit men" is to kill Townsend, and they should succeed regardless of PC intervention.

Once Townsend is dead, the men get in the limousine, which is already running. A third man, in the driver's seat, drives the car away at high speed. PCs who think to do so and pass a general Perception check can get the license number of the car. (The exact number is unimportant; make one up which fits with the state in which you've set the adventure.)

If escape in the car is for any reason impossible, the men run very slowly down the street.

The three men are actually living dead covered by a *Purified Shell*. Should any PC touch one of these men, the *Purified Shell* drops on the next round, revealing the "man" to be a rotting, moving corpse. If at all possible, a revealed corpse turns its head directly toward the PC who touched it, displaying the flesh peeling from its face, and laughs with a low, evil, throaty laugh. Of course, such a procedure will require a fear check.

If for any reason Townsend is not killed in this encounter, treat him from here on out as an NPC envoy. He knows nothing further of value to the PCs.

The police arrive on the scene of the shooting just six rounds after the limousine pulls away. They attempt to interrogate the PCs on the spot. Go to encounter 4. If interrogation is for some reason not possible now, the police get the PCs' names from Townsend's files and contact them as soon as possible, tracing them to their hotel.

### 4. Interrogation

Use this encounter when the police interrogate the PCs about the Townsend shooting. You may modify the boxed text as appropriate for the setting of the encounter.

A tall, graying man with tired eyes and a five o'clock shadow, wearing a grease-stained gray overcoat, flashes his badge at you. "Like to ask you a few questions, if you don't mind. 'Fraid I'll have to ask them even if you do," he says, smiling, to indicate the remark is meant as a joke.

The man is Detective Lieutenant Bernstein. He riddles the PCs with questions about what happened. First of all, who are they? Do they have identification? Did they know Townsend? Had they just been to see him? On what business? What exactly happened? How many assailants? Did they get the license number of the car? Improvise a thorough interrogation, based on your own knowledge of the events in the previous encounter.

If the PCs mention anything about the assailants looking like zombies, Lieutenant Bernstein is taken aback: almost at once, he assumes they are crackpots, uncooperative, or both. If the PCs admit to having been with Townsend just

Townsend told them about the Gun—which is nothing—and to enlist their aid in helping her find it.

She gives the PCs the following story:

“Mr. Townsend was engaged on a special case for me. He was helping me find a sort of...family heirloom. You see, my grandfather was a great gunsmith, and made many pieces which are valuable collector’s items today. I’m trying to locate one item in particular, in hopes of purchasing it and keeping it in the family. Did Mr. Townsend say anything to you about a special gun?”

Dietrich gives the PCs no more valuable information. If they have none for her, she thanks them politely for their “time and consideration.” She can give the PCs her grandfather’s name, if they ask for it.

## 9. Double Hit

Use this encounter as soon as possible after the PCs meet with Monsaria. The location can vary; the CM should improvise the necessary details depending upon where the PCs are. Suggested locations are either the hotel suite, or the warehouse where O’Conner has his headquarters. Optionally, the CM may decide to have the hit take place on the street, with the gangsters in cars.

The details of the hit depend upon the situation. If the PCs made a deal with Monsaria, there will be one group of four of O’Conner’s living dead following them. By the way, Tony Rigoletto will be one of them. These living dead “hit men” attack with automatic rifle fire in traditional gangland style.

If the PCs did not make a deal with Monsaria, there are two groups of hoodlums with which they have to deal. One is the living dead from O’Conner’s crowd; the second contains four of Monsaria’s men. Both groups attempt to kill the PCs, but also turn on each other. The details of the combat depend upon the location.

In any circumstances, the combat lasts no longer than five rounds; at the end of this time, all the gangsters flee. If the encounter takes place near O’Conner’s warehouse, O’Conner calls off his living dead and offers to talk to the PCs after Monsaria’s men have fled.

In this encounter, the living dead are not covered with Purified Shell; fear checks are required as soon as they are spotted by the PCs.

### NPC Statistics

#### Four Living Dead

STR	5(75)	DEX	4(60)	AGL	2(30)
PER	2(30)	WPR	2(30)	PCN	1(15)
STA	5(75)	EWS	NA	FEAR	6
ATT	1/53%				

**Movement:** L 45’ A NA W10’

**Class:** Corporeal

**Type:** Independent/Servitor

**Disciplines:** None

**Manipulation:** Yes

**IPs:** 600

Two of these creatures are armed with Uzi automatic rifles with two 20-shot clips. The other two carry eight-shot automatic pistols.

#### Four Thugs

STR	50	DEX	50	AGL	40
PER	56	WPR	48	PCN	46
STA	40			Unskilled Melee	45

**Skills:** Automatic Rifle, Student, 65; Automatic Pistol, Student, 65

Each thug carries an automatic rifle with two twenty-shot clips, and an eight-shot automatic pistol.

## 10. Meeting O’Conner

Use this encounter when the PCs decide to face O’Conner at his warehouse hideout and headquarters. There is no boxed text; the circumstances of the PCs’ arrival here can vary considerably.

O’Conner invites the PCs into the office in the warehouse. He is accompanied by a maximum of four of his living dead thugs. He asks the PCs politely to have seats, then launches a conversation.

“You S.A.V.E. guys are pretty good,” he will begin. “Oh, don’t be surprised. I know all about you guys. A little bird told me. Only, you aren’t going to shut down my operation, see.”

O’Conner then begins to brag about how he will eventually take over all illegal activities in the city. At some point in the conversation, one of his “boys” interrupts him, telling him that the gang has just captured a “dame” snooping around outside. In just a few rounds, several of O’Conner’s thugs drag Karen Dietrich into the office.

O’Conner knows her. “You want the Gun, don’t you, sweetheart? Well, you can’t have it, cause it’s mine,” he gloats.

At this time, O’Conner pulls the Gun out from his belt and places it on the desk. “See, here it is—here is the source of real strength, the center of power!” he shouts.

Suddenly, the Gun rises in the air, using its *Telekinesis* discipline. It turns, pointing itself toward O’Conner, begins firing itself until the man is dead, then drops onto the table. The living dead take no action; they are controlled by the gun, which now wants to be in a PC’s possession.

Karen Dietrich breaks down emotionally in response to this shooting. She cries, “Oh, I should have known, I should have known! It is evil, pure evil! There’s no middle ground with a thing like that! It must be destroyed!”

PCs who assist Karen and gain her confidence at this

point can learn from her the secret of the Gun's powers (see "Behind the Scenes," p. 77) and the means for destroying it.

Of course, any PC who touches the Gun suffers the full effects of possessing it.

## 11. Destroying the Gun

Allow the PCs to make whatever plans they like for destroying the Gun. They will know from Karen Dietrich that they must take the gun to Ulm and empty it into the body of her grandfather, Heinrich Wasserman.

During the trip to Ulm, the Gun uses the full force of its Evil Way disciplines against the PCs, attacking as the CM sees best once every four hours. The Gun limits these attacks, trying to kill off only one PC at a time.

Once the PCs are in Ulm, they have to sneak into the cemetery at night (it is guarded during the day by the local police), dig up Wasserman, and fire the Gun into him.

If at any point the possessor of the Gun fails his Will-power check, he attempts to fire the gun at the other PCs. If only one PC is left before the Gun is destroyed, the PC has one chance to finish its destruction. If any required Will-power check fails, the Gun *Influences* the PC into a life of crime, or destroys him, at the CM's option.

### Creature

#### The Gun

STR	50#	DEX	135	AGL	NA
PER	NA	WPR	90	PCN	90
STA	NA	EWS	120	FEAR	6**
ATT	4/135%				

# Used only when the gun is struggling with the character holding it.

\* Used only when the gun fires itself.

\*\* Fear checks required only when observer knows the gun is a creature.

**Movement:** NA

**Class:** Special

**Type:** Master/Independent

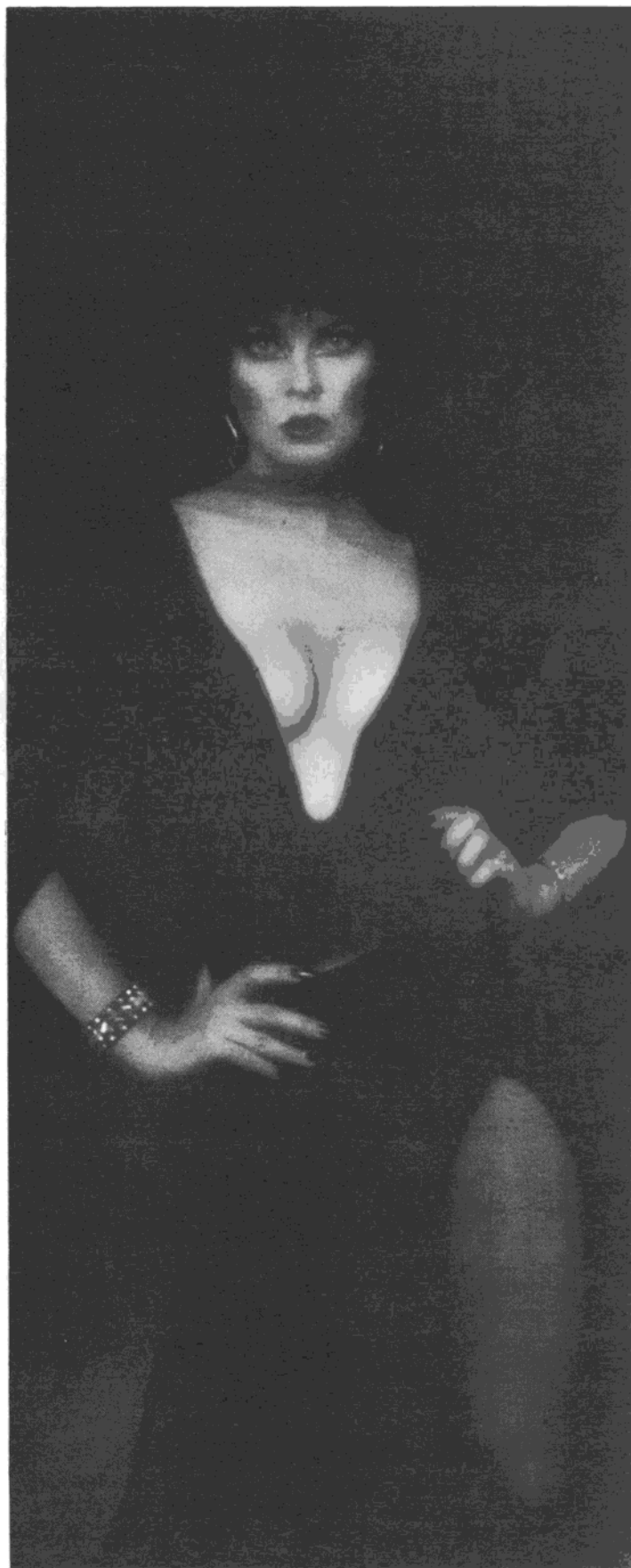
**Disciplines:** Animation of the Dead (unique form), *Blur Vision*, *Darken*, *Hound*, *Influence* (unique form), *Purified Shell*, *Quiet*, *Steal Memory*, *Telekinesis*

**Manipulation:** Yes, but limited

**IPs:** 2160

*So much for that "Guns don't kill people, people kill people" business, at least in this adventure. And did you get a load of those zombie hit men? I guess if you can't join 'em, beat 'em, or something like that.*

*Come to think of it, that's kinda the philosophy of our last Evening of Terror, which is coming up... well, I guess whenever you get around to it. For right now... Unpleasant Dreams.*



# Haunt Thy Native Place



1985, P & P Productions, Inc.

*It all starts with car trouble. You know, it seems like sooner or later that these folks would catch on. Like, when their car breaks down, the first place they go has to be bad news. I mean, it's Rule 11a in the Horror Adventure Guidebook.*

*The Horror Adventure Guidebook has this town of Tall Rock, Indiana, in it, too. That's where the adventure takes place. Well, the guidebook gives the place four stars for, like, unexplained murders, and four-and-a-half in its "Fun After Dark" section. I mean, Amityville only got three.*

*The book does say that the people who live in Tall Rock aren't too friendly to visitors. Guess they're afraid someone'll come in and write a silly game adventure about them.*

*Well, somebody did...*

## The Adventure

While driving through a remote area of the United States on a little-used back road, the PCs have to stop at a small town service station for a minor car repair. Unfortunately, the repair turns into a major one, requiring an overnight stay in the tiny community of Tall Rock. Eventually, the PCs discover that all of the townsfolk are either Macedonian vampires or humans under the vampires' *Influence*.

Not only does this adventure make an excellent "evening of terror" in and of itself, but the CM can drop in into an

ongoing CHILL® campaign, whenever the PCs are on the road in a remote area of the United States—the western desert, the Appalachian Mountains, even a remote section of the midwestern corn belt. Ideally, the PCs are traveling to or returning from another adventure when car trouble forces them to stop in Tall Rock.

At the service station, the attendant, Jimmy McAllister (under the *Influence* of the vampires), intentionally turns the minor car problem into a major one. With the car out of commission, the PCs are isolated in Tall Rock: there are no other working vehicles in town, the vampires have cut the telephone lines, no short-wave radio is available, and depending upon the circumstances of the campaign (or if this is a single adventure, depending on the CM's imagination), the CM can make walking from the town impossible. For example, Tall Rock might lie on the edge of the desert, 50 miles or so from the nearest other town. If the campaign takes place somewhere in the midwest, the CM can provide a nasty winter blizzard to make walking impossible.

Once the PCs discover they are stuck overnight in Tall Rock, they have a few hours of daylight to explore the town. More than likely, they'll begin by visiting the town's only diner. Clues at the diner lead them to further exploration, and they gradually uncover clues that point to the presence of vampires in the area.

PCs who react quickly and intelligently to the clues they find have a chance, though a slim one, to destroy most of the vampires before sunset. After sunset, the vampires rise



to toy with, feed on, and finally finish off their victims.

## Behind the Scenes

Several months ago, Harry and Betty Gibson of Tall Rock travelled to the Greek island of Santorini. This island has long been known as the cradle of vampirism. (For more information about Santorini and its vampires, see *VAMPIRES*, published by Pacesetter Ltd.) While on Santorini, the Gibsons fell victims to Macedonian Vampires, and became vampires themselves.

When the Gibsons returned to Tall Rock, the town was doomed; in only a few weeks, the entire population had become either vampires or the servants of vampires. The creatures did not take over without some resistance; Malcolm Fenton, the grocery store owner, lost three children within a month, then discovered the horrid fact that they had become creatures of the night. Driven by his anguish and desire for revenge, he almost discovered the means to destroy the creatures; but he, too, was overcome.

Most of the newly made vampires left Tall Rock for more fertile feeding areas. The Gibsons, however, and their former good friends, Fred and Helen Wells, remained in town, relying on a scheme to trap passing motorists. In addition to these four, the Fenton children remain in town as well, awaiting the day their father will rise in his new form.

The vampires have arranged matters so that as cars stop at the town's service station, the *Influenced* attendant there sabotages the vehicle, thereby forcing the motorists to stay in Tall Rock, usually at Gibson's Tourist Home, where they are easy pickings for the vampires.

The major weakness of the Macedonian Vampires is the fact that they cannot come out in the daytime; the player characters are free to roam the town during the day and find out what is wrong. By night, however, it is quite a different story; the vampires are extremely powerful and the PCs are likely to die unless they find shelter in the church.

## The Creatures

### Macedonian Vampires

(Harry and Betty Gibson, Fred and Helen Wells)

STR	90	DEX	75	AGL	90
PER	45	WPR	90	PCN	90
STA	120	EWS	135	FEAR	6
ATT	2/90%				

### Macedonian Vampire Children

(Danny, Elizabeth and Sarah Fenton)

STR	60	DEX	75	AGL	60
PER	45	WPR	90	PCN	90
STA	80	EWS	135	FEAR	6
ATT	2/60%				

\* Fear check necessary only if and when vampires revealed as creatures from the Unknown.

**Movement:** Varies with form taken: can sprint in human form without STA loss, move as mist or fog 75' per round.

**Evil Way Disciplines:** *Appear Dead (self), Appear Dead (other), Blind, Blur Vision, Change Self (to mist or fog), Change Temperature, Change Weather, Darken, Dream-send, Evil Eye, Halt, Haywire, Influence, Lightning Call, Purified Shell, Quiet, Raise Wind, Shake the Earth, Sleep, Steal Memory, Swarm, Wave of Fog.*

**Manipulation:** Yes, when in human form.

**IPs:** 2970

The following are weaknesses of the Macedonian Vampire:

1. It casts no reflection. Its image does not appear on a mirror, film, or any other object requiring light for reproduction.

2. Direct contact with sunlight destroys the vampire. Once exposed, the creature dies in 1d10 rounds.

3. In order to rest, it must return to its burial place before the sun rises. The creature may change its burial place, and often does so, digging a new grave or breaking into a tomb at night. When the vampire rests, uninterrupted, in the burial place, it restores all lost Stamina and Willpower at sundown, automatically and immediately. If it fails to return to its burial place but manages to avoid the sun's rays, it does not recuperate lost Stamina and Willpower and loses one point of each per hour, until the Abilities reach zero. This decline continues until the creature returns to its burial place or is destroyed. When the vampire's Stamina reaches zero (whether through these processes or through combat), it is destroyed.

4. The following items protect against or destroy a Macedonian Vampire:

*Sunlight.* See above.

*Any religious symbol* (a cross, Star of David, crucifix). The vampire cowers and immediately withdraws and flees from these objects. Any such object placed in the burial place of a Macedonian Vampire prevents the vampire from returning to its burial place; eventually, the vampire is destroyed by sunlight or Stamina loss.

*Garlic.* The odor of the bulb within 2½ feet causes the vampire to leave the room or immediate area. The vampire uses the Evil Way (particularly the discipline *Influence*) to try to make the subject remove the garlic.

*Salt.* The creature cannot cross an unbroken line of table salt. If the line spans a doorway or window, the vampire cannot enter the opening. However, if this line is broken, the vampire can cross through the break and enter freely.

*Wolfsbane.* Same reaction as to garlic.

*A Wild Rose.* Same as garlic. In addition, it immediately destroys a resting vampire when placed upon its chest.

**Mountain Ash.** When placed upon the resting Macedonian Vampire, the leaf has the same effect as a wild rose.

**Confusing the Vampire.** Turning the vampire upside down in his coffin so that his face points toward the ground confuses him so that he cannot leave the burial site.

**A Wooden Stake.** A wooden stake driven through the chest of the vampire destroys it.

**Any Blessed Blade or Missile.** Any blade (such as a sword, dagger, or axe), or any missile (such as a bullet, arrow, or javelin) blessed by an Orthodox priest causes normal wound damage to a Macedonian Vampire, including Stamina loss. Such weapons can destroy the vampire.

**Running Water.** A Macedonian Vampire cannot cross running water on foot, as, for example, over a footbridge.

The special powers of the Macedonian Vampire are as follows:

1. By using *Change Self*, it can make itself infinitely thin to slip through normal or even sealed doors or windows.
2. The creature can climb even sheer walls at a rate of 20' per round, but cannot walk on ceilings.
3. The Macedonian Vampire makes two attacks per round, using Evil Way disciplines, melee attacks or both. In melee, treat the vampire's unarmed attacks as armed attacks.
4. Besides its normal Evil Way disciplines, the vampire uses an expanded form of the *Swarm* discipline, creating a swarm of rats, bats, or crows, instead of smaller animals.
5. The vampire's most famous weapon is its blood drain. Biting the neck of a sleeping character, the creature drains 1d10 Stamina points per minute. When it uses blood drain on a PC, the vampire drinks for 1d10 minutes, or as the CM judges effective in the adventure scenario.

The blood is drawn from a major artery; therefore, treat the bite as a critical wound in which the victim suffers no continual Stamina drain (the vampire treats the wound itself, to keep its supply of blood alive).

6. The creature suffers Stamina loss from unarmed and armed damage, but ignores wounds and does not suffer continual Stamina drain (unless wounded by a blessed weapon: see Weakness 4 above). Vampires nearing 0 Stamina for any reason usually change to mist or fog and flee to their burial site; there they recover all lost Stamina by the next sunset.

7. Any character killed by Macedonian Vampires (in any manner) becomes a Macedonian Vampire. If a PC becomes a Macedonian Vampire, the CM must play the character.

Should the PCs discover the body of a Macedonian Vampire victim before it has risen with the first full moon, they must destroy it in the same manner as they would a Macedonian Vampire. Otherwise the victim rises as a Macedonian Vampire. A full moon occurs every 28 days. The first full moon takes place at midnight of the second day the characters spend in Tall Rock.

## Major NPCs

### Jimmy McAllister

STR	60	DEX	54	AGL	50
PER	36	WPR	56	PCN	62
STA	48			Unskilled Melee	55

<b>Skills</b>	<b>Rank</b>	<b>%</b>
Mechanics	Teacher	88
Outdoor Survival	Teacher	86

Jimmy used to be a smiling young man who prided himself on honest work and satisfied customers. Since the vampires arrived in Tall Rock, Jimmy is no longer himself, but the hollow shell of a man.

Physically, Jimmy is 5' 10" and (since the arrival of the vampires) now weighs 125 pounds. His face is quite hollow and his eyes don't seem to focus. He has red hair (a characteristic of the Macedonian Vampire), and if the PCs are not careful, he could be mistaken for the creature; PCs who kill Jimmy may have to face murder charges.

### Virginia Smith

STR	48	DEX	52	AGL	30
PER	26	WPR	28	PCN	26
STA	50			Unskilled Melee	39

A short, fat woman with bleached blond hair and thick, gaudy makeup, Virginia has no manners, charm, or other redeeming features—and that was before the vampires got to her.

Now, some people might think her personality has changed for the better. Under the *Influence* of the vampires, Virginia simply walks through the diner, barely performing her duties as a waitress.

Envoys who save this woman's life may well receive an unpleasant surprise when Virginia, freed from her stupor, returns to her normal obnoxious self.

### Martin Smith

STR	50	DEX	54	AGL	30
PER	26	WPR	28	PCN	28
STA	48			Unskilled Melee	40

Martin was a nice enough guy whose lone mistake was to marry Virginia. Now he cooks meals, washes dishes, mops floors, takes out the garbage, buses tables—whatever Virginia asks of him, and without complaint.

Now that he and Virginia are both *Influenced* by the vampires, Martin stares into space, performs tasks slowly, and usually fouls things up.

Martin is a stooped-over 6'2", soft and out of shape. If the player characters are successful and Martin survives, he reverts to the timid, silent man he was before the vampires arrived.

---

## A Matter of Dreams

This scenario provides two dreams for player characters who have the Clairvoyant/Prescient Dream discipline of the Art. Dream 1 is provided for any player characters who use the discipline before leaving for the original mission. Dream 2 is for any player characters who use the discipline after arriving in the town.

Read the following to the dreaming player character. Do not provide explanations or spellings, although you can repeat the reading as many times as the player character wishes.

**Dream 1:** You are driving along in your car through the desert. The indicator on the dashboard shows that you are out of gas, but the car keeps on going anyway. After a few minutes on the road, you see a gas station on your left. You pull into the place and start to pump gas into the tank.

A man dressed in a tunic comes to the car.

"That's not what you got," says the man. "You'll never get to where you are going. This place will drain you. You got a Greece job."

Suddenly you look around you and you are surrounded by men, women and children, all with red hair. They simply stand and watch with knowing smiles on their faces.

**Dream 2:** The sun begins to set over a desert landscape. The colors are even more striking than usual because you are watching through a stained glass window.

You turn to your fellow envoys and announce, "They're on their way again, but we're safe here until morning." Everyone nods in silent agreement; then a voice rises from somewhere. The voice doesn't belong to anyone you recognize, and nobody's mouth seems to be moving.

"You believe you are safe. But in darkness you are never completely safe. If you think you are safe, give me a call. Only then will you know."

Despite your warnings, your fellow envoys panic and run outside into the desert, shattering the beautiful stained glass as they run.

You shout to warn them, but it is too late. All of them crumple like paper, collapsing dead on the ground.

You keep screaming, "But you would have been safe here! You would have been safe!"

## Encounters

All encounters in this adventure are keyed to the CM's map of Tall Rock.

Because the creatures who infest this town are nocturnal, the situation in Tall Rock varies, depending on whether it is day or night. Most of the following encounters have two sets of boxed text: one (between the ◦ ◦ ◦) to read when the characters enter the area in daylight, one (between the • • •) to read when they go there at night. Text between ◦• ◦• ◦• may be read at either time.

## 1. Car Trouble

---

The deserted road through this area seems to go on forever. It has been forty miles since the last sign of civilization, and it seems it may be forty more until the next hamburger stand or a gas station.

Suddenly, there is a loud "snap" followed by a series of strange sounds from the car engine. A glance at the dashboard shows the temperature gauge rising, the fuel gauge low. Fortunately, a dilapidated service station comes into view, just beyond a sign which announces the town limits of "Tall Rock—Pop. 47."

An Exxon sign stands in front of the station and the pumps display the standard assortment of regular, unleaded and super-unleaded. A faded sign in the window reads "Help Wanted."

---

Inside the station is Jimmy McAllister, a tall, thin, red-haired 20 year old. His uniform, hands, and face, are covered with grease. While he seems to have his wits together, he also has an air of distance about him, as though he listens to the directions of others who might be watching.

Jimmy is under the control of the vampires and shortly will include himself among the ranks of the town's undead. In the meantime, Jimmy runs the Exxon station. As people pull into the station, Jimmy finds something mechanically wrong with the car and points it out to the driver or owner of the vehicle. The problem can be a real problem, or it can be one Jimmy creates himself. The problem is always mechanical, always requires repair, and always requires the victims to spend the night in town.

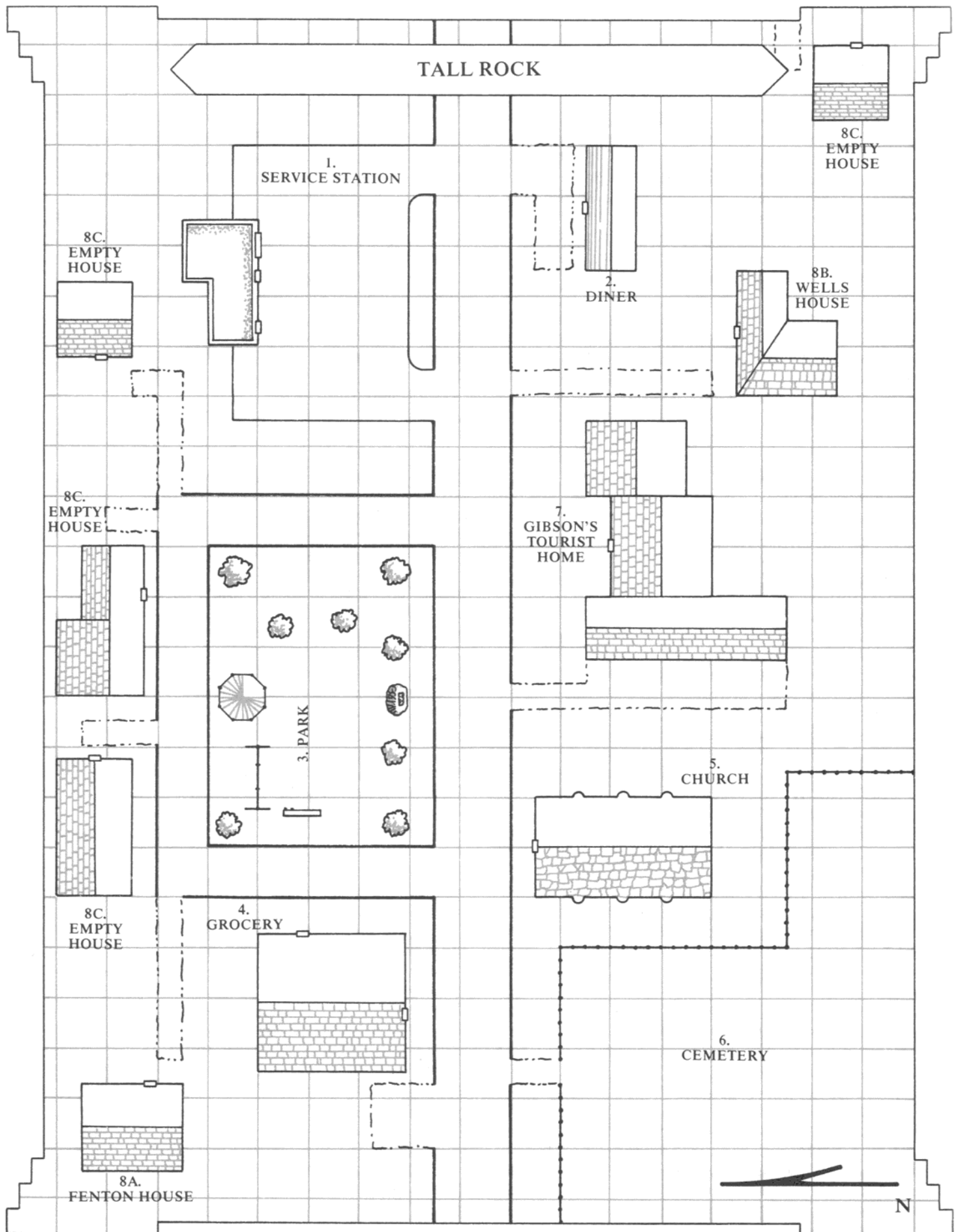
When the PCs pull into the station, Jimmy checks the oil and water while fixing the fan belt. The oil is low. Jimmy takes some oil cans he has specially prepared, full of brake fluid, and pours it in instead of oil. Then, when the PCs are ready to go, the car engine seizes up completely.

"Gee, why don't you folks grab a bite over at the diner," Jimmy says, "while I take a look at this."

Jimmy's examination reveals the engine must be replaced, a job requiring a good day's work. Even a PC with Mechanics skill will know that replacing the engine will take a full day. Of course, the entire job can be done here at the Exxon and will be cheaper than at most places.

"You folks can get a room, if you like, down to Gibson's. It's a nice place, and not very expensive," Jimmy suggests. The Gibsons rent out rooms and throw in breakfast for anyone who might have to spend the night in this isolated town. In an unusual gesture, Jimmy tosses a set of keys to the party and says "Here. These are the keys to the tourist home. You can let yourselves in if the Gibsons aren't at home. Anyway, they won't mind if you go in. They are nice folks."

Whatever the PCs do, they are unable to leave town. The weather or climate prohibits trying to walk—and there's nowhere to go within 40 miles. None of the phones work ("power failure," Jimmy will explain) and there is no





other vehicle or means of communication in the town.

### Jimmy McAllister

STR	60	DEX	54	AGL	50
PER	36	WPR	56	PCN	62
STA	48	Unskilled Melee			55

Skills	Rank	%
Mechanics	Teacher	88
Outdoor Survival	Teacher	86

## 2. The Diner

This diner is hardly an inviting place to eat: the counter and booths are dingy, and beneath the odors of grease and bitter coffee lurks another smell—unsettling and unpleasant, but hard to define.

A list of foods and prices hangs beneath a fluorescent light on the wall, over half of its items crossed off.

A heavy woman stands behind the counter, staring vacantly into space. Her uniform is stained and dirty. Behind her, a man peers through the kitchen window through which the plates are passed when the meals are ready to be served. His eyes hold the same blank stare as those of the waitress.

The place is dark and seems deserted, except for the scuttling sound of rats in the kitchen. Even the presence of humans doesn't seem to bother them. Their scurrying and squeaking is heard all over the inside of the diner.

*By Day:* The waitress and the cook, Virginia and Martin Smith, are not vampires. Instead, they are under the *Influence* of the creatures in the town, part of a plan to delay possible victims in the town while the sun is still shining and the vampires cannot claim their victims. Virginia and Martin can function—but only barely—in their capacities as waitress and cook. The place is in obvious need of upkeep, but the two are oblivious to everything but the halfhearted serving and cooking of food.

Virginia was extremely unpopular in the community long before the vampires ever arrived, but now there's little left to like or dislike. She moves slowly, and is not at all alert. Although she answers questions about the menu (mostly explaining that the diner is out of this or that item) she ignores all questions about the town or the vampires. Instead, she stares blankly off into space.

Martin, too, stares blankly and answers no questions about the town, the townspeople, the vampires, or anything but the menu.

If the PCs are bold enough to place an order in this res-

taurant, they'll find food and service to be just about what they should expect, given the appearance of the place and its owners. The meal takes about an hour to prepare and is always undercooked, at least at first; if the customer sends it back, it returns overcooked.

If the characters complain about the food, Virginia pays them no mind; they can even get up and leave without paying for their food.

*By Night:* If any lights are turned on inside the diner, (including the diner lights, a flashlight, or a lantern), the PCs discover the restaurant is completely covered with rats. They don't seem to be eating anything. They are only interested in scurrying about the diner. The player characters can scatter the rodents if they wish; otherwise, the animals swarm through the diner until morning.

Virginia and Martin lie on the floor beneath the rats—Virginia behind the counter, Martin in the kitchen. The rats move tentatively across their faces, stopping occasionally to nibble or sniff, then running elsewhere.

The couple are alive, but have collapsed from fatigue and the draining effects of the Evil Way discipline that controls them. Tomorrow, as listless as ever, they will open the diner for another day's business. They cannot be awakened.

### Virginia Smith

STR	48	DEX	52	AGL	30
PER	26	WPR	28	PCN	26
STA	50	Unskilled Melee			39

### Martin Smith

STR	50	DEX	54	AGL	30
PER	26	WPR	28	PCN	26
STA	48	Unskilled Melee			40

### 700 Rats

STR	15	DEX	NA	AGL	75
PER	NA	WPR	15	PCN	60
STA	15	EWS	NA	FEAR	2
ATT	1/45%				

**Movement:** L 100' A NA W 10'

## 3. The Kids In the Park

The major feature of this town is its park, established, it seems, to honor those Americans who haven given their lives for their country since World War I. The park features a few thin and scattered shade trees, some surprisingly thick stands of bushes, a gazebo, a swing set, and a sliding board. A large stone tablet faces the highway, its inscription reading, "To those brave men who, with unselfish gallantry, paid the highest price in the name of liberty."

In the middle of the park, ignoring the world around them, two small children toss a large ball back and forth in a seemingly neverending game of catch—from the boy to the girl and back again with no variation in the throwing or catching. The children's expressions remain blank, emotionless.

*By Day:* At closer inspection, the children seem weak and tired, even gaunt. No matter how close the PCs get, the children do not respond to them, remaining intent upon their game of catch. If one of the PCs snatches the ball away, the children simply hold their hands up, as if they are waiting for the ball; they do not otherwise move or react.

The town's vampires control these children, using them in an attempt to maintain the atmosphere "of a normal small town" and fool passers by. Through *Influence*, the vampires hold the children in what seems to be an endless game of catch. The children continue their game of catch until sunset, when they collapse on the park grass and sleep until morning. The only way to break the *Influence* is the standard one given in the CHILL® *Campaign Book*: three doses of Restore Willpower, one each day for three days. There simply won't be enough time—unless the vampires are destroyed.

Using the Sphere of Protection doesn't help much: it simply confuses the children while it lasts.

*By Night:* During the hours after sunset, the three Fenton children—newly created vampires—roam through the park. They lurk behind the trees and in the shadows, hoping to catch the player characters unawares. Their tactic is to stay hidden while one of the child vampires baits the characters by standing in the park crying. When the characters get close enough, the vampire child looks up, flashing his fangs with a cruel smile and loud hiss. The other vampires quickly surround the surprised player characters and close in.

Elsewhere, in the center of the park, the player characters encounter the sleeping children who were throwing the ball back and forth during the day. (See daytime encounter if the the player characters have not already encountered these children.) The sleeping children are not vampires.

Danny, Elizabeth, and Sarah Fenton  
(Child Macedonian Vampires)

STR	60	DEX	75	AGL	60
PER	45	WPR	90	PCN	90
STA	80	EWS	135	FEAR	6
ATT	2/60%				

Evil Way Disciplines: *Appear Dead (Self)*, *Appear Dead (Other)*, *Blind*, *Blur Vision*, *Change Self (to mist or fog)*, *Change Temperature*, *Change Weather*, *Darken*, *Dream*

*send*, *Evil Eye*, *Halt*, *Haywire*, *Influence*, *Lightning Call*, *Purified Shell*, *Quiet*, *Raise Wind*, *Shake the Earth*, *Sleep*, *Steal Memory*, *Swarm*, *Wave of Fog*.

## 4. The Grocery Store

A relatively solid brick structure bears a large sign that reads "Tall Rock Groceries." Another smaller sign in the front window reads "Closed," which seems unusual, given the time of day.

The windows are all covered, preventing the sun from penetrating into the store.

A relatively solid brick structure bears a large sign that reads "Tall Rock Groceries." Another smaller sign in the front window reads "Closed."

The windows are all covered.

The doors to the "closed" store are unlocked; nothing prevents anyone from entering or leaving. This is a lucky circumstance, because there is more in here than groceries. The store contains important clues as to the goings on in the town, and some items that will be helpful, if not necessary, in dealing with the vampires.

Once the player characters open the doors to the store, they discover two important facts. First, the interior of the store smells foul, as though the place is filled with the smell of garbage and decay. Secondly, just inside the doors a line of salt crosses the floor. One area of the line seems to be broken, as if swept to one side.

The line of salt is an important clue, for it reflects a well-known way to keep vampires out of a dwelling or room. Apparently, the creature *Influenced* someone to break the line and permit it to enter.

The store lights are off, but they work if turned on. Deeper inside the store lies what at first appears to be one of the reasons for the foul smells. Next to the vegetable counter, on the floor, lies the dead body of Malcom Fenton, the store owner. An inspection of the corpse reveals the body to be in a remarkable state of preservation. The arms, legs, and neck are still quite flexible; the skin is cold, but still soft to the touch. A successful general Perception check reveals that the corpse contains no blood, and that it also has two small puncture wounds located on the neck.

Malcolm Fenton will rise as a Macedonian Vampire at the arrival of the next full moon, which takes place the second full night the player characters spend in the town. Therefore, if the PCs enter the store after sunset on the second full night they spend in town, they encounter Fenton in his new vampiric form. If the player characters fail to destroy this (or any) vampire before leaving town, the infestation continues in Tall Rock after they leave.

If, on the other hand, the PCs put a wooden stake through Fenton's chest before he rises as a vampire, he

offers no resistance, unleashing a bloodcurdling scream when the spike enters his chest.

Clutched in Fenton's right hand is a wad of paper. If the PCs wish to inspect the paper, they must break open Fenton's hand—the paper is held in a literal death grip.

The page contains some brief, cryptic notes in an unfamiliar handwriting—probably Fenton's:

*Children theirs.*

*Turner article. Don't believe I believe I believe.*

*Can see why. Stuff smells so bad never could stand it in food.*

*Turn them around. There? McAllister? Must ask—can't. Stake.*

*Iodized make any diff.? Hope not.*

*To the church come sunrise.*

*Children theirs. Must help them rest. Must rest.*

Before the creatures got to him, Fenton was planning to release his children from their newly suffered vampirism. The children are still vampires (see encounter 3), and Fenton will soon join them. If the envoys are clever and piece together the various references in the note, they can find quite a bit of important information to help them survive and succeed.

The store itself is filled with spoiled groceries. The majority of the fruits, vegetables, and meats have long been spoiled, but plenty of garlic and table salt remain. Fenton suggests at both of these in his notes.

PCs can fashion wooden stakes from the brooms and mops meant for sale here.

Finally, Fenton intended to go to the church in daylight to gather any religious symbols he could find.

*By Night:* The PCs discover the same things they discover if they enter during the day (see above), with one exception. By night, rats cover everything in the grocery, eating the rotted vegetables and other spoiled foodstuffs. They crawl all over Malcom's body.

The rats are a little bolder than one might expect; they go about what they are doing in the presence of the PCs, scuttling away if the PCs attack them or move aggressively in their direction.

#### Macedonian Vampire

STR	90	DEX	75	AGL	90
PER	45	WPR	90	PCN	90
STA	120	EWS	135	FEAR	6
ATT	2/90%				

**Evil Way Disciplines:** *Appear Dead (self), Appear Dead (other), Blind, Blur Vision, Change Self (to mist or fog), Change Temperature, Change Weather, Darken, Dream-send, Evil Eye, Halt, Haywire, Influence, Lightning Call, Purified Shell, Quiet, Raise Wind, Shake the Earth, Sleep, Steal Memory, Swarm, Wave of Fog.*

#### Rats

STR	15	DEX	NA	AGL	75
PER	NA	WPR	15	PCN	60
STA	15	EWS	NA	FEAR	2
ATT	1/45%				

## 5. The Church

From inside the church building, the PCs can make themselves safe by night from the vampires' physical attacks. The church contains enough religious symbols (i.e. crosses and crucifixes) that the PCs can place one near every potential entrance to the building, creating a sanctuary of sorts against the creatures. However, by night the vampires encircle the building, using their Evil Way disciplines (especially *Influence*) to entice the PCs to come out or let them in.

There is an assortment of crosses, 12 in all, located in this church.

## 6. The Cemetery

Day or night, this appears to be a quite ordinary small-town cemetery, although close inspection can reward the PCs with some valuable information.

Of over fifty graves in the cemetery, seven have been disturbed; someone has covered the evidence of this, and a PC must pass a general Perception check to notice signs of the disturbance.

All the disturbed graves have headstones, and supposedly contain the following people:

Harold Gibson, age 57	Elizabeth Gibson, age 54
Frederick Wells, age 35	Helen Wells, age 34
Daniel Fenton, age 10	Sarah Fenton, age 7
Elizabeth Fenton, age 6	

If PCs decide to dig up one of these graves, it takes 2 or 3 of them approximately 45 minutes to do so (if one person, or more than three, attempts the job, it takes an hour and a half: more than three people will get in the way of one another). They will find the disturbed graves empty: the vampires have moved their resting places to the houses they occupied in life.

## 7. Gibson's Tourist Home

A small wooden sign in the front yard of this gray house reads, "Gibson's Tourist Home." The place looks to be one of the more pleasant in town. The windows are open, and the curtains occasionally float outside on the light breeze.

It doesn't seem that anybody is home. There is a doorbell on the side of the front door.

The gray house stands almost next to the road, well lit and inviting, a sign reading "Gibson's Tourist Home" planted firmly in the front yard. A pleasant night breeze glides in through the windows, and the upstairs curtains flutter inward as the wind rises.

The front door is open. Framed in a soft, warm light, a middle-aged couple lean against a counter in the front room, drinking coffee and chatting.

*By Day:* The doorbell functions properly, but nobody seems at home. The front door is unlocked, which should surprise the player characters who were given a key to get inside in the event nobody was home.

If the player characters let themselves in, they find the house deserted. A small note lies on the counter inside the front door. It reads as follows:

*Dear Visitors,*

*We at the "Gibson's Tourist Home" are sorry we aren't around right now, but you can be sure we'll be back by suppertime this evening! That's the way things are here at Gibson's—not stuffy, not formal. Probably a lot like your home.*

*Relax! Settle on in! There are four rooms upstairs, each available to travelers at a cost of \$25.00 per night. Feel free to choose your room from any of the four, just as long as it isn't already occupied! Cokes are in the icebox. We've got "cable," too!*

*We hope you'll enjoy your stay with us, and we'll "see you later"!*

*Your Hosts,  
Betty and Harry Gibson*

The note is a ploy to keep people in the tourist home during the day so that the vampires can get to them at night. Harry and Betty won't leave the cellar of their Tourist Home before sundown.

The Gibsons are now vampires, at rest downstairs in the cellar. Their tourist home has become the best place to claim victims passing through the town.

The rooms upstairs are all in superb condition. Each room is spotless and contains two double beds, a dresser, and a closet. All of the rooms share the same bathroom. There are a number of photographs of the Gibsons hanging around the house. When the vampires show up late at night as the owners of the tourist home, the player characters should recognize the Gibsons immediately.

The Gibsons may have cable TV, but it can receive only one channel—endless horror movies, hosted by Elvira®, Mistress of the Dark®.

*By Night:* If the PCs arrive after sundown, the vampire Gibsons are there to greet them; if the PCs come earlier, the Gibsons turn into mist, float up from the basement, solidify, and walk through their own front door right after sunset, claiming to have been hiking (if the weather is bad, they pretend to be greatly relieved that they've "made it home").

At any rate, the Gibsons seem to be the epitome of the perfect hosts. They are extremely gracious and cannot do enough for their guests.

Under the guise of hospitality, the Gibsons attempt to arrange events so that the player characters are separated from each other and therefore more susceptible to both physical attacks and Subjection disciplines of the Evil Way. The Gibsons may ask favors of an individual player character: "Dear, would you mind going out to the mailbox for me? Here it is night and I forgot to pick up our mail, can you imagine that?" Of course, when the player character goes outside, he or she is greeted by the bloodthirsty Wells vampires. If the vampires' ambush is successful, the remaining player characters will shortly realize that one of the party is missing. When they go outside in search of their missing friend, the fun really begins: the Gibsons join the Wellses in a full-fledged assault on the PCs.

### Betty and Harry Gibson

2 Macedonian Vampires, Adult

STR	90	DEX	75	AGL	90
PER	45	WPR	90	PCN	90
STA	120	EWS	135	FEAR	6
ATT	2/90%				

**Movement:** Varies with form taken: sprints in human form without STA loss; moves as mist or fog 75' per round.

**Evil Way Disciplines:** *Appear Dead (Self), Appear Dead (Other), Blind, Blur Vision, Change Self (to mist or fog), Change Temperature, Change Weather, Darken, Dream-send, Evil Eye, Halt, Haywire, Influence, Lightning Call, Purified Shell, Quiet, Raise Wind, Shake the Earth, Sleep, Steal Memory, Swarm,*

## 9. The Houses

There are several houses on the map of the town. Use the text below if and when the PCs enter the appropriately marked house.

### A. The Fenton House

This old, white frame one-story house appears to have been inhabited quite recently. The property is clean and well maintained. The house sports a recent coat of paint, and the living room appears tidy through the front door window.



The Fenton house contains the hidden burial sites of the three vampiric Fenton children. During the day, the vampire children rest in their coffins here. By night, they are usually in the park (see encounter 3).

The coffins of the three vampire children are hidden in the cellar of the house. Behind the furnace, several sheets of plywood lean against the cellar wall. The three small coffins lie behind the plywood.

## B. The Wells House

This pleasant brick one-story home looks long abandoned. A live rat scurries across the front lawn. The mailbox has several yellowed letters protruding, as though the mail has not been taken in for some time. The curtains are drawn over all the windows in the house.

PCs can break into the house easily. It contains a living room, dining room, kitchen, hall, and three bedrooms. All the rooms look abandoned: dust has gathered thickly on table tops and on the hardwood floors.

A pull-down stairway in the hall leads up to the attic, where Fred and Helen Wells have hidden their coffins. By day, Fred and Helen rest here; by night, they stalk the PCs through the town.

## C. Empty Houses

All these are abandoned homes. None look very expensive, and investigation inside reveals that no one has lived in them for at least several weeks.

## 10. Night in Town

When night falls, the town's vampires conspire to torment and kill the PCs. The CM must improvise this section of the adventure, depending upon where the PCs are in town at sunset. The following are guidelines:

1. If the PCs are at Gibson's after sunset, use the instructions in encounter 7 to begin the evening of terror.
2. If the PCs are in the park at sundown, use the instructions in Encounter 3 to begin the evening.
3. If the PCs are in the church, use the instructions in encounter 4 to begin the evening.
4. If the PCs are elsewhere in town, Fred and Helen Wells will find and tail them, using the Evil Way disciplines *Wave of Fog*, *Lightning Call*, *Raise Wind* and *Shake the Earth* to toy with the PCs. They then pose as normal people and attempt to lure the PCs to the Gibson's home. Once the PCs are there, the four adult vampires toy with them further, using *Blur Vision*, *Blind*, and *Appear Dead (Other)* to terrify the PCs. Finally, grinning maliciously, the vampires bare their fangs and attack.

5. Once the vampires have revealed themselves as vampires, they attack periodically throughout the night until

the PCs are dead or sunrise comes. The CM should assume the time from sunset to sunrise is ten hours, and space four separate attacks through the night, assuming the PCs survive the early attacks.

6. The adventure ends when, a little after dawn, another car drives through the town. The PCs can take advantage of this fact to escape, or they can stay and attempt to destroy the vampires during the daylight hours.

*All right, you know they're in trouble when they pull into that gas station & don't ask for an estimate. "Hey, fill it up, and while you're at it, put some sugar in the gas tank"? I mean, the guy may be zombied out, but he's not stupid.*

*And did you check out that diner? I mean, it's enough to make you cook at home. Come to think of it, the only sign of good taste in the whole town is what they watched on television in that tourist home. I mean, their whole population is dead, but how can they tell?*

*This is our last Evening of Terror together. Hope you enjoyed them at least as much as I did. Now isn't that a nice way of saying it?*

*Until we meet again, this is Elvira®, Mistress of the Dark®, wishing you... Unpleasant Dreams.*



© 1985, P & P Productions, Inc.

The following Evil Way disciplines are included in Pace-setter's *THINGS* supplement, but not in the original *Horrors from the Unknown*:

### *Deadly Dreams*

**Type:** SUB                      **Col:** Will  
**Cost:** 50 Wpr/dream       **Range:** Unlimited  
**EWS:** 110                      **Area:** 1 person

This discipline allows the user to "send" a dream 1-100 minutes long to one character. This dream begins normally enough, but becomes bizarre, climaxing with the image of horrid creatures or persons, *real or imaginary*, attempting to destroy the dreamer. The victim does not regenerate Willpower or heal Stamina loss during that sleeping period. What is worse, the dreamer awakes to find the attacker[s] materialized above him, loose in the waking world.

The attackers form in one round, and assume corporeal form for 1d10 rounds. They can make physical attacks or can use Evil Way disciplines (except for *Deadly Dreams*, *Dreamsend*, or *Minion*).

Results of the discipline use are as follows:

- S—Dreamer loses 1d10 WPR; 1 attacker materializes.
- L—Dreamer loses 1d10x2 WPR; 1 attacker materializes.
- M—Dreamer loses 2d10x2 WPR; 2 attackers materialize.
- H—Dreamer loses 3d10x2 WPR; 3 attackers materialize.
- C—Dreamer loses 3d10x2 WPR; 4 attackers materialize.

Attackers are always corporeal, and can always be damaged and wounded by normal physical attacks.

### *Deadly Remains*

**Type:** DIS                      **Col:** 1  
**Cost:** 1 Wpr/min.       **Range:** Sight  
**EWS:** 85                      **Area:** Body parts

The user of this discipline may animate up to 10 severed body parts, each of which must come from a different corpse.

The discipline works in much the same way as *Animation of the Dead*. The body parts move in whatever manner suits them best: limbs in a snakelike fashion, heads shifting from side to side (or even rolling).

The limbs may carry on unarmed combat. Hands brawl or punch, feet kick or trip, heads bite or butt.

Some body parts can make use of weapons to cause armed combat damage. A hand can wield a weapon; its major problem is hitting anything above the knees when attacking from the ground. Body parts cannot, however, use missile weapons.

The limbs suffer normal wound damage and Stamina loss from all forms of combat. The exact statistics for the severed limbs can vary at the CM's discretion, although a STR and DEX of 30, AGL of 15, STA of 10, Fear number of 5, and Attack value of 1/18% are recommended.

### *Dreamsend*

**Type:** DIS                      **Col:** 1  
**Cost:** 1 Wpr/min.       **Range:** Sight  
**EWS:** 85                      **Area:** Body parts

This discipline allows the user to "send" a dream to any particular sleeping character. The dream is of whatever nature the sender wishes.

Although the dreams that arise from this discipline have no actual reality, the user may cause the dreams to "come true" by using other disciplines.

A victim of *Dreamsend* remembers the dream (and any emotions such as terror or fear) vividly. The victim does not regenerate Willpower or heal Stamina loss during that sleeping period. In addition, the victim of *Dreamsend* suffers the following effects, depending on the success of the discipline:

- S—Dreamer loses 1d10 WPR.
- L—Dreamer loses 1d10x2 WPR.
- M—Dreamer loses 2d10x2 WPR.
- H—Dreamer loses 3d10x2 WPR.

C—Dreamer loses 3d10x2 WPR. He or she awakens screaming or upset, as appropriate, and cannot tell the dream from reality for 1d10 rounds after waking; that is, the character is still dreaming and believes the dream is the reality after awakening.

### *Summon*

**Type:** DIS                      **Col:** 3  
**Cost:** 10 Wpr/rd.       **Range:** Self  
**EWS:** 90                      **Area:** 1 mile rad.

This discipline enables a Master creature to bring all its minions and servitors (within a mile) to its aid. These beings appear at the end of the round, 75' from the user.

Each successive round increases the number of minions and servitors who appear, up to the number found within 1 mile: 1st = 1-5 (1d10÷2, round up) appear; 2nd = 1d10 appear; 3rd = 2d10 appear; 4 = 3d10.

Of course, discipline failure ends the number of minions and servitors who arrive, although those already there continue to fight for the user.

### *Slam*

**Type:** DIS                      **Col:** 1  
**Cost:** 10 Wpr/min.       **Range:** Sight  
**EWS:** 85                      **Area:** Body parts

A creature using this discipline can cause any portal—door, window, or gate—within 1/4 mile to slam shut. The portal holds fast; only the creature can open it, no matter how much force is used. The user may simply reach out and open the portal, just as anyone would do normally.



## EVENINGS OF TERROR

Beware, for the night approaches, and the roads grow dark and treacherous.

At times like this, you should not be alone.

So ELVIRA® will join you. Follow her as she leads you. . .

- to towns haunted by many forms of death.
- to the threshold of houses where unspeakable secrets dwell.
- to rooms where only the dead can rest.

. . . and to more places guaranteed to give you. . . Unpleasant Dreams.

**ELVIRA®, MISTRESS OF THE DARK®** is your guide through **EVENINGS OF TERROR**, nine horrifying adventures designed for use with the **CHILL®** role-playing system. Each adventure can stand on its own as an evening's entertainment, or as a terrifying episode in an ongoing **CHILL** campaign.



©1985 P&P Productions Inc.

**Pacesetter**

ISBN 0-917609-08-5



©1985 Pacesetter Ltd. • P.O. Box 451, Delavan, WI 53115 • All Rights Reserved. Printed in the U.S.A.

ELVIRA®, MISTRESS OF THE DARK® and all images of ELVIRA are trademarks owned by P&P Productions Inc. ©1985 P&P Productions Inc.